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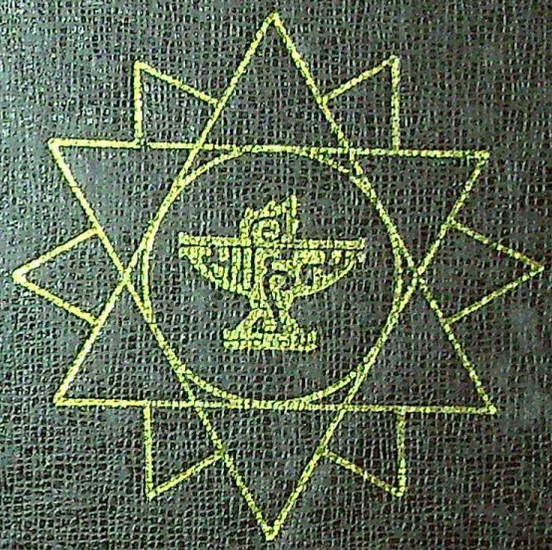

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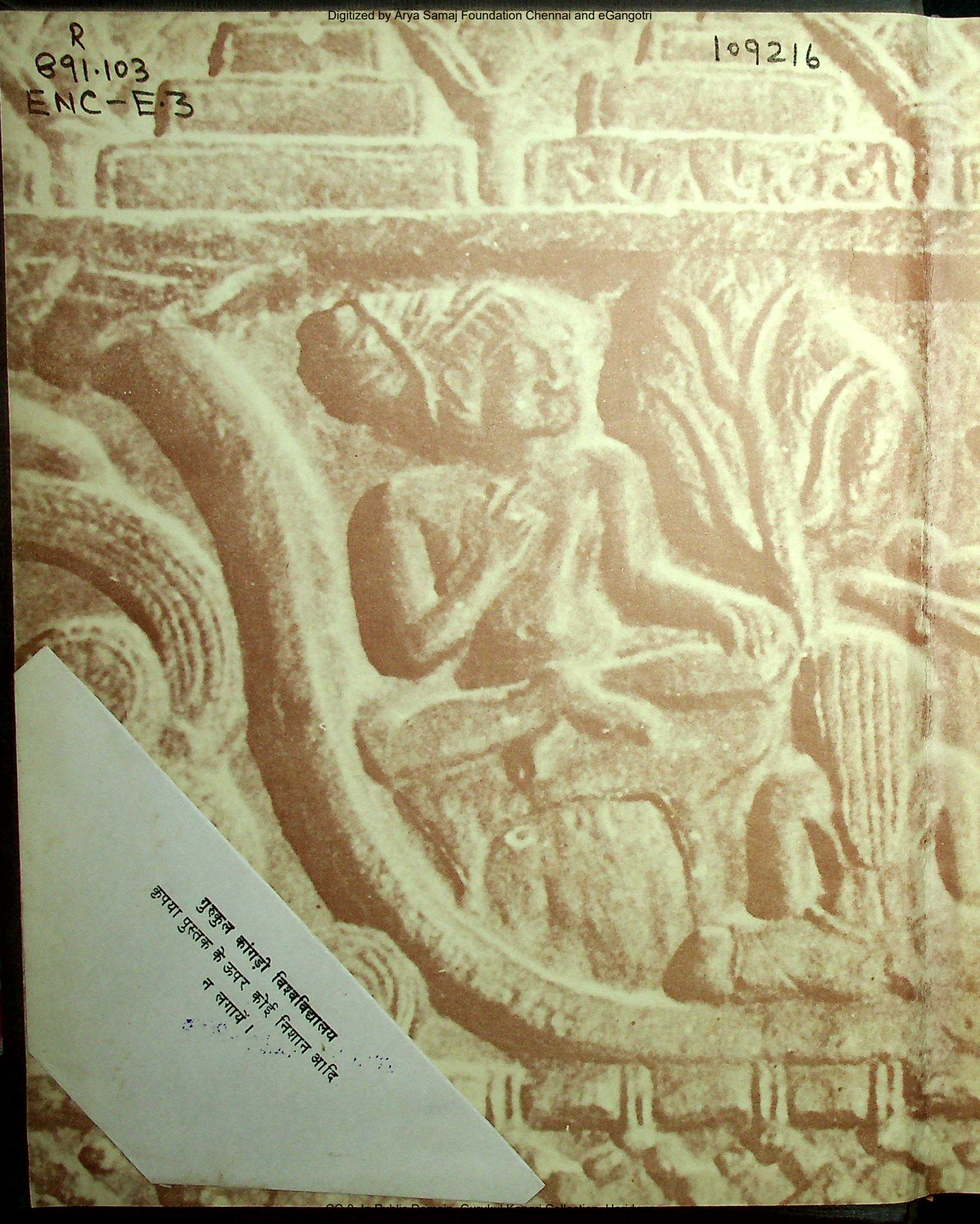

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NOTE ON VOLUME III

THIS volume of the Encyclopaedia concentrates on histories of different languages including Tibeto-Burman and Austro-Asian, and of literature in them. The usual fare of entries on significant authors and books is also provided in alphabetical order. These surveys mention, willy-nilly, a good many of the authors and books on which separate entries also occur in the Encyclopaedia, leading, maybe, to an impression of repetition; but in order to offer a clear perspective for an understanding of the growth and development of Indian literature, it was thought necessary to err by a reasonable excess, allowing the entries on books and authors to serve as illustrations of trends and turns in the process of development.

It has been noted by some reviewers that the general entries are not common to all languages. In fact, they cannot be. Some forms of literature are not as popular or important in some languages as they are in others. And since the representative character of the entries was expected to be maintained, we could not insist on the inclusion of entries on the same general topic in all the languages. Additionally, in the lists prepared by the expert committees of all the languages, all the general topics were not found to be common. We could not naturally interfere with the lists and in some cases, the entries on the general topics found in the lists, did not reach us even at the last stage of printing. As it has been editorially promised in the first volume, we will include all important entries, left out owing to unavoidable reasons, in the last volume of addenda. We will also accommodate in the last volume entries on the general topics, if on second thought, the expert committees decide to have them in common with other languages.

It has been observed by some that the major authors in different languages do not sometimes get the coverage they deserve. But if we note that all their major works are separately dealt with and that taken together, all that is written on them and their works makes for an adequate assessment of their achievement, then this criticism may not appear to be valid.

The nature of this work is foundational and the limitations are many, because the material for a work of this magnitude is being explored for the first time. Some errors therefore cannot be avoided in spite of the best efforts of all those concerned with the publication of this pioneering venture. But the errors detected can be and will be rectified and the entries, particularly on authors, updated in the later editions. The opinions expressed by the contributors do not necessarily reflect those of the Akademi or the Editorial Board.

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TRANSLITERATIONS IN ROMAN ALPHABET

अ, आ	a	ढ	dh
इ, ई	i/ee	ण	n
उ, ऊ	u/oo	त	t
ऋ	ri	थ	th
ए	a	द	d
ऐ	ai	ध	dh
ओ	o	न	n
औ	au	प	p
क	k	फ	ph
क्ष	ksh	ब	b
ख	kh	भ	bh
ग	g	म	m
घ	gh	य	y
ङ	ng	र	r
च	ch	ल	l
छ	chh	व	v/b
ज	j	श	s/sh
झ	jh	ष	sh
ञ	n	स	s
ज्ञ	jn	ह	h
ट	t	(अनुस्वार)	n
ठ	th	(अं, आं, एं इत्यादि)	an, am, en, etc.
ड, ड़	d		

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S.H.	Srinivasa Havanur
S.I.	Suhasini Irlekar
S.J.	Shailendramohan Jha
Sh.J.	Shyam Jaisinghani
Su.J.	Surendra Jha 'Suman'
Sa.K.	Saraswatisaran 'Kaif'
Sha.K.	Shantiver Kaul
Su.K.	Suresh Kakodhar
S.K.M.	Saubhagya K. Mishra
S.L.S.	S.L. Sadhu
S.M.	Satkari Mukhopadhayaya
Su.M.	Sukhomay Mukherjee
Sur.M.	Surendra Mohanty
S.Ma.	S. Mallikarjunan
Sh.M.A.	Sheikh Moula Ali
S.M.A.R.	S.M.A. Rizvi
S.M.J.	S.M. Jhangiani
S.M.K.	Sriramchandra Murthy Kondamundi
S.M.P.	Shankar Mokasi Punekar
Su.N.	Sumatheendra Nadig
S.N.J.	S.N. Joshi
S.P.R.	S.P. Rao
Sn.R.	Sadanand Rege
S.R.C.	S.R. Chunekar
S.R.F.	S.R. Faruqi
S.R.M.	S.R. Malagi
S.R.P.	Syed Rasool Pompur
S.S.	Satyendranath Sarma
Sh.S.	Shafi Shauq
S.Sr.	S. Srinivasan
Su.S.	Sukumar Sen
Sub.S.	Subhas Sarkar
S.S.G.	S.S. Gupta
S.S.J.	S.S. Janki
S.S.P.R.	S.S. Prabhakar Rao
S.S.K.	S.S. Kolhi
S.S.N.	S.S. Noor
S.S.S.	Sant Singh Sekhon
S.S.So.	S.S. Soze
S.S.U.	S.S. Uppal
S.S.W.B.	S.S. Wanjara Bedi
S.V.	Shyam Varnekar
S.Ve.	S. Velayudhan
S.V.S.	S.V. Subramaniam
S.Y.M.	Sitanshu Yashaschandra Mehta
Ti.B.	Tirath Basant
T.B.S.	T.B. Siddhalimgan
T.E.G.	T.E. Ghanamurthy
T.G.M.	T.G. Mainkar
T.G.R.P.	T.G. Ramachandra Pillai
T.M.	T. Murugarathanam
T.N.B.	T.N. Bali
T.N.K.	T.N. Kaul
T.N.S.	T.N. Shankaran
T.R.	Taracharan Rastogi
T.R.R.N.	T.R. Raman Nambudiripad
T.S.K.	T.S. Kulkarni
T.V.V.S.	T.V. Venkatachalla Sastri
T.W.	Tan Wan
U.J.	Umashanker Joshi
Us.J.	Usha Joshi
U.M.	Ujjalkumar Majumdar
U.T.	Upendranath Thakur
V.A.	Vedagya Arya
V.A.S.	Vasant A. Shahane
V.C.	Vishvanath Chatterjee
V.D.S.	V.D. Singh
V.G.	Vedkumari Ghai
Ve.G.	Veena Gupta
V.G.R.	V.G. Rahurkar
V.H.	Varadharaj Huilgol
V.J.P.S.	V.J.P. Saldahana
V.K.	Vittal Kulkarni
V.K.S.	Vimbakkam K. Subrmaniam
V.M.I.	V.M. Inamdar
V.M.K.	V.M. Kulkarni
V.P.	Vishnu Prabhakar
V.P.B.	Veenit P. Baxi.
V.Q.	Vijayalaxmi Qureshi
V.Ra.	Vijaya Rajopadhyaya
Ve.R.	Ved Rahi
V.R.P.	V.R. Pandey
V.Sa.	V. Sampathkumaracharyulu
Ve.S.	Venkat Swaminathan
Vi.S.	Vijayendra Snatak
V.S.S.	V.S. Sharma
V.T.	Virendra Tripathi
V.V.	Vrajeshwar Verma
Y.V.	Yogendra Vyas
Y.M.P.	Y.M. Pathan
Y.T.	Yashwant Trivedi
Z.A.	Ziauddin Ansari

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KAB TAK PUKARUN (Hindi). A litterateur of rare versatility, Rangeya Raghava stands out as one of the foremost Hindi novelists of the post-Independence era, and his work *Kab tak pukarun?* (1957) is one of about a dozen remarkable Hindi novels that have enriched this literary genre since Independence. Rangeya Raghava, like Premchand, is one of those Hindi novelists who attracted the discerning readers' attention with his very first novel *Gharaunde* (1941) which he wrote at the young age of about 18 years. There was no looking back for him since the appearance of that novel until the age of 39 when the cruel hand of destiny snatched away from his readers this versatile author of 136 books in all genres.

Kab tak pukarun? portrays the miserable life style of 'Karnats', a backward community inhabiting a part of Rajasthan. They have got so much accustomed to their wretched lot that they do not resent their harassment and exploitation at all levels at the hands of the upper castes and petty officials alike. The entire community is oppressed because of their economic affliction, deprivation and the prevalant social system. These so-called criminal tribes have lost all their moral standards because of constant moral and physical exploitation through money power on the one hand, and State power on the other. Sexual exploitation of women through money and power arouses no sense of resentment and rebellion in their menfolk. They have sunk low to such levels of disgraceful life that they take all this in their stride. The hero of the novel Shukhram, a sturdy and rugged man of moral and physical strength, tries to take a stand, but his circumstances force him to make compromises at every step. His reactions and responses, as the plot-structure winds its way through various situations, have been very sympathetically portrayed by the author with a psychological perspective. The author seems to be in total command of all the situations that develop and his structural skill never lets any strand go out of his hand. His understanding of human sensibilities is complete and infallible. With a plethora of incidents and episodes to manage, he never allows a diffusion to set in.

Kab tak pukarun? is a commendably successful novel and may be cited as a proof of the progressive artistic excellence and finesse achieved by the author in a short life.

Ma.C.

KABBIGARA KAVA (Kannada) is a Kannada poem by Andayya (1180-1217), comprising 272 stanzas. The poet gave his work the title 'Kavanagellam'. It narrates the story of a king called Karvuvilla. His wife is Ichegarthi. He learns that Shiva has abducted Chandra, one of his followers. He sets forth to battle, meets a Jinamuni on the way, pays respects to him, and then attacks Shiva with his flowery arrows. Shiva becomes half female, and curses Karvuvilla. As a result, the king is separated from his wife and becomes the ruler of another kingdom. When an 'apsare' (a celestial nymph) reveals his past he is freed from the curse and is united with his wife.

The poet was probably in the court of Kamadeva of the Kadamba dynasty. He seems to have identified his patron with the Kamadeva of mythology. The poem is also a glorification of Jainism. As a poem it is readable; it narrates a story of love with restraint. It is best remembered for the poet's avowed attempt to exclude Sanskrit words. He declares that his predecessors had all mixed Sanskrit words with Kannada words as if a story could not be narrated in Kannada without the support of Sanskrit words, and that he composed this poem as a 'Kabbigara kava' (One who composed a poem in pure Kannada, and thus saved, become the Saviour of Poets). His style is generally simple and smooth and he occasionally displays poetic talent. He describes both the Kannada land and the Kannada language in glowing words.

L.S.S.R.

KABI KARNA (Oriya). Though the exact dates of his birth and death are not known, he is said to have lived in the 17th century. It was the time of Muslim rule in Orissa when many rulers indulged in iconoclastic activities against the Hindu religion. Hence attempts were made to defend the Hindu religion in devious ways. One such was to transform the Muslim divinity 'Satyapir' into Hindu 'Satyanarayana' and people wrote poetical accounts called 'pala' to celebrate the divinity's powers. Kabi Karna was the first writer to write palas in Oriya, and he introduced 'Satyanarayan pala' in the contemporary society. He wrote sixteen palas which were popularly known as 'solapala' (sixteen palas) and contained sixteen different stories in verse, mostly in ryhmed couplets, and in a combination of both Oriya and Bengali languages. These are generally stories depicting people in great distress and suffering, from which they escape through worshipping Satyanarayana who was revered as an incarnation of divine Lord Vishnu. These palas are often read out at the time of real worship, and apart from their narrative interest, they contain moral instructions for the listeners. *Solapala* is a collection of stories in verse as also a compendium motivating people irrespective of communities towards developing faith in gods and religion. To that extent Kabi Karna remains an important poet, whose book not only had a significant social impact but also inspired many writers subsequently to write similar books.

Ja.M.

KABIR GRANTHAVALI (Hindi) is an authentic collection of poems of Kabirdas, the great mystic poet of the fifteenth century. This celebrated collection of the work (Vani) of the great poet was first published in 1930 by Nagari Pracharini Sabha, Varanasi, edited very meticu-

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lously by Babu Shyamsundar Das. The text of the work is based on the manuscript which was compiled in 1504, fourteen years before the death of Kabirdas. It is supposed to have been penned by some Malookdas, but it is not certain whether he was the same famous disciple of Kabirdas, who later achieved renown as a saint poet in his own right. Whatever Kabirdas preached through his verses during his last fourteen years, was compiled mostly in the *Guru Granth Sahib*, the holy book of the Sikh Panth, compiled in the year 1604. In this *Granthavali*, it finds place in the form of 'Appendix'.

Before the publication of the *Granthavali*, *Bijak* or *Kabir bijak* was regarded as the most authentic account of the poet's teachings. Now *Kabir granthavali* enjoys the reputation of being the most authoritative and popular work of the poet. It has seen many reprints till date. Later, Parasnath Tiwari also edited a *Kabir granthavali* (1961). He subjected the text to rigorous examination to determine the authenticity of the verses. He emphasized that only 200 padas, 744 couplets—sakhis and a few ramainis-are originally Kabir's. However, *Kabir granthavali*, edited by Tiwari, could not gain that popularity and status as is even now enjoyed by the *Granthavali* edited by Babu Shyamsundar Das.

Some important translations of a few poems of Kabirdas appeared from time to time in English as also in other Indian languages, but these do not cover the whole gamut of his poetry, and as such, they give only a glimpse of his vast poetic treasure. Acharya Kshitishmohan Sen of Vishva Bharati first collected and translated his poems in -to Bengali in 4 parts (1910-11). Poet Rabindranath Tagore rendered the most popular translation in English, *One Hundred Poems of Kabir*, which was published in 1915 by Macmillan and Co., London. It was very warmly and widely received. An English poet also translated fortyfour poems of Kabir under the title *The Kabir Book* (1971). Ch. Vaudeville also published *Kabir Granthavali* (only the couplets) from institute Francais d' Indologie, Pondicherry (1957), and a title *Kabir* Vol. I from Oxford University Press, London (1974), in which again only a few couplets are translated. At present the translations of Kabir's poems are available in almost all important Indian languages.

The three parts of *Kabir granthavali* consist of 'sakhi'—composed in doha (couplet) metre, 'pada' based mostly on the musical 'ragas' and 'ramaini' also based on ragas, but mostly descriptive and quite lengthy in character. There are 409 'sakhis' (the couplets) which are classified under 59 various captions. The 'padavali' consists of 403 padas which are composed, rather arranged later, in various musical ragas. The third part is made up of seven 'ramainis' of various types 'satpadis'—(of seven stanzas), 'ashtapadis' (of eight stanzas) and chaupadis (of four stanzas). Under the title 'Parishishta' (Appendix), the editor has given verses not included in *Granthavali*, but found in *Guru Granth Sahib*. This part comprises 192 couplets or sakhis, and 222 padas. Naturally this *Granthavali* becomes an invaluable treasurehouse of Kabir's poetry.

The verses of *Granthavali* can be classified under three categories: (1) Bhakti poetry, (2) Philosophical poetry and (3) Poetry of social awakening. The prime concern of Kabir is bhakti. In the poems of bhakti, he establishes a rapport with the Supreme Lord, calling Him by various names—Rama, Hari, Gobind, Keshava, Madhava, Allah, etc., but the dearest one to Kabir is Rama. However, these names are not of much consequence to him. That is why he assigns different names to the Lord. According to the poet, the salvation from this world can be attained only by remembering (Naam sumaran), which is the best way to be with Him, to be merged in the Infinite. Kabir firmly believes that only a true 'guru' can initiate his disciple into bhakti (devotion). To realise Him, one must give up a life of dalliance. Without the purity of heart and deed, the goal of bhakti cannot be reached.

Kabir becomes mystical in his approach when he remembers God as his husband, the darling of the heart, and considers himself to be His beloved and wife. This part of his poetry deals with the most intimate and personal way to the realisation of the Lord. He seeks the reunion of the soul with the Infinite by the expression of love in whatever simile or metaphor he can think of.

In his philosophical poetry, Kabir tries to convey his perceptions regarding the supernatural (Brahma), soul (Jiva), universe (Jagat), illusion (Maya), and their interrelations. The kernel of the mystical poems of Kabir is the oneness of the Supreme being and the individual soul.

Kabir's poetry of social awakening is relevant to all the ages. He rejects formalism in religion, society and life, attacks vehemently the dogmas, rituals and ceremonies, denounces the scriptures, formal religion, the caste system, the priestdom, the Mullah and the Pandit alike. Though all this appears very commonplace today, it required a great deal of courage in the Middle ages to challenge the established authority. The powerful weapon of satire lends a unique charm to his poetic diction. Naturally his style touches the right chord. By this virtue, Kabir becomes the real poet of the masses and of the elite as well.

What makes Kabir's poetry so enduring, relevant, refreshing and invigorating for all ages, is the uncovering of the essence of true religion, the real hallmark of a true devotee, the revolutionary vision of social change, his approach animated by humanism and modernity—the qualities which make his poetry so outstanding.

P.Si.

KABIR, HUMAYUN (English; b. 1906 d. 1970). An Indo-Anglian poet and educationist, he had a brilliant academic career at Calcutta and Oxford. He worked as Secretary, Oxford Union Society, and also as President,

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Jowett Society. He worked for some time at the Andhra University, Waltair, before joining Calcutta University as Lecturer in Philosophy (1934-34). In 1941 he delivered the Sir George Stanley Lectures at the Madras University which were later published as *Poetry, Monads and Society* (Calcutta University, 1941).

Kabir was an active participant in the nationalist movement and organised many student, labour and peasant movements in Bengal. After Independence, he held several distinguished positions in the Government of India including those of the Secretary and Educational Adviser, Chairman, University Grants Commission, Consultant for the Fund for Advancement of Education, New York, Head of the Indian delegation of educationists to the USSR, Chairman, Executive Board of the Indian National Commission for UNESCO and Minister for Scientific Research and Cultural Affairs. In these capacities, he helped the restructuring of elementary and secondary education, as well as of higher education. He also helped in moulding the country's policy on science and technology.

Kabir was a versatile thinker and a prolific writer. Besides being a writer of books on cultural and socioeconomic themes, he was a poet, novelist, critic and short story writer. He also worked as editor of *Bharat* and *Chaturanga*.

He wrote in both Bengali and English. As a poet, he shows a remarkable eye for naturalistic detail and considerable insight into the Indian landscape as in 'The Padma'. Poems such as 'Mahatma' and 'Trains' show his lyrical gift. Besides poetry, Kabir also wrote a novel based on the life of rural Bengal, entitled *Men and Rivers* (1945) in which the river becomes a metaphor for both the permanence and the flux of life.

Kabir also wrote several books of general interest such as *The Indian Heritage* (1946), *Science, Democracy and Islam* (1955) etc. Many of his writings have been translated into Swedish, German and French.

FURTHER WORKS: Bengali: *Swapna-sadh* (Poetry, 1927), *Sathi* (Poetry, 1931); English: *Monads and Society* (1941), *Mahatma and other Poems* (1941), *Banglar kavya* (Criticism, 1945), *Men and Rivers* (Novel, 1945), *The Indian Heritage* (1946; rev. edn. 1955), *Of Cabbages and Kings* (Essays, 1948), *Science, Democracy and Islam* (1955), *Studies in Bengali Poetry* (1962), *Indian Philosophy of Education* (1965), *Saratchandra Chatterjee*.

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M.Si.

KABIRDAS (Hindi; b.1398, d.1518). Kabir's name is extremely popular among the Hindi devotional poets, who propounded the school of Impersonal Worship (Nirgun dhara). Kabir is known especially for his forthrightness, his integrity and his humanistic approach. He never believed in any particular sect, doctrine or creed, but owing to the emergence of 'Kabir panth' or 'Kabir's sect,' his life history got shrouded in the mist of may superstitions and legends.

There exists a great difference of opinion among the scholars about the time of Kabir's birth. But there are some incontrovertible facts on the basis of which the time of his birth can be established. Kabir was known to be a disciple of Ramanand. There is a clear mention of Kabir's name amongst the twelve leading disciples of Ramanand, which evidently establishes his contemporariness with Ramanand. According to *Kabir charita bodh*, he was born on the full moon day of Jyestha in Vikram Samvat 1455, at Kashi. In the subsequent account of *Kabir panth*, his life span, replete with many miraculous events, stretched over a period of 120 years. According to these books, Kabir died in 1518. There are many popular legends concerning the place of his death, and according to them, he breathed his last in Magahar where he went of his own free will. He had decided himself to die at Magahar to challenge the superstitious belief that death at Magahar was a sure way to hell.

Kabir believed in leading a normal family life unlike other ascetic poets of this period. He did not leave his ancestral occupation of a weaver throughout his life. He married in a usual manner, and the wedlock produced a daughter and a son. Thus, he discharged all the duties of an average householder. In his religious outlook there was no place for the parochiality of the Hindu and the Muslim religious faiths. He had unshaken faith in the omnipotence of God, *sans* sectarian or religious considerations.

He was vehemently opposed to Idol-worship and did not have any faith in the incarnation of God in human form. He opposed ritual worship, e.g. undertaking fasts, pilgrimages, wearing ochre robes, etc. To speak aloud against the hypocrisy and deceitfulness prevalent during his time was his very nature. His listeners were at times hurt by his loud and discordant voice, but Kabir never wavered from his path of forthright utterances. He always advised everybody to know the truth that lay within each one of us.

It is also popularly believed that Kabir never had any formal education in his lifetime. There were two sources through which he accumulated rich knowledge. The first was a store of self-experience which he considered to be his guide on the path to knowledge, and the other was his constant communion with holy men, ascetics, Sadhus, etc. He heard their discourses religiously to enrich his knowledge. In this light, Kabir's was a very keenly receptive and sensitive mind. If the sayings of these holy men agreed with his own experiences of truth, he would not hesitate to include them in his own system of beliefs. He could never accept the superstitious dogmas, however holy the sacred book that disseminated them.

This style of giving sermons was non-traditional. He would place before the public his belief, versed in a

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simple, direct and unembellished language, and would try to prove its veracity by various examples and instances. His speech was quite effective and vigorous while giving these sermonic discourses. The language that Kabir used in the propagation of his own inner experience, was not a language of a normal poet, but a powerfully communicative expression of a brilliant mind. It is for this reason that Hajari Prasad Dwivedi eulogizes Kabir as 'a dictator of language'. He even explained the profound metaphysical concepts of Yoga, Vedanta, Nyaya, Sankhya, etc., in a very mature language and earned commendation from learned scholars of his time. The collection of his poems, 'Kabir vani', was published with the title *Kabir granthavali* by Nagari Pracharani Sabha, Kashi. Besides this, the followers of 'Kabir panth' have also brought out a collection of 'Kabir vani' under the title *Kabir bijak*. Kabir's dohas are also incorporated in *Guru granthsahib*. Kabir's poetry touches upon the various aspects of devotion, philosophy, mysticism and social reforms, and he fearlessly projects his own experience.

Kabir is recognised as a poet, social reformer, preacher, founder of a religious school and a fearless humanistic saint. His poetry is relevant even in the modern context of life.

Vi.S.

KABIWALA (Bengali). During the latter half of the 18th century both Mangalkabya and Vaishnava poetry of the medieval ages lost their vitality and ultimately declined and in their places was born a new form of secular lyrics. They were the creation of a class of professional singers known as Kabiwala. The city of Calcutta had begun to grow and it was necessary to cater to the taste of the new urban population of Calcutta and its suburbs. The songs mainly secularized the divine love of Radha and Krishna preached by the Vaishnava devotee poets of the medieval ages. They had little or no literary value in comparison with the Vaishnava lyrics. What they offered were amusement and excitement mostly created by high sounding words and artificial altercations.

The songs of the Kabiwala became extremely popular for a period covering nearly a century from the latter half of the 18th century to the first half of the 19th century. But most of this literature has been irretrievably lost. The kabiwalas used to extremporise their songs on the open stage before a watching audience. Because the verses were improvised under such circumstances they lacked literary merit. Yet there were some kabiwalas who became popular as singers and composers. Of them the names of Haru Thakur (1738-1812), Nitai Bairagi (1751-1821) and Ram Basu (1786-1826) deserve mention.

The performance was, in fact, a kind of verbal combat between two parties each consisting of half a dozen singers, men and women, headed by one reputed kabiwala. The kabiwala improvised songs in the form of questions or answers or attacks and counter-attacks. Being a duet, such performances came to be known as 'kabir larai' (poets' fighting).

Ishwarchandra Gupta, a kabiwala in his early life and later the editor of a Calcutta daily newspaper called *Sanbad Prabhakar* made a very wide and liberal collection of the accounts of the lives and activities of the kabiwalas of Bengal. He published his collection in his journal. This is practically the only source of our information about the kabiwalas of Bengal.

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As.B.

KABYA SANCHAYAN (Oriya) is a collection of poems by Baikunthanath Pattanaik (1904-1979), known as one of the founder poets of the Sabuja group of the five poets in the early thirties of the present century. The literary history, particularly the history of Oriya poetry, during the years 1920 to 1936, makes a fascinating study and the poems which the anthology *Kabya sanchayan* comprises form a notable work of the period.

The anthology which consists of about 148 poems was published in early forties and dedicated to Raja Sri Bikram Dev Varma of Jeypore in Orissa, who was a patron of literature.

The poems of Baikunthanath Pattanaik are genuinely philosophical, serious and very much metaphysical and expressive of nobler sentiments of man and woman. His long poem entitled 'Jiban sangit' (Songs of life) and 'Mritika darshane', though they begin with a subjective prelude, grow into stately, grand and subtle philosophical lyrics, remarkable for thought, chaste in diction and sustained in inner feelings. His poems 'Uma', 'Kisa Gotami', 'Varsha baran' possess variety, lyrical passion and flexibility of attitude towards human society and nature.

The bulk of his poems in the anthology *Kabya sanchayan* manifests rare combination of both romantic mood and classical appeal. Thus his poems are the product of romanticism and philosophical speculations on the supreme divine glory. The poet's true involvement with his lyrics was never on account of any sort of religious faith, but it was combined with spiritual ambitions united with his human passion for truth and beauty and his passion for soul's liberation. The characters in his poems are also drawn from myth and legends. Again, the greatness and success of his poems are due to their grand style and their sublimity of passions and thought. A close study of his poems elevates and uplifts the readers.

G.M.

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KACH DE VASTAR (Punjabi). Sohan Singh 'Misha', better known as S.S. Misha, is the author of this collection of poems. Serving as Producer at All India Radio, Jullundur, he has already produced three collections of poems.

His *Kach de vastar* has two portions—one containing regular poems, and the other ghazals.

In this collection, the poet has portrayed many aspects of the present times. There is an atmosphere of fear, suspicion and distrust everywhere. In a way, every one is attired with a livery of glass, and everyone is cautious to protect it from being broken or cracked by others.

Life is full of struggles, hardships and odds for the common man. If a man recognizes and then fully depends upon his inner strength and confidence, he can face them bravely. There is exploitation of man by man. Man has yet to see good and sunny days.

The poet preaches amity, friendship and brotherhood. Communal disharmony, tension, violence and bloodshed should be condemned and discarded. Hypocrisy and selfishness of modern man are simply horrible. Friendship and nearness cannot be separated by artificial barriers. Penitence and remorse are the best ways to forget the bloody past. Love and understanding can prove an oasis in an arid and strife-torn life. Man should not lose heart against adversities.

Physical craving and relationship are no alternative to the union of minds and souls. Pure and selfless love leaves behind everlasting fragrance even after the beloved departs.

Kach de vastar has ninety five pages. Its second edition has been published by Lahore Book Shop, Ludhiana (Punjab). Title is meaningful, artistic and relevant.

Aj.S.

KACHNAR (Hindi) is one of the famous novels of Vrindavanlal Varma who is known as the Walter Scott of Hindi literature. The book was published in 1948. This is not a historical novel as it appears to be, but a blending of history and tradition, which is the usual feature of Varma's historical novels. Varma admits that despite its tendency to exaggerate, the tradition leads to the truth, and as such, it attracts him more than history. For this novel, the author was inspired by his desire to depict the simple, natural and playful life of the Rajgondas and their contribution to the enrichment of Indian culture.

An ordinary slave-girl, Kachnar, is the central figure of the novel. She represents the chastity and vigour of the traditional Indian woman. The novel depicts vividly Kachnar's constant struggle for protection against the feudal kings and the sex-hungry religious priests. It also exposes the moral deterioration of the vicious 'Gosains'. Kachnar was the maid servant of Rani Kalavati who had extramarital relations with Mansingh, cousin of king Dalip. The king was attracted by Kachnar's extra-ordinary beauty and made some lewd advances. But she declined insisting that the king should agree to marry her which he could not. Once when king Dalipsingh had gone to fight against Sagar's army, he got serious head injury falling off his horse. Taking advantage of the situation, Mansingh administered some herb to the king, as a result of which he died. The relatives carrying the king's body for the funeral encountered the squall followed by heavy rain on the way, and they fled for their homes, leaving the dead body unguarded. However, as a result of this sudden downpour, king Dalip came back to life and was rescued by a group of Sadhus headed by Mahant Achalpuri. Emboldened by the death of Dalip, Mansingh married his queen, Kalavati, and tried to spread his lustful tentacles on Kachnar also. But Kachnar took shelter in the 'ashram' of Achalpuri to save herself from the lustful advances of Mansingh. There she met Dalip who failed to remember her as he had lost his memory because of his head injury. In the ashram, mahant Achalpuri tried to entice Kachnar, but she tactfully managed to keep away from him. King Dalip had another serious fall while fighting against Mansingh for Achalpuri, as a result of which he regained his lost memory. Dalip returned to his kingdom, married Kachnar and forgave Mansingh and Kalavati.

As admitted by the author in his preface, this novel is based on historical works, folk songs, tradition and the famous "Bhaval Sanyasi" case, while developing its story. Though many of the incidents on which the novel is based, lie scattered in vast expanses of time, the author has condensed them into a single plot with his imagination. The author's main objective is not to depict historical facts, but to bring out the complexities of human nature consequent on the impact of changing social environments and also to expose the human weaknesses masquerading under the garb of religious priesthood and hermitage through the all-transcending love affair of Kachnar and Dalip. The author has also attempted to glorify the role of love in transforming human personality. Varma's probe into the past glory of the country is aimed at bringing out valuable lessons for reforming the present social order.

Ran. R.

KADAMBARI (Gujarati), by the medieval Gujarati poet Bhalan (1405-1489), is a translation of the well-known Sanskrit work of Bana. The original work by Bana and his son Pulind Bana is in prose, which has been translated by Bhalan in verse. Original Sanskrit *Kadamari* of Bana is honoured as poetry and prose. The story writer, Bana, is known as 'Kavi Bana', for, as per Sanskrit commentaries on the work, it has been mentioned that prose writing is a test for the poet. It is really a difficult task even today to translate the prose of Bana into any modern Indian language. It was rather difficult to translate and render

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into verse in medieval Gujarati the work which was written three hundred years ago. Obviously, the real charm of prose or poetry cannot be communicated through mere verbatim translation. And then, it was so unusual to think of a translation by which to summarise and adapt it in the 16th century idiom. Bhalan was a brilliant translator and poet. He accepted the challenge and succeeded. It proves Bhalan's creative ability and efficiency in translating a work written in poetic prose into verse.

Bhalan was a scholar of Sanskrit. He had also translated *Durgasaptashati*. In his 'Nalakhyan', he incorporated some of the shlokas of Sanskrit epic *Naishadhiya charitam*, which shows his scholarship and literary taste. The aim of translating a well-known literary work, *Kadambari*, differs from the aim of translating such works with religious aim. In the beginning of his work, he clearly mentions the aim: 'I have written in Gujarati for the persons with literary interests, who do not know Sanskrit, wish to enjoy the masterpiece, but are not able to understand it.' In the beginning, he also narrates the story of Bana, and says that the poet Bana lived in the kingdom of Bhoja. It is established that Bana was a poet in the court of King Harshavardhana. Bhalan mentioned the name of Bhoja because Bhoja was known and various legends prevailed about his poets in Gujarat.

This work of Bhalan is not only rare and unique, but it is also a work of quality and great merit. According to the well-known critic of medieval Gujarati literature, the work of Bhalan is not a mere translation but it is a creation based on the original work. It has been honoured as recreation. Original Sanskrit *Kadambari* of Bana is so complex in style and narration that its literal translation is rather difficult. Bhalan was well aware of this difficulty. He clearly mentions that 'the prose and verse of Bana is full of figures of speech, and language is difficult'. Hence, he has adopted a way that can judiciously reflect the charm of the original. The story of *Kadambari*, as narrated by Bana, is long, and so Bhalan tried to summarise it. He says, 'I am giving it in brief, in the light of my understanding. If I try to do verbatim translation, it would become extremely long'. These references show not only Bhalan's limitations and aims, but also his understanding and ability. As a result, an excellent work in the Gujarati language appeared 300 years after the original *Kadambari* was written.

As a literary form, it resembles the early 'akhyana'. In this particular form of Gujarati literature, the story is divided into cantos known as 'kadavun'. It is a verse which is to be sung in its traditional composition, known as 'deshi dhal', which the poet or the narrator has to sing and recite with the help of 'mana', a rhythm instrument. Bhalan is the father of this particular form, 'akhyan'. It narrates the story in verse, which is not based on any regular metre. *Kadambari* of Bhalan is also in 'deshi'. He has utilised the main characteristics and total number of letters, known as 'matra' i.e. bits of 'dohara', 'chopai', 'savaiya' and 'harigeet'. These traditional metres help the lucid narration of the story and are easy to sing. The contribution to the development of 'deshi dhal' through *Kadambari* also goes to Bhalan's credit.

Original Sanskrit *Kadambari*, as it is known, is in two parts, the first one written by Bana and the second one written by his son Pulind Bana. Bhalan's *Kadambari* is also divided into two parts, known as 'purvabhag' and 'uttarbhag'. The first part consists of 23 cantos and the second of 40. Bhalan was not a mere scholar, but a poet too. Hence, his work is remarkable not only in Gujarati literature but also in medieval Indian literature, for such a classic achievement is rare.

H.Y.

KADAMBARI (Sanskrit), a Sanskrit Romantic prose work by Bana (7th Cent.), is an imaginative tale, technically in the 'katha' form, a romantic story of love that transcends the bounds of mortal existence and moves through three lives till the deep and passionate love finally attains its desired fulfilment. In this marvellous texture the worlds of human beings, animals and birds merge together, as do human, semidivine and divine characters; and the earth and the heavens combine in the universal bond of love that defies death and continue in the next birth, thus holding the entire creation together. It is these unique qualities of the heart and of faith that distinguish this classic of Bana from the usual love romances in other languages and bestow on it a universality that neither age can dim nor difficulty of language or difference of culture drown.

Banabhatta left the *Kadambari* unfinished to be brought to a conclusion by his son Bhushanabhatta.

The story is told in the ornate style, loaded with unending compounds, puns, rhetorical figures and tricks of poetic embellishment, which make reading an intellectual and trying exercise, though Bana is more poetical in the *Kadambari* than in the *Harshacharita* and avoids here recondite puns and difficult vocabulary requiring the help of a lexicon. Bana uses in this romance the technique of emboxing tales, a form of story-telling which is the essential stringing device used in fables like the *Panchatantra* or the folk-tales as in the *Brihatkatha* of Gunadhya. But while in these kinds of story-literature the frame story and the inset stories are really disconnected and held together only as illustrations of some moral or political maxim, Bana's emboxed tales have identical characters appearing under different names in successive births.

The germ of Bana's story may be found in Somadeva's *Kathasarītsagara*, a Sanskrit version of Gunadhya's *Brihatkatha*, now lost, in the story of kind Sumanas and a tribal maiden Muktalata, who had a parrot gifted with the ability to speak in human language. The two stories have many parallels.

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The story may be so summarised: A Chandala maiden brings to king Shudraka a parrot which tells his own story as follows: As a child it experienced much misery due to early loss of parents. Sage Jabali, as he happened to see the bird, said that it was reaping the fruit of its past misconduct. The parrot then repeated its past history as narrated by Jabali. Chandrapida was the son of king Tarapida of Ujjayini, and Vaishampayana was the son of Tarapida's minister Shukanasa. The two boys were of the same age. Accompanied by Vaishampayana and a maid named Patralekha, captive daughter of another king, and an army, Chandrapida set out on a world conquest expedition. One day the prince happened to get cut off from his retinue and alone reached the lake Achchhoda, where he met a love-lorn maiden named Mahashveta, who narrated her own story. She was the daughter of a Gandharva and an Apsara. She met Pundarika and his friend Kapinjala, and fell in love with the former, who was the son of goddess Lakshmi and ascetic Shvetaketu. But before the lovers could unite Pundarika died of the pangs of unfulfilled longing. As Mahashveta also prepared to die, a heavenly being came down and took away the body of Pundarika and assured Mahashveta of reunion if she could continue to live. Mahashveta introduced Chandrapida to her friend Kadambari, who remained unmarried because her friend also remained so. Kadambari and Chandrapida became mutually deeply enamoured but before they could get wedded the former was required to come back to Ujjayini leaving Patralekha in the company of Kadambari. Back at Ujjayini Chandrapida pined for Kadambari and got some relief only as he received tidings about her from Patralekha. Banabhatta wrote only up to this stage. The rest of the story comes from his son. According to the latter half of the work, the retinue of Chandrapida also came back to Ujjayini without Vaishampayana, who crazily insisted on staying back by the side of the lake Achchhoda. Chandrapida hurried back to the lake to know the real situation about Vaishampayana. The former met only Mahashveta, who reported that Vaishampayana fell in love with her but got repulsed by her because of her fidelity to Pundarka, and became cursed by her to become a parrot because of his repeated entreaties, and died out of mental agony. On hearing this Chandrapida also had an instantaneous death. As Chandrapida's beloved Kadambari also prepared to commit suicide a voice from heaven told that Pundarika's body was intact in heaven and Kadambari also should protect the body of Chandrapida till the time of reunion. In this state of confusion and sorrow Chandrapida's horse Indrayudha fell into the lake and reappeared as Kapinjala who related his own story: Kapinjala followed the Moon, which carried away Pundarika's dead body. As the Moon augmented the pangs of separation of Pundarika, while dying, Pundarika cursed the Moon to suffer from a similar lot. Kapinjala could learn that the Moon and Pundarika were about to be reincarnated as Chandrapida and Vaishampayana. Then through another curse Kapinjala became the horse Indra yudha. Here ended the story told by Jabali, whence the parrot could learn that he was Vaishampayana himself. The parrot related the event of being caught and brought to king Shudraka by the Chandala maiden. Here ends the story told by the parrot. The author now informs that the Chandala princess revealed herself as Lakshmi, the mother of the parrot, who was earlier Pundarika and then Vaishampayana. At the instance of Lakshmi the parrot and the king ceased to live thereafter. On the other hand, Chandrapida regained his life, Pundarika descended from the sky, Patralekha revealed herself as Rohini, the most beloved consort of the Moon, and thus all ended well.

This intricate story is based on the idea of reincarnation, remembrance of the loves of past lives, the omniscience of divine sages who see past and future, and above all, the purity and power of profound love that outgrows the coils of mortal life. The story moves freely between heaven and earth as Bana's eye moves in a fine frenzy. The tangled and intricate construction of the story may be due to Bana's original conception or due to the completion of the story by his son. Yet "All the characters in the *Kadambari*, as Kane observes," are life-like and consistent. The gentle and youthful Harita; the generous and loving king Tarapida; the trusted minister Shukanasa...; the tender quen Vilasavati; the devoted Patralekha...; the affectionate yet stern Kapinjala; Mahashveta, holy in mind as she was fair in body (and) who serves as a foil for the heroine; these are characters that are bound to make a deep impression on the heart of the reader".

Perhaps the obstacle to our appreciation of Bana may be his ornate elaboration which knows no restraint. "Bana's power of observation and picturesque description, his love of nature, his eye for colour and ear for music, the richness of his fancy and his wealth of words" (Dasagupta and De) are the unquestionable excellences of his writing; but artistic restraint is outside his nature. Dasagupta and De feel that the chief value of Bana's romance lies in "its sentiment and poetry". His *Kadambari* is a study of the spontaneous emotion of love and also of recollective affection, of 'the friendship of former births' of which Kalidasa and Bhavabhuti also speak. The poetic possibilities of the belief in transmigration of life as well as of the depth and tenderness of human love are exploited here in a luxurious poetic style befitting a romance. And so, *Kadambari* will remain a supreme specimen of romantic fiction which may be imitated but is difficult to surpass.

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G.K.B
M.M.S

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KADAMBARISARA (Sanskrit) was composed by Abhinanda or Gaudabhinanda, son of Jayantabhatta, the author of *Nyayamanjari*, who incidentally mentions Shankaravarman as the king of Kashmir who ruled from A.D. 884. This allusion brings Abhinanda down to the first half of the 10th century A.D. Abhinanda's *Kadambarisara* is an abridgement of Bana's famous romance *Kadambari* in verse. The *Kadambarisara* is an epic or mahakavya consisting of ten cantos in which Abhinanda epitomises the story of Bana's *Kadambari*. Abhinanda's poetry has been held in high esteem by later rhetoricians. He has been quoted by Kshemendra in his *Suvrittatilaka*. Someshvara in great veneration eulogises him in his *Kirtikaumudi*.

S.Y.M

KADAR YAAR (Punjabi; b. 1805) was born in the village Machihe of Shekhupura district. He was a Sandhu Jat by caste. His composition *Mirajnama* indicates 1829 as the year of its writing. He enjoyed the patronage of both Lahne Durbar and Sikh Sardars. He got some agricultural land in reward for writing the 'qissa' (story) of *Puran Bhagat*. His compositions known so far are *Sohini Mahiwal*, *Puran Bhagat*, *Raja Rasalu*, *Hari Singh Nalva*, *Mirajnama* and *Roznama*. *Puran Bhagat* and *Raja Rasalu* were written for the first time in Punjabi. Evidently he was not a very learned person. Often he distorted the Persian and Arabic words, though he used them sparingly. This defect does not seem very glaring in view of the practice of the poets of the period who borrowed Persian words and modified them according to Punjabi phonetics.

Realism was not the trend of the age. Accordingly. Kadar Yaar's narrations do not lack the presentation of miraculous incidents, though, being a man of average education for the age, he does not show that profusion of tricks which is characteristic of Ahmed Yaar and the later qissa poets of the early British period, like Muhammad Baksh, Ghulam Rasul and Imam Baksh.

Kadar Yaar's style in *Sohini Mahiwal*, and partly in *Mirajnama*, is so refined and different from *Puran Bhagat* and *Hari Singh Nalva* that one may altogether doubt that the same poet could write this stuff.

P.S.K.

KAFI (Gujarati) is a poetic genre of medieval Gujarati literature, with a distinct character of its own. Generally considered a part of the genre of 'pada', this poetic form might have been adopted from the Sindhi and Kutchhi languages. But it differs from its original source, the mainstream of the 'pada' tradition. There is a notion that a 'pada' sung in kafi 'raga' or kafi 'that' would be a kafi, but most kafis are sung in 'Bhairavi raga', and they have a definite pada structure also. The structure is: a 'mukhabandha' or 'dhruvapada' of two lines is followed by three or four stanzas of three lines each. Thus, the composition is made up of eleven or fourteen lines in all. In 'mukhabandha', there is one proposition and, in the succeeding lines, thoughts or illustrations are presented to substantiate that proposition. In one stanza consisting of three lines, the first two lines contain what is known in Gujarati as 'antyanuprasa', while every third line rhymes with the lines of the 'mukhabandha'.

The poet Dhira is famous for having established the kafi form in the Gujarati language, and infused in it the poetic character. He is generally regarded as having flourished between 1753 and 1825. Besides composing individual poems in kafi style and form, Dhira was also the author of the poetic works consisting of a string of kafis such as *Swaroop ni kafio*. Poet Dhira and his contemporaries, who are mostly disciples of saints. seem to have been influenced by Mekan, a saint of Kutchh. Mekan's disciple, Gangaram, has composed numerous poems in the kafi form. It may be that Dhira came into contact with Gangaram (1730). In Dhira we find a developed form of kafi, and one can even embark upon a philosophical inquiry into the concept of kafi. The 'advaita' philosophy before Adya Shankaracharya was divided into various schools or sects. Shankaracharya consolidated it into 'Kevaladvaita'. One of the theories of advaitadarshan of the era prior to Shankar, which continued to be in vogue after him, has become famous as Ajatvada Amongst the poets, who follow this old tradition of Ajatvada in Gujarati, are the poets like Akho, Buto, Narhari and others; their poetic forms, such as 'chhappo' also follow the traditional pattern, whereas among the exponents of the Kevaladvaita established by Shankar, are poets like Dhira, Nirant, Bapusaheb and others, who, in their works, also follow the kafi style. Adherence to dogma is the dominant note in kafi poetry.

It was through the Kutchhi language that the kafi form was introduced into Gujarati language, and it was re-established by poet Dhira. Thereafter, Nirant (1747-1825), Bapusaheb Gaekwad (1779-1843), Dayaram (1776-1852), Bhojo (1785-1850) and other poets have composed a fairly large number of kafis. The tradition of compositions in the kafi form can be seen as late as 1866 in the works of the Jain poet, Umedchand. After this. no development is seen in the kafi tradition. Amongst the various poetic forms that went into oblivion under the growing influence of the English language, one can include kafi also.

No.P.

KAFI (Punjabi). Primarily the term 'kafi' refers to a distinctive style of singing, especially the singing of short devotional lyrics. It is also considered to be the name of a raga or ragini in certain quarters. But this view is rather difficult to maintain as the extant kafis of Punjabi have been composed in different ragas. As a matter of fact this

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term has acquired a generic connotation by virtue of its establishment of certain thematic and formal conventions of poetic expression. From the available anthologies of kafis composed by Punjabi poets, it is possible to describe the characteristics of kafi as: (a) kafi is a lyrical composition meant for singing in a certain style, (b) its subject matter is invariably mystico-ethical in nature, (c) its central theme is contained in one of its verses, the refrain of which is emphasized by repetition. This device of repetition helps to create the appropriate environment needed to highlight the required spiritual effect. (d) There is practically no difference between kafi and qawwali as far as the style of singing is concerned, but kafi is used only to express the religious sensibility of the poet whereas qawwali has a wider thematic range. (e) The theme of spiritual love contained in the kafis mostly uses metaphors and symbols of worldly love. (f) The recurrent theme of kafis is the alienation of the human soul from its divine source. This feeling of spiritual loneliness is often expressed in erotic imagery; (g) In the thematic structure of kafis a prominent place is given to the guru or murshid or teacher who is considered to be the mediator between man and God. (h) The kafis have been a powerful vehicle for expressing the sufi sensibility, especially the mystical union of soul and God. (i) The kafis utilize certain folk motifs and devices for their structural organization.

Surinder Singh Kohli has included one kafi said to be composed by the first Punjabi sufi poet, Shiekh Farid (1173-1262), in his anthology of the kafis. This can be taken as an instance of the first emergence of this form. In this kafi, the human soul is mentioned as a girl in the imagery of the medieval institution of marriage. This type of imagery became the recurrent formal device of the later kafis.

After Farid, we come across three kafis composed by Guru Nanak, included in the *Adigranth* under ragas 'Asa', 'Suhi' and 'Maru'. The Guru extends the thematic scope of kafi by incorporating his own view of life in it. Some of the other Guru poets (namely, Guru Amardas, Guru Ramdas and Guru Arjun) have also composed kafis on the structural pattern of the kafis of Guru Nanak. These kafis can be grouped in a separate class as 'Gurumat' kafis.

The other major Muslim sufi poet who has written kafi was Shah Hussain (1539-1593). The following lines of Shah Hussain can be taken as a representative illustration:

> Rabba! mere hal da mehrim tun
> Andar tun hain bahir tun hain rom rom vich tun"

> (O God! thou art the knower of my situation.
> Thou art within me, without me, pervading every fibre of my body).

The other notable sufi poets who composed kafis are Shah Sharaf, Bulhe Shah, and Ghulam Farid.

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Jagb.S

KAFI (Sindhi), a form of Sindhi Poetry, is an off-shoot of 'wai', the original Sindhi form of lyric. Wai was sung in sufi congregations during 'Sama'. Because of its metrical and structural limitations, it gave way to kafi which can be written in many 'chhandas' and sung in several raga/raginis. The 'sthayi' (in Sindhi 'thalu') is of one line and the 'antara' can be of one or more lines. The antara rhymes with sthayi, and when it is of more than one line, its last line rhymes with the sthayi. Intricate rhyme patterns are interwoven in antaras which bear testimony to the great craftsmanship of the poets. The sthayi or thalu is repeated after every antara. This repetition gives a particular shape to the thought, feeling or situation expressed in the poem, and also brings to these a sense of permanence in the midst of change.

Kafi has a distinct character of its own. It is usually sung by a group of five or more singers of whom one is the main singer, and the others follow him. It is sung in a typical style with 'dambur' (Tanpura) as an accompaniment. The singers and the audience go into ecstasy. Its melody is intoxicating.

The word kafi was used for the first time for the poetic compositions of Sahibd'ino Faruq (1688-1725), grandfather of Abdul Wahab 'Sachal' (1737-1829) and a contemporary of Shah Abdul Latif (1689-1752). One specimen is found in *Shah-jo-Risalo* (Yaman Kalyan 4). In all the editions of the Risalo it has been shown as 'wai'. which it is certainly not.

It cannot be said for certain as to when, where and how the form of kafi came into existence. Prior to its entry into Sindhi literature, it existed in the poetry of the Punjabi poet, Shah Hussain (1539-1593). It possibly came to Sindhi from Punjabi whence it travelled to Kutch and Gujarat. However, it is certainly a gift from some sufi poet of the Sindhu valley.

In Sindhi poetry, this form was followed up by the sufi poets and others who came after Shah Abdul Latif and Sachal Sarmast. Many important poets like Sangi, Qalich, Qasim, Dalpat, etc. have contributed towards the enrichment of this genre. Shahu Faqir and his brother Ghulam Ali Faqir have also written some good Kafis. Kafi is essentially a lyric. In the beginning, the form acquired a generic connotation for its thematic and formal conventions of poetic expression inasmuch as its subject matter was mystic and ethical. But later, especially in the modern period, it acquired a wider thematic range, and erotics found a place in many compositions in this form. Thus, the kafi to begin with was a vehicle for expressing the sufi sensibility, i.e. the yearning of the human soul for the union with God by utilising the folk-motifs and devices for their structural organisation, and in the modern period it

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became the vehicle of expression of love on the physical plane, though the motifs remained the same.

There are various opinions regarding the derivation of the word 'kafi'. In the opinion of some scholars, the correct word is 'qafi' derived from an Arabic word 'qafa', meaning 'to follow'. Some think it to have been derived from 'qafiya', a poem, and some are of the view that kafi takes its root from 'kaif', which means intoxication.

N.G.N.

KAGAZ TE KANVAS (Punjabi) symbolizes the lasting friendship of two artists, the poetess Amrita Pritam and her painter friend, Imroz. This is the first Punjabi book (published in 1970) which won the country's highest and most prestigious Jnanapith Award in 1983.

Basically a lyricist, Amrita's poetic sensibility has found a new direction by reducing the elements of lyricism and increasing intellectualism. Here we find no regular rhyming but irregular rhythm.

Amrita assumes an international character by extending her poetic horizon and internationalising her artistic sensibility. Under western influence, she lauds the liberalization of women, especially in their free relations with men. She is all praise for the deeds and views of Marilyn Monroe and Ayn Rand. In her poem 'Oedipus', instead of hero's traditional repentance for his incest, we have a sort of reconciliation with abnormal situation. Under the influence of Schopenhauer and Camus, Marilyn Monroe and Kazant Zakis, a sort of pessimistic and escapist tendency has developed in her poetic sensibility, which prompts her to pronounce life a dirty handkerchief or a prostitute, and death a fountain of fresh and healthy waters.

She does not enslave her poetic sensibility under any ism or ideology. At times she gives vent to her progressive and anti-imperialistic thinking by asking odd but pertinent questions. But according to her, socialism forces the extinction of individuality and distinctiveness and breeds the similarity of bricks.

To make the vicious forces and vice-mongers of the society tremble and turn pale, she wields her mighty flail with the help of satire. Now satire has developed in the armoury of her poetic sensibility as her strongest weapon. She, forcefully and fiercely, lashes at hypocrisy, unscrupulous democratic means to achieve and misuse power, stooge-writers hankering after cheap popularity and fame.

Her greatest strength lies in her unique poetic style. She selects appropriate and fresh poetic symbols to express her ideas precisely and distinctively. Her symbols are created from modern mechanical and medicinal devices. Her imagery is generally fresh like nature and sensuous because of her personal psychological bent of mind.

In short, *Kagaz te Kanvas* (paper and canvas) is a land-mark in her poetic evolution, as also in the annals of new Punjabi poetry.

S.S.U.

KAHAKOSHU (Apabhramsha) is a compendium of hundreds of stories, composed in the last quarter of the 11th century A.D. at Anahilapura (Gujarat), in the Apabhramsha language, in verses, having 53 chapters (Sandhis) with an average of 20 pieces (kadavakas) a chapter, (varying from 10 to 32 Kadavakas in different chapters), every piece having 10 to 15 lines, by Shrichandra, a Digambara monk.

In the beginning the traditional description of the cycle of time is given. Then the poet narrates the stories to fortify the faith in the religion. He mentions *Mularadhana* of 'Shivakoti as the source of his work. Harisena's *Brihatkathakosha* and some other works have also been consulted by him. He picks up Prakrit 'gathas' (verses) from *Mularadhana*, explains their meaning in Sanskrit prose and then gives short or long stories. Some stories are summaries of the tales given in the *Brihatkathakosha* and a few are merely referred to (Yashodharakatha, Ch. XXX).

Each chapter does not have one story always. Sometimes there are several stories in one chapter or a story (Charudattakatha) begins in the middle of a chapter, and continues in the next chapter or a story occupies even three chapters (Karakandukatha). The stories have varieties. Most of them are connected with the illustrious, the legendary, the religious or the popular characters of the Jaina tradition. Then there are the tales connected with the Hindu legends and myths, the stories of the Vidyadharas, of the thieves, the animals and birds and some of them are folk-tales. They are generally given in the form of examples or sometimes as illustrations or in the form of previous birth accounts.

By the means of these stories the author wants to convey the fruits of practising the religion and the morality. The topics that are dealt with are: reverence for the scriptures and knowledge, service to the monks, confession, meditation, devotion, company of the virtuous, gifts of medicine, scriptures and safety, non-violence, truthfulness, renouncement, forbearance, and consequences of the passions like greed and pride, the infatuation towards the women and so on. There are stories of the virtuous as well as the wicked ladies. Sometimes the stories of conversion from Buddhism and Bhagavatism are told. At places discourses on the Jaina religion are available.

The well-known characters of these stories are: Bharata, Harisena, Sanatkumara, Karakandu, Vasudeva and Krishna, Marichi, Shrenika, Abhayakumara, Sudarshana, Shripala, Chilataputra, Bhadrabahu, Sukoshala, Gajakumara, Metarya, Chitta-sambhuta, Rohini, Panchala and Gandharadatta, Charudatta, Bhilla Kshirakadamba

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and Drona, Brahma-Tilottama, Urvashi, Vasu-Narada-Parvataka, Uma and Rudra, Vishnu and Bali, Kartavirya and Parashurama, Parashara, Matsyagandha, Vyasa, Chandapradyota, Chanakya, Sakatala, Vararuchi, etc.,

The style of the work is of the popular narrative type and various popular motifs are employed in the stories. It does not have much poetic importance. There are some ordinary descriptions as well as sayings and proverbs. *Paddhadia*, *Alillaha*, etc. are the main Apabhramsha metres employed in it along with some Sanskrit metres. It is interspersed with Sanskrit and Prakrit quotations. In the ending verse of every chapter the name of the author is given.

It contains important cultural data. Special mention can be made of the Kapalikas, sea-voyages, practising of Yoga for the attainment of one's desired object, the stupefying devices, medicinal uses of various oils, and the belief of the people in the supernatural events and the efficacy of the lores, charms, incantations, mystical formulas, etc.

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K.R.C.

KAIFI, AZMI (Urdu; 1925) is a poet well known for his progressive ideas. He could not acquire much formal education as he abandoned his studies during the 1942 Freedom movement. He belonged to an orthodox religious family but from his early youth he rebelled against the old shibboleths of religions and later got himself fully associated with the ideology of the progressive writers. In fact, he became an active participant in the Progressive Writers' Movement in Urdu.

He is not a prolific writer, but whatever he has written so far bears the stamp of his peculiar poetic talent. He has till now published three collections of his poems which have added to his renown as a poet. He has visited a number of countries as a poet-delegate, and he received the Soviet Land Nehru award for his creative writing in 1975. He had been earlier honoured by the Government of India with the title of Padmashri.

His *Awara Sijde* is considered to be a valuable contribution to Urdu literature. The poems in this collection have all the characteristic qualities of his writing—vigour, powerful expression and breadth of vision. They also reveal a poetic sensibility, modern in its grasp of the contemporary situation. He received the Sahitya Akademi award on this collection in 1975.

KAIFI, PANDIT BRIJ MOHAN DATATRIYA (Urdu b; 1866; d. 1955), a well-known poet, literary scholar and philologist of Urdu, was born in Delhi in a distinguished Kashmiri Pandit family. He died at a quite mature age, at Ghaziabad. Kaifi's forefathers had come from Kashmir to Delhi in the reign of Farrukhsiyyar in the early 18th century. They were offered lucrative posts in the royal court of Delhi. After the lapse of a century they joined the East India Company. His father Pandit Kanhaiyalal Datatriya was a Police Officer in the princely State of Nabh under the rule of Raja Bharpur Singh. His father died when Kaifi was a child. He was brought up and educated in Delhi. He received his early education in Persian and Urdu, and later was sent to school. Kaifi was the product of St. Stephen's College of Delhi.

Kashmiri Pandits in those days had excelled themselves in Persian learning. Some of them took to writing poetry in Persian as well as Urdu, and Kaifi was no exception. He knew many languages, including Persian, Sanskrit, Arabic and English.

Kaifi started his career as a journalist. He edited the Congress owned Urdu journal *Khair-Andesh* which was published from Ambala. After sometime he joined the princely State of Kapurthala. Later he went to Europe and England, but after the World War broke out, he returned to India in 1916. When Raja Daljeet Singh of Kanpurthala became the Prime Minister of the Kashmir State, Kaifi was offered the post of Assistant Foreign Secretary. He served the Kashmir State for many years. Kaifi also lived for sometime in Lahore and Lyallpur where his sons were employed. In 1947 he shifted from Lyallpur to Bombay and then he finally settled in Delhi.

Kaifi started writing poetry in Urdu at an early age on the inspiration of a close relative, Pandit Narayan Das who was a poet of repute and wrote *Ghazals* under the pen name of Zamir Dehlavi. In the beginning of his literary career, Kaifi used to write only *Ghazals* in keeping with the old literary tradition of Urdu poetry, but later the influence of Hali and Mohammad Husain Azad, great literary figures, changed his perspective. He now devoted himself to other genres of Urdu poetry like *nazm*, *masnavi*, *musaddas*, *qata*, etc. He had a wide range of subjects and themes to touch upon. He published his collection of poems under the title, *Wardat*, which was widely acclaimed. His longish poem, *Bharat Darpan*, written in the form of *musaddas*, appeared in 1905. It is a long narrative poem depicting the social conditions and life style of his countrymen. It is saturated with patriotic sentiments and feelings. A collection of his other patriotic poems appeared in 1954 under the title *Chand Nazmen*. Kaifi also took to *masnavi* writing and produced *Jag Biti*. His other *masnavis* are *Aina-e-Hind*, and *Prem Tarangini*. His style is lucid and simple. Kaifi's literary interests were varied. Besides poetry, he also wrote novels, short stories and plays. *Nihatta Rana* is his novel which deals with a semi-historical theme. Kaifi was a trend-setter in Urdu drama. His plays *Raj Dulari* and *Murari Dada* are masterpieces and exhibit many artistic qualities of play writing.

Kaifi was also a great researcher and a philologist of high reputation. He had excelled himself in coining new words and terminologies in Urdu, relating to literature

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and other disciplines. His philological and linguistic works include *Manshurat* (Lahore, 1934) and *Kaifia* (Bombay, 1942) whose critical editions have been published by Gopi Chand Narang and Masud Husain Khan respectively. *Khamsa-e-Kaifi* (Delhi, 1939) is the collection of his articles and poems, depicting the socio-cultural and historical aspects of Urdu.

M.K.A.B

KAIKINI, GOWRISH (Kannada; b.1912) is a Kannada dramatist and prose writer. During his early years, his education suffered because of poor health. He passed Rashtrabhasha examination in Hindi. Later he taught at several high schools and retired from service in 1976. He is connected with several periodicals as adviser and contributor. He is at present working as editor *Belaku* and *Nagarika*. In addition to Kannada, he knows Marathi, English, Hindi and Konkani. He has written both in Kannada and in Marathi.

Kaikini has written several plays, including *Atthage latthe* and *Meera Rani*. He has written plays for radio broadcast, *Kraunchadhwani* (1963) and *Akasha natakagalu* (1982) being the most important collections. Kaikini is well known for his biographies and reflective writings; among them the important are *Manovijnanada rupureshegalu* (1942, on psychology), *Marxvada*, *Paschimada pratibhe* (two volumes), *Bharathiya vijnanigalu* (two volumes, on Indian scientists), *Gandhi tatvavishleshane* (1970), *Preeti*, *Balina guttu*, *Vicharavada Ganapathi Rao Pandeshwar*, *Thomas Alva Edison* and *Swatantrottara vichara sahitya*. Kaikini has also translated several works from English, as also works in Indian languages which have been rendered into English. Among them are *A Survey of Human Destiny* and *Future Poetry*. In English he has written *National Integration in Action* and *Sir M. Visweswaraiah*. He has completed two books, *Caste and Casteism* and *The Influence of Kannada on Konkani*. In 1986 he published a collection of literary essays, *Valmiki tukadisidaga*; the first part comprises ten essays on the *Ramayana* and the second, 12 essays on different subjects of interest to students of literature.

Kaikini has received several honours. The Kannada Sahitya Parishat (1977) and the Karnataka Sahitya Akademy (1980) honoured him for his services to Kannada literature.

The range of Kaikini's interests is exceptional. A playwright and critic, he is also interested in science, history and sociology. Both as a journalist and as a contributor to a number of journals and periodicals, he has shown a spirit of inquiry and an open-minded approach to social problems. His prose is crisp, clear and incisive.

T.N.S.

KAIKINI, P.R. (English; b. 1912) essentially a poet, edited *Peoples Raj* from 1947 to 1954 and *Farmer* from 1954 to 1957. He was the Assistant Editor in the Ministry of Information and Broadcasting of the Collective Works of Mahatma Gandhi 1958-1969 and Editor in the Publication Division in 1957. He was associated with the National Book Trust from 1969 to 1973.

His earlier work *Flower Offerings* (1934) had the sub-title 'Prose Poems on Truth, Beauty and Nature' and this was followed by *Songs of a Wanderer-Prose Lyrics* (1936). However, the poet in him revolted agaist the staid and placid life, and in subsequent collections *The Civilization* (1937), *Shanghai* (1939), *The Recruit* (1940). *The Snake in the Moon* (1942), *Look on Undaunted* (1944), Kaikini's mood reflects the Indian response to the holocaust caused by the Nazis, the evil of Hitler's war, the sufferings of embattled Shanghai and a sense of disintegration and chaos:-

> Rivers of blood clotting and germ-infected
> germ-infested and clotting clotting
>
> Time was when wonder shone supreme in our eyes
> But alas: today shattered and broken we fall

However, Kaikini still has faith that the war-ravaged world could still be redeemed and in the post-war poems of the *Passionate East* (1948) and of later collection *Some of My Years* (1972) a more hopeful note is sounded, which: may be seen in lines like:

> "You are nothing if not a dream, a dream, a dream";
> "In the forest of savage nights
> Like the tumbling chaos of flitting firefiles
>
> And their memory of boundless joy of years bygone
> Playing counterpoint to the proud pageant of potentates".

C.M.K.

KAIKOTTIKALI SONGS (Malayalam). Kaikottikali, also known as 'tiruvatirakali', is a form of folk-dance of the women of the higher castes of Kerala, often performed during festive seasons like Onam and Tiruvatira and on occasions like marriage and birthday. It is a simple and gentle group-dance with the 'lasya' element predominating even though the 'tandava' part is also brought in occasionally. Dressed in the typical style of Kerala, women dance in gay abandon, singing melodious songs which are reputed for their literary flourish. One of the performers starts singing, while the rest repeat it in chorus, clapping their hands in unison. Moving in a circle, clock-wise at times anti-clockwise at every step they gracefully bend sideways, the arms coming together in beautiful gestures, upwards and downwards, and to either side with punctuation by the clapping of hands.

There is an extensive literature used for this purpose

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which is called kaikottikali songs. At times the songs of the attakathas are also used. Kunchan Nampiyar (1705-1770) is the earliest known poet whose kaikottikali songs have come down to us through his compositions *Rugminiswayamvaram pattu vrittam* (Rugmini's marriage in ten meters) and *Shilavati nalu vrittam* (in four meters). But the most popular songs of this genre are those composed by Machatt Narayanan Elayath (1745-1822). He wrote about a dozen works of the type among which *Shakuntalam* (Story of Shakuntala), *Parvati-swayamvaram* (Parvati's marriage), *Sitaswayamvaram* (Sita's wedding) and *Gopikagitam* (Song of the cowherd-maids) have fascinated the women. Many of the poets of the eighteenth and nineteenth centuries have composed innumerable kaikottikali songs. *Kuchelakatha* (Story of Kuchela) of Kottoor Nampiyar (18th century), *Subhadraharanam* (Abduction of Subhadra) of Irayimman Tampi (1783-1856), *Shakuntalam patinalu vrittam* (Story of Shakuntala in fourteen metres) of Arippattu Kochugovinda Warier (1790-1855), *Patracharitam* (Story of the vessel) of Ampati Rama Poduval (1800-1883), *Sitaswayamvaram* (Sita's marriage) of Kuttikunhu Tankachi (1820-1903), *Hariniswayamvaram* (Marriage of Harini) and *Kaliyamardanam* (Suppression of Kaliya) of Venmani Mahan Namboodiripad (1844-1893), *Mayooradhwaja charitam* (Story of Mayuradhwaja) of Kotungalloor Kunjikuttan Tampuran (1856-1913) are works containing varieties of kaikottikali songs.

Most of these songs narrate stories from the epics of the *Ramayana*, the *Bhagavata* and the *Mahabharata* and are either erotic or devotional in tone. Usually kaikottikali starts with an invocation to God Ganapati and also to Goddess Saraswati. The songs are so simple as the following lines on Goddess Saraswati:

> "Oh the fair complexioned lass!
> My Goddess Saraswati, who dwells in the white lotus,
> I bow before thy feet."

Numerous tunes like kummi, kuratti, vanchippattu are used for the songs. Some of the songs cannot by analysed into metres; but the bulk of them is composed in metres which are familiar. It is also noteworthy that the lyrical school of poetry headed by Changampuzha Krishna Pillai (1911-1948) has adopted the metrical patterns almost exclusively from these songs.

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T.R.R.N

KAILASAM, T.P. (English/Kannada; b. 1885, d. 1946) was a prominent dramatist in English and Kannada.

The only son of Justice Paramashiva Iyer of Mysore High Court, Kailasam was born in an affluent family. He took B.A. and M.A. degrees of Madras University and also studied in Royal College of Science, London (1908-15). He secured Fellowship of the Royal Geological Society. Later he served in the Department of Geology of Mysore State (1915-20), but resigned probably because he was by temperament unsystematic. He led a desultory life. A wayward genius, a brilliant speaker and a fascinating conversationalist, Kailasam had a large number of friends and admirers. He presided over the Kannada Sahitya Sammelan in Madras (1945).

Kailasam's stay in England seems to have stimulated his interest in drama. (He was himself an excellent actor). He saw the plays of William Archer, Ibsen, Bernard Shaw and Galsworthy, and also the performance of great actors and actresses like Forbes-Robertson and Ellen Terry Jr. on the stage. All this must have inspired him to write dramas in English on his return to the country.

He wrote five plays in English, hoping for a more satisfying self-expression than through the Kannada medium. He felt imaginatively gripped by the heroic characters of the *Ramayana* and the *Mahabharata*, and saw them as apocalyptic figures embodying psychic realities. *The Burden* (1933) is a moving dramatic projection of Bharata's agony on his coming to know that his foolish and ambitious mother, Kaikeyi, had won the Kingdom of Ayodhya for him and banished Rama to the forest. *The Purpose* (1944) and *Fulfilment* (1933) present Ekalavya the heroic archer checkmated, first by Drona his Guru, and later by the Lord hisself, Krishna. Like Ekalavya, Karna is another tragic character who is driven to destroy himself as it were out of his very greatness of heart. Kailasm's *Karna* is "an impression of Sophocles in five acts". Just as Bharata in *The Burden* sees the stark truth at last like Oedipus, his Karna too is pursued by almost a Sophoclean tragic fatality, and he is thwarted and defeated again and again, but also purified and glorified in the process. In this poetic tragedy, it is as though the *Mahabharata* itself is held in miniature. The posthumously published *Keechaka* (1949) is yet another powerful play, and the hero is here transfigured from a merely lustful villain into a fighter and a man of honour. In their conception, characterisation and poetic articulation, these five plays are among the best of their kind. Nevertheless, his achievement was rather less than his capacity, and it is perhaps as a pioneer in English drama that he will be best remembered.

Kailasam wrote plays also in Kannada which display his abundant creative power. *Tollu-ghatti* (1918), Kailasam's first play, was written at the request of a friend, Justice Shankaranarayana Rao, for the boy scouts. It enabled him to discover his field of interest. It contrasts two brothers, one Puttu, immersed in his books, with his eyes glued to the first place in the examination, and the

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other, Madhu, toiling for the family and not doing well in the examinations. Puttu is the apple of his father's eye, and Madhu is treated with contempt. But when a fire breaks out in the house, the father realizes who is the stronger of the two. 'Hollow and Sound'—this was to be the theme of a number of Kailasam's plays in the years to come.

Kailasam wrote twenty-one Kannada plays and four English plays; two more plays in English were reconstructed by his friends after his death.

Kailasam is generally regarded as the master of comedy. His plays range from kindly humour (*Bandvalvillada badayi* and *Vaidyana vyadhi*) to searing satire (*Nam brahmanike* and *Yodhruvani*. He can create characters who are not just funny but comic, like Ahoblu *(Bandvavillada badavi)* who is hollow and boastful, no doubt, but who makes language a shield to protect him from harsh realities. Generally, Kailasam has a serious purpose to expose emptiness in men and women, or to expose a social evil. Sometimes the laughter hides the clash of personalities, as in *Home Rule*; it is a play which evokes laughter but in which hatred also pours forth like lava. *In Yodhruvani* he attacks the practice of dowry. He has also written some plays like *Soole* which are serious analyses of social evils like prostitution.

Kailasam was also a master craftsman. The action of most of his plays takes just as much time as the stage presentation. There are perfectly constructed plays like *Vaidyana vyadhi* and *Bandvalvillada badayi*. Generally, he works through comparison and contrast, presenting pairs of characters, families or situations.

Kailasam's language in his Kannada plays was the language of the educated middle class, which had a far too generous sprinkling of English words. Whatever the defence, it must be admitted that this has come to limit the appeal of the plays. His language is energetic and racy, and the Kannada stage had not heard such thrust-and-parry dialogue. But at times he is too loud, and the mannerisms become wearisome.

Kailasam came to write at a time when the professional companies were facing a difficult time. In his Kannada plays he is realistic, while in his English plays he seeks to embody a vision. He made drama out of the everyday life of ordinary men and women, and was thus in tune with the spirit of the Navodaya age. His insistence was on decency and compassion; he was the first to bring a widow on the stage, and he focussed attention on her life of tears and sacrifice. In this humanistic approach also, he belonged to the Navodaya age. He reduced the importance of mere plot and made drama a clash of personalities and a vehicle of an individual point of view. It is true that his characters sometimes strike us as garrulous, and his language is not quite suited to the revelation of the inner life of a character of a serious consideration of moral issues, but he brought drama nearer to everyday life, a world of interesting men and women, and sought to educate the emotions and stimulate the conscience. Whether with 'Sriranga' (Adya Rangacharya) he effected a break from tradition is being currently debated.

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K.R.S.I.
L.S.S.R

KAIYATA (KAIYYATA, KAYYATA, KAJJATA; Sanskrit), bearing typically a Kashmiri name, was son of Jaiyyata (Jayyata), surnamed Upadhayaya. His preceptor was Maheshvara. Bhimasena, in his commentary (1722) on Mammata's *Kavyaprakasha*, speaks of Kaiyata as a disciple, even a younger brother of Mammata who was both a grammarian and a rhetorician, which is hardly probable. The lower terminus of Kaiyata's date is fixed by the mention of his name in the *Sarvadarshanasamgraha* of Madhavacharya (14th century.)

According to a tradition, he was a native of Pampur or Yechgam, a small town in Kashmir. It is said that he was very poor. He is stated to have visited Varanasi where he defeated grammarians in a dispute held in an assembly, and in deference to the wishes of the President, wrote his commentary.

The name of Kaiyata's celebrated commentary on Patanjali's *Mahabhashya* is *Pradipa* or *Kaiyatadipa* or *Bhashyapradipa*. It marks the culmination of the second period of the development of the Paninian school. Kaiyata is regarded as one of the most authoritative writers of the school of Panini.

In the introduction to his commentary, Kaiyata acknowledges his indebtedness to Hari, i.e., Bhartrihari (7th cent.) who also commented upon the *Mahabhashya*. Kaiyata refers also to the *Kashika* commentary on the *Ashtadhyayi* of Panini, written by Vamana and Jayaditya (7th cent.)

The *Pradipa* was commented upon by Nagojibhatta alias Nageshabhatta (18th cent.) in his *Uddyota*, by Narayana in his *Vivarana* and by the Ishvarananda, pupil of Satyananda who wrote another commentary, of the

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same name. One Pravartaka also appears to have commented on the *Pradipa*.

Some of the highlights of Kaiyata's commentary are as follows:

He recognises the fourfold connotation of words, viz. jati, vyakti, linga, padartha.

Kaiyata holds that, in Panini's times, grammar used to be studied along with the Vedas. So, Panini did not think it necessary to speak about the necessity of grammar. The writer of the *Pradipa* further says that in Katyayana's days grammar was studied even after the study of the Vedas. So he pointed out some necessity for grammatical study.

According to Kaiyata, in the direction *dashamyam putrasya*, contained in the Grihyasutra, the locative is in 'samipya' or in the sense of proximity.

Kaiyata holds that, even in the absence of 'karana', (instrumental case) etc., there is the predominance of the 'karta' (nominative case) by the principles of 'anvaya' and 'vyatireka' i.e. rule of concomitant variation.

As regards the authorship of the *Dhatupathas*, Kaiyata on Panini 1.3.1, holds that these are not un-Paninian, but the meanings of the roots are later additons (arthanirdeshastvadhunikah).

Kaiyata recognises 'ra' as a distinct 'pratyahara' for 'r' and 'l'. According to him the grammarian, Kashakritshna is pre-Paniniyan. Though Panini does not mention him, yet it may be inferred that his grammar was not unknown to the former.

On Panini II. 3.17, Kaiyata supports the reading 'manyakarmanyanadare upamane vibhasha pranishu'.

We have a poet Kaiyata whose verses are quoted in the *Subhashitavali* (nos. 2040, 2044, 2499) of Vallabhadeva (variously assigned to different periods from the 12th to the 15th century). Kaiyata, son of Chandraditya, grandson of Vallabhadeva and protege of Bhimagupta of Kashmir (977-982), wrote a commentary on Anandavardhana's *Devishataka* (977).

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Sat. B.

KAJALMAYA (Marathi) is a collection of short stories by G.A. Kulkarni. He opens his collection with the quotation by Thoreau: "If a man does not keep pace with his companions, it is, perhaps, because he hears a different drummer." Through the grind of drudgery of day to day life, he hears the distant drumming of destiny.

Kajalmaya is the seventh collection of his short stories published by Popular Prakashan, Bombay, in 1972. In 1973, he was given Sahitya Akademi Award which he could not accept for technical reasons. In 1980, the second edition of the book was brought out.

Kulkarni, who is renowned for his portrayal of incongruities of life, its meaninglessness, and the queer mockery of the destiny, gives the best of these portrayals in *Kajalmaya*. The fourteen short stories included in this collection are in fact fourteen slices of experience from life. People caught in different pitfalls of life, or cheated by life, defeated, helpless, good and bad characters and the omniscient destiny watching their struggle with the absolute detachment of a passive observer, such are the situations and characters which are depicted here. These stories in which incidents are charged with supernatural elements, are a class by themselves. *Kajalmaya* does have something in common with his earlier collections in terms of social reality. 'Pradakshina', 'Shevatche hirve pan', 'Vansh', 'Kasab', 'Bhovre' and 'Punarapi' form a group. 'Thipka', 'Anjan' and 'Svapna' have combination of realism and imagination, while 'Vidushak', 'Ratna' 'Dut', 'Gulam' and 'Kalsutra' have their moorings only in the world of imagination. The stories in the first category are set in human settlements in their social contexts which are not always of much relevance to the stories. The characters are more important than the lacklustre surroundings they are placed in. Dadasaheb, a local leader, Bhiaru, a priest who is a dope, foulsmelling Ramkoli, and Gopal, a simpleton clerk belong to one type of characters, and Karevva, a barren middle-aged woman, Shantakka, a guileless widow, Janaki, a brazen flirt, Namutai, an insane mother belong to the other.

All these characters are suffering from some mental or physical infirmity and have helplessly accepted rejection as their fate. Their lives bear a number of scars, both visible and invisible, and the emptiness is palpable; all-pervading characters like Namutai, who is on the brink of insanity, are natural inhabitants of this world. The references to cremation ground, bones, black magic, death, murder are frequent. And then, the lines dividing life and death, wakefulness and dreams, sanity and insanity overlap in their contours and mingle with each other. And against such background, the life that sprouts is helpless, meaningless. To the question: 'Why is it so?' Kulkarni has one definite answer: 'Destiny'. He, therefore, leaves social, economic, political problems untouched. He has never portrayed life in its bright bloom. He concentrates on the futility in human relationships, the decadence of values, insults hurled at every step and cheating which suffocates the human being.

These short stories in the second category have a beautiful blending of reality and imagination. The characters of the stories in the third category dwell in the world of imagination. Their world is a parallel world created by Kulkarni's power of imagination. They are far off from the world we know and understand: they are the offspring of the author's colossal logistics.

He develops some sort of conclusion about the rationale behind human existence, and then, refutes it

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with equal logical force. This is the game he indulges in, and the outcome is meaningless mortality which has neither a beginning nor an end. The strength of intelligence as depicted in 'Vidushak', crumbles in no time, and the strange game of inevitability nullifies the short living victories. The author weaves a unique pattern with the thin strands of human sentiments. The pattern has a definite shape hoisted on a firm logical base. Each of the constituents of the world of experiences as unfolded in his stories has an identity of its own. This gives the story a firm, well-knit structure. It is not emotional but intellectual.

Kulkarni, in his stories, brings out the grandeur of palaces, mutts, temples, deserts, oceans in a picturesque style. Such descriptions and the imagery, the rich vocabulary, the poetic fancies shape his experience, and present it forcefully backed by his nonchalant, nonconformist talent. Though occasionally the stories are set in conventional environs and though the images infiltrate into the stories through the stages of their development, the stories do not lose their independent identity. This symbolism, according to Chandrakant Bandivedekar, is like that of Kafka. He says, "Though his images are not multifaceted as those of Kafka, their effect is lasting and the effect and appeal total." Even Gangadhar Gadgil (*Ajkalche sahityik*) and D.B. Kulkarni (*Parthivteche udayasta*) have complained about Kulkarni's unflinching focus on the darker side of life. This 'maya' on the whole, though immensely liked by the critics for its intensity, has raised strong objection for its being 'Kajalmaya'. The common Marathi reader would certainly long for rare beautiful moments of the positive aspects of life side by side with the agonising reference of human existence through Kulkarni's portrayal. But the contribution of *Kajalmaya* even as a collection of stories throbbing with the brutal facts of life, ought not to be slighted.

Ar. D.

KAKADEUTAR HAD (Assamese) is a historical novel by Navakanta Barua. The setting is the district of Nowgong and the time covered is the later part of the eighteenth century when the Ahom king Gaurinath Sinha reigned asking. The story is told through the device of a grandmother of today recalling the past history of her family. The novel tells the story of a deadly feud between a nobleman and a parvenu. The two vie with one another for their position in the society. The nobleman, Bhogai Barua, ultimately wins when he rouses his people cleverly against the wealthy man, Bakhar Bora, and gets him killed. While telling the story of two upper class families the novelist deftly reconstructs the whole socio-cultural milieu of the time. The common people in this feudal society are shown to have been just puppets in the hands of the higher class which moulded their destiny. In between the upper class and the lower, the novel shows a middle class where a few persons of culture and learning existed, commanding the respect of all.

Though a historical novel, the facts drawn from history are not many. Only the names of the two families occur in history while their enmity and rivalry and the consequent death of Bakhar Bora occur in folk-songs and ballads. The rest is the novelist's own invention. The novel has a poetic flavour in many places, and there is a poetic undertone in the concept of the narrator—the grandmother. She is a silent observer of all happenings in the ancient family of rank who also bears in her consciousness all that happened in this family in the past.

History in this novel is not a mere retelling of the story of the past. The significance of the past happenings here is shown as not very different from the significance of the present happenings. The novelist rather overtly states in places how the social forces that worked in the past work even today, though in a different way. The novelist compares the grandmother, overtly again, to the social anthropologists of today who want to understand the present by constantly turning back to the past.

In successful evocation of a past milieu, in linking it up with the present, and in its poetic quality, this novel is one of the major works of Assamese fiction. It won the Sahitya Akademi Award of 1975.

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Go. S.

KAKATI, BANIKANTA (Assamese; b. 1894, d. 1952) is one of the most erudite scholars and linguists Assam has ever produced. Though born of poor parents of a peasant family, Banikanta was a natural genius who came to be acknowledged even when he was a school-student. And, true to the proverb that the morning shows the day, Banikanta's genius budded into a stirring success when he topped the list of the successful candidates at the I.A. Examination (1913) of Calcutta University, appearing from Cotton College, Gauhati. Having passed his B.A. with Honours in English in 1915 from the Presidency College, Calcutta, Banikanta continued his studies for M.A. in Calcutta University, and became a double M.A. in English literature and language in 1918 and 1923 respectively. Although in his first M.A. degree, Banikanta was placed in the second class, his genius once again asserted itself, by securing for him the first class first position in his second M.A. degree and winning the prestigious Kshetramohan Chatterjee Gold Medal.

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Renowned for his plain living and high thinking Banikanta could have become a high administrative officer under the British but opted for the career of a teacher in Cotton College, Gauhati, where he continued to serve for more than thirty years at a stretch till 1949, becoming its Principal in 1947. Endeared to all for his amiable nature and respected by all for his scholarly wisdom, Banikanta was a man of wit and humour.

When he was working as Principal of Cotton College he was confronted with a situation when he had to make a choice between the Professorship in Assamese of the newly established Gauhati University and the post of the Director of Public Instruction, Assam. But the teacher-scholar's choice was for the Professorship which led him ultimately to be honoured as the first Dean of the Faculty of Arts of Gauhati University in 1949.

Although Banikanta was a Master in English, his scholarly pursuits were directed with a missionary zeal towards the growth and development of the Assamese language. His consistent and dedicated research in the Assamese linguistics over a period of seven years were at last crowned with success when he obtained his Ph.D. from Calcutta University in 1935 for his Assamese linguistic masterpiece entitled *Assamese: Its Formation and Development*, which was published later on in 1941. This great book has been serving as the safest guide to students and researchers in Assamese.

Banikanta was a researcher not only in Assamese linguistics but also in the age-old traditional Assamese literature and religious systems prevailing in ancient Kamrup (modern Assam). His *Purani Asamiya sahitya* (1940) is a classic on old Assamese literature. His works, *Life and Teachings of Shankaradeva* (1920), *The Mother Goddess Kamakhya* (1948), *Vishnuite Myths and Legends* (1952), *Purani Kamrupar dharmar dhara* (1955), may be taken as an outline history of the religio-cultural life of the Assamese from the Puranic to the modern age. His *Kalita jatir itibritta* (1942) is a socio-cultural history of the Kalita people of Assam while his *Sahitya aru prem* (1948) is a work on art and literature. His *Pakhila* (1951) meant for children is a scholarly collection of tales from the treasury of world literature.

Around Banikanta gathered a team of research scholars whom he guided to achieve their goals. Banikanta may be called the father of modern research in Assamese. As a literary critic he is still second to none for his wisdom and acumen, simplicity of style and expression, comparative method of analysis and broad human sympathy for poets and writers.

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Pu.S

KAKKAD, N.N. (Malayalam; b. 1927), whose full name is Kakkad Narayanan Nambudiri, was born at Avittanallur in Kozhikode district. He belongs to the school of post-modernism, which gave a fresh momentum to Malayalam poetry during the sixties. He took his B.O.L. degree from the Sree Kerala Varma College, Trichur. While a student he was first associated with the Nambudiri Yogakshema Sabha and later with the Communist Party. After education he joined the All India Radio and retired as Programme Officer (1985).

Finding all the dreams about an independent India shattered and human values trampled on, Kakkad attempted to set new trends in the content and form of poetry by blending the best of the great tradition with the best of the modern sensibility. He aimed at presenting the melodies and wrath of man through complex techniques. Development of myth, new images, rhythm, psychological realism, symbolism, lyricism, narrative discontinuity and alienation of the author are the characteristics of his poetry.

Salabhagitam (Song of the butterfly, 1957), *Vajrakundalam* (Diamond ear-ring, 1965), *1963* (10 poems, 1970), *Patalattinte muzhakkam* (The roar of the Inferno, 1971), *Kummatti* (A folk character, 1974), *Vazhi vettunnavarodu* (To the road-builders, 1976) and *Kavita* (Selected poems, 1984) are collections of his poems. Noted for their purity of tone, felicity of expression and simplicity of emotion his poems grip the heart of the reader. In *Patalattinte muzhakkam* he expresses his deep concern of the modern city becoming infernal. Most of his characters (for eg. Kantappan in *1963*) seem to be mocking, while, in fact they are grinding their teeth against the hypocrisy of the society. According to him tradition itself is a dynamic force that could change the existing customs and conventions.

He has also written a collection of essays *Kavitayum paramparyavum* (Poetry and tradition, 1982), wherein he establishes that there existed in Kerala a folklore in original style and tradition parallel to the classical Sanskrit works of Magha, Harsha and Bharavi and the works of the Manipravala poets. His collection *Kavita* published by Kavita Grandhavali received the Cherukad Award for 1984.

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T.R.R.N.

KAKKANADAN (Malayalam; b. 1935) is a novelist and short story writer in Malayalam. Born near Quilon, he took the B.Sc. degree in 1955. He was employed for a time in Southern Railways and in the Ministry of Railways, New Delhi. He visited Germany in 1967. Among his major collections of short stories are *Kachchavadam* (Trade), *Kannadi vidu* (Glass house), *Patinezhu* (Seventeen), *Yuddhavasanam* (End of the war), *Purattek-*

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kulla vazhi (The way out), *Ashwatthamavinte chiri* (The laughter of Ashwatthama).

His novels include *Sakshi* (Witness), *Adiyaravu* (Surrender), *Ezham mudra* (The seventh seal), *Ushnamekhala* (Tropics), *Parankimalai*, *Tulavarsham* (The north-east monsoon), *Tirangalil udayam* (Sunrise on the shores), etc. Some of his stories have been filmed.

Kakkandan is fully alive to the contradictions in modern life. He is aware of what is happening in the name of politics and business. He is a master of rhythmic prose in some of the stories like *Nishada sankirtanam* and *Shri chakram* while he uses down-to-earth dialectal forms in other stories.

K.A.P.

KAKKOKA (Sanskrit) is the author of the *Ratirahasya*, a work on erotica. Very little is known about his personal life; it cannot be precisely ascertained when or where he was born. Most probably he flourished in the twelfth century or a little earlier. He has been referred to by Somadeva, the author of the *Nitivakyamrita*, mentioned in Kumbha's and Shankaramishra's commentaries on Jayadeva's *Gitagovinda* and quoted by Mallinatha in his commentaries on the works of Kalidasa and also by Yoshodhara in his *Jayamangala* commentary on the *Kamasutra* of Vatsyayana. Among the writers on Kamashastra, Kakkoka has displayed rare originality in both thinking and style. It is interesting to note that, except Virabhadra, all later writers on the subject such as Padmashri, Jyotirishvara, Devaraja, Jayadeva, Kalyanamalla and others followed Kakkoka in the scheme and subject matter of their works.

N.N.B

KAL AJ TE BHALK (Punjabi) is an award-winning drama of Harcharan Singh. It is a full-length play, comprising about 71 pages, and published by Navyug Press, Delhi (1972).

The theme revolves around the person of a so-called hermit, and shows his past, present and future, all in a moment of revelation. Harcharan Singh enters the phase of modern writing with this play, but cannot altogether shake off his traditional style and approach. Already many writers have tried their hand at unveiling the shadowy and shady deeds of the so-called sadhus and ascetics who still enjoy a prestigious place in our society. The crumbling feudal, spiritual and aristocratic forces are backed by all who conspire to exploit and misguide the masses, and then chase them like hounds.

The writer has clearly divided his dramatis personae into black and white. They can be easily classified into victims and wrong-doers. But the future has a streak of hope. The poetic justice he metes out is typical of Harcharan Singh. The play ends on a hopeful note.

Harcharan Singh experiments with the modern style of fantasy. In this play, the day-dreaming (or wishful thinking) of the mahant is the burden of the drama, and as the mahant himself puts it, 'he lives' his past, present and future in this family of his.

The dialogues are crisp and double-edged in meaning. The situations are dramatic and symbolic at the same time, and even the names of the dramatis personae are consistent with their characters. At times, the preacher gets the better of the dramatist, but on the whole the performance is that of a master-playwright. The strings do not get loose or out of control. The village 'mirasis' enliven and avert the otherwise tense situation. They serve as a chorus. Nothing is lacking or superfluous.

Here, the dramatist holds the scalpel like a skilled surgeon, but the physician in him is rather weak and meak, though he endeavours to usher in a brave new world in which there would be no injustice, no exploitation, and the shadows of the cloudy past will not stretch into the bleak present nor threaten a rosy future.

S.S.So

KAL SUNNA MUJHE (Hindi) is a collection of 37 poems of 'Dhumil' (pseudonym of Sudama Pandey), the well-known Hindi poet of the post-sixties, published posthumously in 1977 from Varanasi, and edited by Rajshekhar. Besides the poems, this edition contains two prefaces: one by Vidyaniwas Misra, who suggested the title to the editor and toned down the emotional outburst of the editor's preface, and the other by the editor. Both the prefaces are useful inasmuch they furnish details of the poet's life, and evaluate him as an individual and as a poet. The editor has also given in the book some of the views of the poet about poetry and its language. This collection of poems was chosen for the Sahitya Akademi Award in 1979.

The importance of the poems in the collection rests on their progressive content and effective expression. What the poet expresses in his poems, is his authentic experience. Dhumil was a passionate individual, and at the same time he was influenced by Marxism. Therefore, his concerns are both individualistic and socialistic. In one of his poems, 'Jawaharlal Nehru ki mrityu par' (On Jawaharlal Nehru's death), he eulogises Nehru, and in another poem, 'O vairagi: Shantipriya Dwivedi', he praises Dwivedi's recluse life. In some poems, viz. 'Uske bare mein' (About him), 'Parajay-bodh' (Sense of defeat), 'Mrityu-chinta', etc., he expresses a sense of imminent death, defeat and depression. But a fighting spirit is also visible. In the poem 'Aaj mein lar raha hun' (Today I am fighting), he says: "Hear me tomorrow, when white flowers will be flowing with milk and the child will be drinking milk the bread will be taken with meat in the kitchen, when the family's labour for livelihood will be developing in sweet close relations, then hear me, today I

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am fighting." His main concern is with the downtrodden. In most of the poems of this collection, he feels sorry for their poverty and ignorance, he is angry at their inaction, and he wishes that his poems should inculcate a sense of revolt in them. His last poem, written on January 14, 1975, underlines the temper of his poetry.

Look,
How the words become a poem.
Read
The man lying between the letters
To know the reality.
Don't ask the blacksmith, but ask the horse
About the taste of iron
Who has the bridle in his mouth.

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To express himself effectively, Dhumil has used aggressive language embedded with fresh similes, images and symbols, and above all he uses expressive idioms.

H

KALA (Sanskrit). The Indian mind places religion, riches, libidinal satisfaction and liberation on the same platform, and declares, them as constituting the four ends of life. The mode of approach makes it clear that the subject of 'kama' is taken up precisely with the same care, seriousness and objectivity as that of dharma and artha or as any other technical topic. The most well-known work in this area is Vatsyayana's *Kamasutra*, which tries to trace the origin of the science to Prajapati or the Creator Himself.

The *Kamasutra* speaks of sixty-four different arts as follows: 1. Vocal music, 2. Instrumental music, 3. Dancing, 4. Painting in colours, 5. Decoration of the forehead, 6. Floor decoration with coloured powders, 7. making of beds with flowers, 8. Colouring the teeth, garments, hair, nails and the body, 9. Floor decoration with coloured stones and gems, 10. Making of different kinds of beds for different seasons and for different purposes, 11. Swimming and aquatic sports, 12. Bewitching and spells to subdue and win others, 13. Stringing flowers into garlands and other ornaments for decorating the body, 14. Arranging flowers in the form of floral crowns and chaplets, 15. Art of dressing and costumes for different occasions (private and public festivals), 16. Preparation of ear-rings with ivory, shell and other materials, 17. Making of scents and other perfumery articles, 18. Matching of jewellery and renovating old ornaments, 19. Creating illusions by magical tricks for amusement and entertainment of guests, 20. Make-up, toilet and employment of beautifying agents, 21. Deceptive trick or device of hand, 22. Art of cooking, 23. Preparation of different types of beverages, sweet and acid drinks, and spiced alchoholic drinks, 24. Sewing and needle-work of various kinds, 25. Making birds, flowers, etc. out of yarn or thread, 26. Mimicry of the sounds of the lute (Vina), 27. Setting of puzzles and solving riddles, 28. Repartee in extempore verse (that is, when one person recites a verse, another person follows with a recitation starting with the last quarter of the previous verse), 29. Participation in programmes relating to recitation of verses difficult to interpret and not easy to pronounce, 30. Melodious and attuned reading (from the two great epics, the *Ramayana* and the *Mahabharata*), 31. Dramatic criticism and analysis of narratives, 32. Extempore filling up of the missing line of a verse, 33. Making different items of furniture from canes and reeds, 34. Wood-engraving 35. Carpentry, 36. Building engineering, 37. Assessment of golden articles and gems, 38. Metallurgy, 39. Tinting or dyeing crystals and precious stones, 40. Gardening and care of plants and rules relating to the Science of Agriculture, 41. Training rams, cocks and other birds for mock fights, 42. Teaching parrots and other birds to talk and carry messages, 43. Dexterity in rubbing and massaging the body and the head, shampooing and dressing the hair, 44. Employment of finger signals to convey massages, 45. Use of codes and cipher messages, 46. Knowledge of different vernaculars and dialects, 47. Floral decorations on carts, palanquins, horses, elephants, etc., 48. Knowledge of omens and augury, 49. Knowledge of apparatus and machinery, 50. Memory training or mental organisation of subjects learned, 51. Recapitulation and lessons from memory along with others, 52. Composing verse to order, 53. Knowledge of dictionaries and encyclopaedias, 54. Knowledge of poetics, 55. Rhetoric or figures of speech, 56. Art of disguise, 57. Art of wearing clothes in the most appropriate way so that the private parts remain properly covered in spite of violent movements, 58. Games of chance, 59. Games of dice, chess, etc., 60. Playing with balls and dolls for the amusement of children, 61. Taming of pets, and imparting instructions to them in regard to maintenance of etiquette and good manners, 62. Knowledge of military strategy that helps a person to achieve victory over his opponent, 63. Physical culture and Athletics, and 64. Art of knowing the character of a man from his features. (*Kamasutra*, Chapter III).

The next author to give a detailed treatment to sixty four arts is Bhoja. In his *Shringaraprakasha* Bhoja treats the accomplishments going by the name of 'Chatushshashti Kalas' in the chapter on exciting factors, technically known as 'Uddipana vibhavas' in the terminology of Sanskrit Poetics. On this subject Bhoja leaves off Vatasyayana and borrows from his commentator Jayamangala. Jayamangala classifies, sixty-four basic arts into twenty-four 'Karmashrayas', twenty 'Dyutashrayas', sixteen 'Shayanopacharikas' and four 'Uttarakalas'. Following this classification Bhoja categorieses the basic arts: he subdivides twenty Dyutashrayas into two groups and asserts that while fifteen of this category are 'nirjivas', five are 'sajivas'. Both Jayamangala and Bhoja maintain that though there are numerous minor arts (avantarakalas), they are capable of being comprehended under the main

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accomplishments, numbering sixty-four *(Shringaraprakasa*, Chapter XVI).

R.M.

KALA JEEVITAM TANNE (Malayalam) is a book by Kuttikrishna Marar. Though a Sanskrit scholar trained in the traditional way, Marar is notable for his unorthodox critical views on aesthetics, as exemplified by his *Kala jeevitam tanne* (Art is life itself) which won him the Sahitya Akademi Award in 1966. The book is divided into five parts, viz. the realm of experience, general discussion, criticism of poetry, study of epic characters and thoughts on revelation, and contains, in all, 28 essays, written mostly in the forties and fifties. It was a time when a controversy on the function of art and its relation to life was sweeping over the literary landscape in Kerala, Progressivists affirming the overriding importance of social realism and classicists arguing for the beauty of art. Marar's aesthetic discussion concludes thus; 'Art is life', a declaration somewhat similar to Keats's famous dictium, 'Beauty is Truth and Truth Beauty'. Marar of course has not borrowed it from anybody else, whether Indian or foreign. He depends entirely on his own reflection which has the support of what he believes to be the scientific method. It is interesting to note that this independent thinking and subjective reaction he owes to his deep acquaintance with Sanskrit literature. He believes that one's experience and reasoning are the best guides in literature. A critic, according to him, must be free from external influences and be true to himself. Criticism too is an expression of the self, like creative literature, and Marar does not hesitate to say that a critic should truthfully follow his own personal likes and dislikes.

Futher, Marar also vehemently attacks many of the conventional ideas expressed by A.R. Rajaraja Varma and questions the absolute truth associated with the 'Shvani' theory of Anandavardhana. He even agrees with Mahima Bhatta in pointing out that 'vyanjana' or suggestion is not the touchstone of poetic excellence. According to Marar, self-expression, not suggestion, is that touchstone. A striking example of his original thinking in this regard is his theory that even apparently rhythmless Sanskrit metres are built on specific rhythmic patterns.

An open-minded critic, Marar can appreciate a neoclassic poet like Vallattol Narayana Menon (1879-1958) as much as a modernist thinker-playwright like C.J. Thomas (1918-60). He points out that a little known verse of an obscure poet like Pattattu Kunjunni Nambiar is better than a well-known stanza written by Oravankara Raja. Thus the book is a challenging document, personal and, at the same time, objective and serves as a mirror of the inner world of Marar, who was a free thinker.

P.N.K.

KALAGITURA (Marathi). In Marathi 'tamasha' (folk drama), there are two troupes or schools called 'kalagiwalle' and 'turewale'. In fact, in the Urdu language both the words mean 'the feather in the cap', or a special ornament worn on the turban. The origin of these two words is traced to Turkish and these were subsequently adapted in Persian. In the folk drama, 'kalagi' stands for the symbol of 'maya', and 'tura' for Brahma. How these metaphysical meanings stuck to these terms is, however, not traceable. The apparent signs or ornaments of these schools are a small round garland of flowers called 'gajra' worn round the wrist for kalagi, a bunch of feathers for tura. They are popularly called 'Nagesh' and 'Hardas' respectively. The colour of the flag of the first is ochre and that of the latter is green or white. Kalagiwale worship 'Shakti', and Turewale worship Shiva.

In tamasha, these two folk singers stand confronting each other. One party poses questions and the other presents *impromptu* replies. They are called 'savalachi lavani' and 'jawabachi lavani' respectively. In this way the competition continues with counter questions. It is customary for the winner to snatch the flag and the small drum ('daf') from the other party.

These question-answer folk-songs, with double entendre are called 'bhedik' (mystic) lavanis. Whether the Prakriti is superior or the Purusha is generally the theme of the lavanis. Kalagiwala considers Shakti as superior and for Turewale Shiva is superior. The second group asks the question, "How was Prakriti born? Who created it?" The answer is equally mysterious.

> "In the upper strata, there was nothingness (shunya)
> It was born of the higher void (mahashunya)
> In it was sleeping God (Narayana)
> In the desire of the desireless, Shakti was born...

There are many such mystic poems in the cult of Vishnu, Datta, Mahanubhava, etc.

Durga Bhagavat, an authority on Marathi folk literature, says: "In one such lavani, Tarakasura the demon runs away with Vedas, but he also folded the earth and ran away with her. Now if earth was not there, where was the ground on which this demon ran?" A similar question is posed in a German tale: "Christopher took Jesus on his shoulders. Christ has taken the whole world on his head. Where, then, is the ground on which Christopher walks?" Some of these ultimate questions have no answers.

Some of these folk-poets had not done any regular study of metaphysics but they had heard many epics. Some 'shahirs' (folk-poets) who composed erotic poems in their youth, composed such metaphysical poems in their old age. In Tuljapur and Ankarkhop (Satara District), there are many such bhedik lavanis. Such poems have influenced the folk-poems of Malwa, Rajasthan, Nimad and other states.

P.M.

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KALAM (Malayalam). M.T. Vasudevan Nair's *Kalam* (Time, 1969) is a novel centred on the experiences of an adolescent named Sethu, who was born in a traditional Nair family of Central Kerala about five decades back. The joint family, though feudalistic, had been impoverished by economic depression. The novelist is not concerned with social relations or economic conditions or even with caste distinctions. He is not a critic of society and is not in the least alarmed by social evils. But we get from the novel a true picture of how the traditional matrilineal joint family of the Nair community existed in South Malabar, how the inertia-stricken community was impoverished, how Muslims and Christians became masters of the land and how the poor earned their living. What the author intentionally depicts is the emotional life of the youth who, while staying in a nearby town for the purpose of his education, pays occasional visits to his home. This emotional relation is of varied colours in respect of different persons and the novelist's gift is to be found in identifying and portraying the emotion in all its details.

The ethos presented in the novel is in no way different from that reflected in Vasudevan Nair's another major novel, *Nalukettu*. In fact this atmosphere characteristic of the Nair household in Central Kerala pervades M.T.'s short stories as well. He became famous through the magic spell of his short stories which had a lyrical beauty and tenderness; and later, when he turned to novel he broadened the canvas but the colours remained the same. Even his miniature art did not undergo any change. But he improved his art of narration and in *Kalam* we see a poetic style with symbolism in it. The electric torch of Unni Namboodiri, one of the characters, is for instance, an interesting symbol. The characters seldom show development. What happens to them is less important than what they are. In a period of writers' preoccupation with social realism, M.T. struck a new note by concentrating on emotional exaggeration.

The novel received the Sahitya Akademi Award in 1970.

P.N.K.

KALAM-I-MAHJUR (Kashmiri) is a collection of poems of Ghulam Ahmad Mahjur in ten volumes prepared during Mahjur's lifetime. The poems were serialised in a number of small pamphlets from 1936 onwards and were published by Ali Muhammad and Sons, Srinagar. The rationale behind the order of ghazals, short poems and vatsuns is not known for certain; it was perhaps determined by the dates of compositions, because the serialization had started as early as in 1936 and continued for several years.

The series of *Kalam-i-Mahjur* ran in several editions and did much in popularizing Mahjur's poetry. His poetry is a continuation of the lyrical tradition already exhausted by Habba Khatun, Mahmud Gami and Rasul Mir. However, in him we don't find emotions hung on the pegs of those poetic cliches and hackneyed expressions which had been annoyingly repeated by the earlier poets. His poetry, to a great extent, is free from Persian archaism, and it interests the reader for its simplicity and freshness of refined utterance. The poet in these poems seems to have been totally oblivious of the tumultuous conditions of the period. However, his later poetry does pay attention to these conditions. He seems to have written in total isolation from the literary currents of his time in Urdu poetry which he read with much admiration though. The poetry of *Kalam-i-Mahjur* is full of over-profusion and musical overtones, but the best of its lyrics are the result of pure inspiration. Most of these lyrics are beautiful in parts; at times it is the freshness of metaphor which fascinates, and at other times it is the picturesqueness of diction which attracts the eye. Mahjur experienced the colours of nature with preternatural sensibility, but depicted them with utmost vividness and clarity. He portrayed Kashmir's landscape in which he lived and which he loved, and tinged it with his own emotions. Besides the coventional love-lyrics, *Kalam-i-Mahjur* contains several ghazals also in which the poet approximates to a great extent the compactness of form, intensity of feeling and solemnity of the classical ghazal in Urdu and Persian. Kashmiri ghazal, since the days of Mahmud Gami, had remained undistinguishable from the 'vatsun' except for its lack of refrain. Mahjur seems to have given up the consideration of music and tried to attain precision and completeness of individual couplets, which is a distinctive feature of the ghazal. *Kalam-i-Mahjur* contains his poetry written during a period of nearly twenty years—from 1918, when he wrote his first ghazal in Kashmiri, to 1936, when he was influenced by the freedom struggle and became its exponent in poetry. *Kalam-i-Mahjur* needs a deeper study in relation to Mahjur's other collections as well as his unpublished works. It also needs an up-to-date reprint with full documentation; only then can one understand its worth and significance.

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Sh.S.

KALAM-I-RASUL, MIR (Kashmiri). Rasul Mir flourished in the mid-nineteenth century, but little can be said with chronological certainty about the events of his life or about his poetic career. A portion of his verse was published by Ghulam Muhammed Nur around 1920, followed by reprints and additions from time to time. An authoritative edition of selected verses from *Kalam-i-*

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Rasul Mir with a translation in Urdu was published by the Jammu and Kashmir Academy of Art, Culture and Languages in 1960. No evidence is available of its translation in English, or any other language, except, perhaps, a verse or a stanza here and there.

The contents of *Kalam-i-Rasul Mir* are beauty and love. There are exquisite pen-portraits of beauty. In 'Rinda poshamaal' (spirited embodiment of flowers), Poshamaal, the embodiment of flowers, has set out for some amusement. Even the shadow behind her deserves admiration. This lyric sets the trend for the portraiture of the beauty of the beloved by the love-lorn male. In 'Dapaan chhi', the lover similarly extols the beauty of the beloved whom he calls 'shatterer of virtue'. The poet concludes;

> Thou hast, Rasul Mir,
> earned a bad name for thy love
> of bud like moths,
> Be happy, the loved ones never
> question your devotion and faith.

Similarly in other lyrics where the lover is a male, the beauty of the female beloved is extolled, her coyness is underscored, and she is reminded of her breach of promise. The lover asserts the intensity of his love and expresses his readiness for any sacrifice.

The love of a woman for the male beloved is depicted in a parallel set of lyrics. The beloved is tall, handsome like a rose, with hyacinth-hair, bewitching almond-eyes, hands painted with henna and sharp claw-like nails. As a seeker of pleasure he is, of course, inconstant as mercury, and the love-sick woman is reminded of Sita's sacrifice for her Ramachandra (Nigaro). In 'Haariye thavakna kan' the female lover dismisses the gossip-mongers with contempt. So is it in 'Yaara loguth sangdil', 'Aamai', 'Myon dilbar', 'Chaani lolare', 'Vantai konai aav', 'Chhum me tamanaa', 'Ma'ts nera', etc.

Except for a very small number of poems in the conventional form, *Kalam-i-Rasul Mir* has been set against the tradition of mystic poetry and sings of human beauty and love of man for woman without inhibitions and embarrassment. The male lover asserts that 'without knowing either heathenism or Islam, he identifies faith and religion with the hair and face of his beloved' (Nigaro) and the female lover unabashedly scoffs at the gossip-mongers: 'If the lovers agree, what if the whole world gossips?' (Haariye). Rasul Mir's female lover is not a conventional woman—hesitant, shy, or lachrymose. She boldly claims to be a 'Padmini' who is widely spoken of as an ardent lover of her beloved. She says prayers for him and even keeps the fasts for him in the holy month. She is determined to lift a hundred thousand curtains for her beloved.

In making the male lover the mouthpiece of love for the female beloved, Rasul Mir again sets out on an unbeaten track. The joy he feels in delineating her form oozes from every verse, image and expression in the poems.

The ghazal form came to Kashmiri and to Rasul Mir through Persian, and its influence on him is obvious in his imagery (henna dyed hands, scimitar-like eyebrows, coral lips, etc.), diction (zulf-e-kamand, gonch-e-dahan, gulroi), conventional references (an Iranian sword, a Turk from Turkistan, the bow and arrows, i.e., eyebrows and eyelashes, serpentine curls, etc.) and some metres. Rasul Mir's diction, on the whole, also appears to be over-Persianised. But in retrieving his position, he instilled in it freshness, ardour, sincerity, music, and occasionally local colour. He has also used Kashmiri expressions deftly to vouch for his originality: gaili (gossip), veri (with a hankering for), absaavun (twist), tshal (trick). The instances of local colour are obvious in references to place-names, dress, ornaments, make-up, spinning 'shahtos', melting snow, Bombur, Lolre, Himal, etc. References to Padmini, Sita, Rama, and Poshapooza are a clear indication of his emotional roots in his own country, far away from Iran.

For their lightness of touch, intensity of love and unity of impression his ghazals stand apart from those of his contemporaries. They are not overladen with thought, philosophy, allegory or metaphor. They are remarkable for their overall unity which often eludes the ghazal. As such they are closer to the lyric. There is joy and expectation, fulfilment, but no resignation or hopelessness.

Rasul Mir introduced a note of dazzling individuality with his emphasis on the worship of human beauty and pursuit of love. The beauty of other objects of nature serves to highlight the beauty of the beloved. *Kalam-i-Rasul Mir* depicts the beloved's beauty from different angles and different settings. There is an inner harmony of sound, beauty of ideas and expression. One would, however, expect from a poet of his stature greater originality in imagery, simile and metaphor, a simpler and more harmonious diction and a greater evidence of his appreciation of the beauty of nature bursting forth around him.

Kalam-i-Rasul Mir appears to have taken the lovers of Kashmiri poetry by storm and a number of contemporaries such as Nazim, Miskin, Maqbul, etc. paid their tribute by writing in his style. Poetry was freed of the shackles of mystical conventions and the

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hypocrisy of conformity. The self-confidence which pervades *Kalam-i-Rasul Mir* influenced other poets leading to the efflorescence of Mahjur. The latter acknowledged the inspiration he received from Rasul Mir who is unhesitatingly acknowledged as the father of the ghazal in Kashmiri.

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S.L.S.

KALAM KA SIPAHI (Hindi) is a biography of Premchand written by his son, Amrit Rai, and first published in 1962. Amrit Rai started his career as a writer of fiction, and therefore, this biography assumes the creative style of a novel. This is neither a bare collection of facts, nor a matter-of-fact record of the incidents of Premchand's life. Premchand no doubt is the character around whom the story has been woven. Amrit Rai himself says, "It is a novel the hero of which is Premchand. The only difference is that he is not a creation of my imagination; he is a man of history, who lived on this earth and left indelible impressions of his character and deeds on the sands of time."

The author has tried to present to the reader the lifesketch of Premchand, the important events of his life, the various influences that worked on his mind and the resultant personality, the different facets of his character and the social, political milieu that made him what he was. Premchand was a literary giant, a doyen among the Hindi fictionwriters of his age. Therefore, we can judge his life and evaluate his genius only through setting his works against the sociopolitical background of the age. The author has done this with great success. The result is that *Kalam ka sipahi* is a synthesis of Premchand, his literature and the period in which he wielded great influence through his pen. When the author stumbled and the progress of the biography slowed down, an idea struck him. "Let me relate the life of this man with the events and social changes that were taking place in the country and lo; the obstacles disappeared. The simple life of this man required new meaning, assumed new dimensions and became more purposeful."

Starting with the description of the village, ancestral pedigree, family background, the author gives in chronological order the graphic description and detailed account of Premchand's childhood, early education, death of his mother, relations with his step-mother, his keen desire to receive higher education, his efforts to reach the goal, his life as a school-teacher, his transfers, his promotion as deputy sub-inspector of schools, and his resignation from that coveted post under the influence of Mahatma Gandhi. After leaving service, he became a freelancer and tried to make both ends meet with the meagre amount he earned from his articles, stories and novels. His first unhappy marriage, his sincere efforts to help his step-brother, his second marriage with a widow, his unbounded love for his children and the anxiety for their proper education are all recorded in a fascinating style. The last days of his life were spent in poverty, and mental strain chiefly because of his printing press, his journal *Hans*, and the attitude of his publishers.

The biography brings into focus various characteristics of Premchand's personality. He was a voracious reader and an untiring writer. Single-minded devotion, unflinching loyalty to the cause, love for simple village life, fearlessness, self-respect, tolerance, large-heartedness are other qualities of the head and heart which impress the reader of this biography.

One gets a glimpse of the socio-political atmosphere through its pages. The political upheaval under the guidance of Mahatma Gandhi, the social reforms through the efforts of Arya Samaj, the orthodox religious community, the poverty-stricken farmers and the woes of the middle class, all give us a compact picture of life in the days of Premchand.

Despite its style resembling fiction, Amrit Rai has endeavoured to make this first and complete biography of Premchand as authentic as possible. He visited the places where Premchand had lived, established contact with persons he had been associated with, read every line written by Premchand, traced his service-book and other valuable records connected with his life, studied them deeply, and then, after continuous hard labour for five years, undertook the writing of the book which presents a true picture of Premchand's life and his literary career which was a veritable achievement after hard struggle.

Like a novel, it is interesting from the first to the last page, keeping alive the curiosity of the reader throughout. It has a compact and an organically unified plot, and presents different styles—descriptive, narrative, analytical and dramatic. Mostly written in the third person, at places the author has also employed the flashback technique.

Both its content and technique are singularly novel. It is, indeed, a landmark in the history of Hindi biography.

J.L.G.

KALAMEGHAM (Tamil), also known as Kalameghappulavar, is a poet of the mid-15th century, who is today remembered for his two poems 'Tiru Anaikkaula' and 'Chitra madal'. He was born as a Vaishnava brahmin, named Varadana, at Nandipuram and was serving as a temple cook in Srirangam Vishnu temple. Infatuated with the beauty of a temple dancer in the neighbouring Tiru Anaikka Shiva temple, he turned Shaiva and through the grace of Sarasvati acquired the gift of poesy and his new name. His patron was Saluva Tirumalairaya (1453-1468), a petty ruler in Tanjavur district. He was the greatest

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master of ready wit and 'the only Tamil poet of the past who can claim the name of satirist'. His stray verses, rich in double entendre (chiletai, Skt. shlesha) and paronomasia (yamaka), are very popular among all classes of people. Kalamegham (the dark, i.e. rain bearing cloud) was the name by which he was known because of his great skill to pour the verses on any subject, as a heavy cloud would shower torrential rain. Kalamegham has flooded Tamil with torrents of stanzas, some of them witty and sharp, some of them mere word juggleries, or, at best, palindromes and acrostics which were so current in late Sanskrit poetry after Magha.

The 'ula' (in 461 couplets) is a continuous poem in honour of Lord Shiva enshrined in the Tiru Anaikka temple in a conventional pattern where women in the traditional seven ages witness the procession of Shiva's image going along the streets and fall in love with the divine form. It describes in detail the reaction and longing of the women. The 'Chitra madal' is also a love poem (in 174 couplets) in praise of a local patron. Here a lover who has seen a young lady in his dream pines for her and says that he would mount the palmyrah horse and give up his life unless she is united to him. Mounting the palmyrah signified that the hero was prepared to give up his life unless his object was achieved. The two poems being some of the early ones of the types are good verse. He is immensely popular among all people because of the large number of his occasional verses of quick repartee and wit.

M.Ar.

KALAPINO KEKARAV (Gujarati) is the only collection of poems of Kalapi (Sursinhji Takhtasinhji Gohel, 1874-1900), an extremely emotional and subjective Gujarati poet. It was poet Kant who first published it in 1903, after Kalapi's death. In 1931, another friend of Kalapi, 'Sagar' Jagannath Tripathi, published an enlarged edition, incorporating in it all the unpublished poems. Since then, numerous editions of varying sizes of this big compilation of two hundred and fifty poems, covering some 600-700 pages, have been published. A few selected poems have been published in small collections. This indicates the collection's popularity.

The poems in *Kalapino kekarav* are a manifestation of the most intense and subjective feelings of a young lover's heart. Depicted in these poems, in a very natural style, are the various psychological states of a blossoming young mind, like the intense desire for love, heightened attachment, the unbearable pangs of separation, restlessness, mental torment and the feeling of disinterestedness that is sometimes born therefrom.

In a way, it is a sort of autobiography of its emotional creator. Mostly, it depicts the poet's personal love-life, embracing the last eight years of his short life of twenty-six years. These poems which exhibit considerable formal variety, depict a unique love-story comprising so many elements like the love that was born in the poet's heart towards Shobhana, his wife Rama's maid, while educating her, the conflict that arose in his heart while he had equal love for Rama, the turbulence that disturbed the smooth and unobstructed course of the feeling of love when thoughts about the morality of such love troubled the mind, devotional in nature, the disinterestedness that pervaded the poet's mind after marrying Shobana which eliminated the gnawing feeling of separation. 'Hridaya triputi', a long descriptive poem, is a straightforward narration of the entire love-story, while short poems, such as 'Bilwamangal' and 'Bharat', depict the tension born of an effort to save oneself from excessive attachment. This tension has been portrayed through the medium of the story of Bilwamangal and the epic story of the sage Bharat, in a somewhat indirect manner, but with a subjective feeling. There are sharp outbursts of romantic love even in short lyrics of straightforward protestations of love, such as 'Hamara-rah', 'Jyan tun tyan hun', 'Ek ferfar', and other short lyrics 'Pushpa', 'Sarasi', 'Ek gha' where the imagery of flowers and birds has been employed.

Nature constitutes the theme of another important group of poems in *Kalapino kekarav*. These poems are highly enjoyable because of the delicate portraits of nature that are true to life, and delight the senses, and depict the aesthetics of the enchanted feeling. The poet has frequently depicted nature and the world of birds as symbolizing his beloved, or for the purpose of 'anyokti' (a Sanskrit rhetorical device). The portrayal of nature that figures in his short poems as an effective background to the incidents and the felicity of description, also turn out to be delightful.

The poetry that was written during the last two years of the poet's life is of a devotional character. Once the overflow of love subsides, the poet's outburst of passion calms down and there come alive the inborn leanings towards disinterestedness, which were hitherto dormant. As a result of a study of the Holy *Bible* and Swedenborg after the poet's contact with his friend Kant, the poet's religious inclination and reflective bent of mind receive greater nourishment. He turns towards a search for the highest truth. In the poetry of his last years, the poet's style turns more mature. From this angle, 'Aap ni yadi sanam ni shodh', 'Tamari rah,' 'Nava saiko' are the poems of great importance.

Kalapino kekarav contains poems presenting a variety of forms, long as well as short lyrics, ghazals, short poems, one-stanza poems and a long descriptive poem entitled 'Hamirji gohel' which was planned by the poet as an epic but remained incomplete. In comparison with the ghazals of personal love (Ishq-e-mijazi), written in the earlier years, the ghazals depicting love of God (Ishq-e-haqiqi), written during the last years, are more worthy of attention. From the point of view of form, the poet's ghazals suffer from certain deficiencies, but in respect of

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their internal temper—their ecstasy and heartfelt feelings—they certainly deserve attention. There is a beautiful portrayal of emotions in the peculiar temper of the ghazal, in love intensely felt and marked by passion, and in the living realization of the presence of God in a few of his ghazals. Emulating Kant, he wrote short poems which have not been able to attain the objectivity of the poetry of Kant and have occasionally suffered from weakness of structure and prolixity; however, from the point of view of natural and straightforward carriage of emotions, beauty of visual imagery that touches the heart, effective portrayal of the internal churnings of the characters and, in particular, a sweet style possessing ingenous simplicity, they bear the imprint of Kalapi's personality. *Bilwamangal* has been considered to be his best short poem.

Kalapi had a very sensitive mind and, therefore, the influences on his pursuit of reading, which covers so many books on literature, philosophy and religion, are reflected in the themes of his poetry and in poetic expression. One can discern the impact of Kalapi's favourite poets such as Wordsworth, Shelley and Keats on his poetry of nature and on his romantic technique of poetry. *Kalapino kekarav* contains free translations and transcreations of many poems of Goldsmith, Milton and Goethe, besides those of the poets mentioned above. Ghazals, short poems (khandkavya), 'Anjani gita' and the like are the forms of poetry which show the unmistakable influence of contemporary Gujarati poetic traditions also.

Though belonging to an age of poetry when it was being written by scholar-poets whose creations can be said to be not easily intelligible, and though Kalapi wrote in poetic forms current in that very period and in Sanskrit metrical styles, yet what made his poetry easily intelligible and attractive was a direct, transparent portrayal of emotion intensely felt. The depiction of love relationships marked by passion, have also played a great role in making his poetry popular. Thus, the chief poetic characteristics of *Kalapino kekarav* are straightforward, forceful expression of liquid and rich emotions, felicity and sweetness of language, the overflow of young romantic love, discernible in each form of poetry, delicate imagination and thought deeply steeped in emotion blended with lyricism. Even so, this poetry has, from the point of view of poetic excellence, remained of the middle standard because of the absence of artistic restraint, over-expressiveness and prolixity, and also the limited canvas of his world of experience. Kalapi's reading was vast, his nature was inclined towards thinking and reflection and he had very high notions and ideals about poetry, but emotional restlessness has made the poet stop at the level of mere outbursts. By the time he could acquire poise, and acquire greater experience in writing and improve his poetry, the poet died and the poetry, which, during the last years, was becoming somewhat well-balanced, stopped at the formative stage. *Kalapino kekarav* occupies this unique and peculiar position in Gujarati poetry.

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Ra.S.

KALAPURNODAYAMU (Telugu), the first work in Telugu of amazing inventiveness and skilful narration, is the outstanding contribution of Surana to Telugu literature. Composed during the second half of the fifteenth century, when the poet was patronised by Krishna Raja of Nandyal, the work was the first prabandha in Telugu, which did not borrow the story from any Sanskrit purana or work; it is thus also the first independent creation in Telugu. Praised by critics like C. Ramalinga Reddy, a distinguished educationist and literary critic for its originality in narrative technique and the organisation of a complicated plot which could well have got out of hands for a less competent writer, the work is considered to be the first novel in verse. The date of composition of the work also is significant in an assessment of its real value as a piece of imaginative writing. It was the time when Rabelais's *Gargantua* and Tasso's *Orlando Furioso* were being written in France and Italy; 'novella' had not reached the peak of its artistic achievement. At such a time, it was remarkable that Surana could compose a work of such inventive originality and technical virtuosity.

The story commences with a beautiful girl, Kalabhashini, in a mighty swing in the garden of Dwaraka. Narada, on his way to the abode of Vishnu, looked on the girl and commented that she was more graceful than the celestial damsels. These words were heard by Rambha, travelling with her fiance, Nalakubara. After meeting Narada, she asked whether earthly women could be more beautiful than the apsaras. While they were coming down toward the earth, Kalabhashini got a glimpse of Nalakubara and immediatedly fell in love with him. During the conversation of Rambha and Nalakubara the name of Kalapurna was mentioned and, when Kalabhashini requested Narada to tell her about him, Narada said the he could not tell the story, since those who told the story would have to be born as human beings. In this way, right from the beginning, reader's curiosity was built up about Kalapurna, even though the story was told only in the sixth Ashwasa. Narada was also involved in a personal rivalry with Tumbura who had been once singled out for a unique honour, because he was serving Lord Krishna and his concorts who only could teach him divine music. Pleased by the service rendered by Kalabhashini during her discipleship at Dwaraka, Narada taught her the art of Kamarupa, assuming the desired shape. This leads to interesting events of mistaken identity, one comes across so often in the plays of

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Shakespeare, like *The Comedy of Errors*. Narada at that time had another disciple called Manikandhara with whom Kalabhashini entered into a romantic relationship. But at this point, she got infatuated with Nalakubara. Meanwhile, Manikandhara went on pilgrimage. Now enters the scene a Siddha called Manistambhudu who won the confidence of Kalabhashini through talk and show of supernatural powers and finally took her on his flying lion to a temple for sacrificing her to the goddess so that he could obtain some supernatural powers. At the temple, she was informed of the actual designs of the Siddha by an old lady, Sumukhasatti. When she tried to save Kalabhashini from being sacrificed, she was herself killed, but she came back to life with regained youth, while both the siddha and the other lady were whisked away by a poweful gale. After sometime, the lady returned to the temple and met the young lady, who was once the old lady, Sumukhasatti. Manikandhara arrived there and narrated the tale of confusion between two Rambhas on one occasion and two Nalakubaras on another . Really, the counterfeit Rambha was Kalabhashini and the counterfeit Nalakubara was Manikandhara; both these pretenders were cursed to short life by the real lovers. When Kalabhashini regretted that she was finally ravished by an unknown person, Manikandhara revealed that he was the counterfeit Nalakubara. Both feel happy that their love found its consummation in an indirect way.

At this point, to show that the ways of love are strange indeed Manikandhara narrates the story of Sugatri and Salina. Salina was not attracted by his wife, when she was decorated with all ornaments, but when she was simply clad he accepted her as his wife. But at one stage, she was blessed by Sarasvati that she would beget children, while her husband was promised that he would not have children. As their contradictory wishes could not be fulfilled in their lives, they decided to end them by jumping into a pond. They appeared later as Sumukhasatti and Manistambhudu. Later, remembering that Rambha cursed that she would be killed by a sword, Kalabhashini requested her lover to kill her. After some hesitation he killed her and handing over the diamond necklace to a Brahmin called Alaghuvrata left for Srisailam.

In the fifth Ashwasa, we find a child, who when the diamond necklace originally presented by Krishna to a king called Sugraha, was put on her person, would recollect her previous birth and narrate those stories. The poet used this technique to tell finally the story of Kalapurna about whom curiosity had been roused from the start. The child narrated the story of the erotic affair between Brahma and Sarasvati, how as the pet parrot of the goddess, she happened to hear the story of Kalapurna as related by Brahma during their privacy. The poet introduced an element of curiesity again by making Brahma say that Kapurna was the son of a father called Sumukhasatti and a mother called Manistambudu, reversing the roles of man and woman. Into the story was introduced an element of crazy desire of a couple to change their sexes, which accounted for the strange parentage of Kalapurna. In fact, the whole story of Kalapurna was a symbolic extension of the natural phenomena around Brahma and Sarasvati. The town was called 'Kasaram' (pond of water), Kalapurna (the full Moon) is the king, the beloved was Abhinavakaumudi (the new moonlight), etc. But when the parrot narrated the story to Rambha, Sarasvati became angry and cursed her. Finally, Brahma decided that the parrot would be born first as Kalabhashini and then as Madhuralalasa (sweet desire) and marry Kalapurna, who was born to Sumukhasatti and Manastambhuddu in their reversed roles. After the birth of Kalapurna, the parents recovered their original sexes. The boy acquired instant youth, married first Abhinavakaumudi and then Madhuralalasa and had two sons through his two wives. The story is finally rounded off happily. Into the work are introduced a few more sub-stories like those of Yajna Sarma, who sold away his wives to find money for continuing the practice of feeding the poor daily, and of Salyasura, who harrassed Madhuralalasa and so on. But all these stories are knit together by the running thread of the main story concerned with the birth and growth of Kalapurna. The organisation of the several stories into a unified pattern is really an artistic *tour de force* winning the reader's instant admiration.

The amazing narrative techniques adopted by Surana have won the praise of modern critics. Mention may be made of the building up of reader's curiosity by mentioning the name of Kalapurna in the first ashwasa but withholding the actual story up to the fifth ashwasa, the revealing of the character of others through the dialogue of some others in the work, and from different perspective and the technique of flashback, which has become popular now through the medium of the film. The work may also be considered a portrait gallery in view of the breadth and subtlely of characterisation. Right from the exalted love of the creator and his lady, which is yet human, the idiosyncratic desire of Salina for unadorned femininesess, the humanness of an otherwise merciless demon like Salyasura, who is compared to Victor Hugo's Hunchback of Notre Dame by *M. Kodandarama Reddy*, the husband who sold away his wife, recalling Henchard of Hardy's *The Mayor of Casterbridge*, the ruler of Kasarapura, Satwadatma, who exemplied the Lotharios of today when he tries to attract Manistambhudu when he assumed the female sex, the uninhibited sexual acts of the couple in the airplane described in VI.124—all these present human character in its wide variety and complexity. All through the kavya the poet kept up a centrally directed narrative technique and the whole work could also be interpreted as an extension of a central symbol related to the rise and growth of 'kala' (art), first in the general experience of the poet (Creator, Brahma), then coloured by the individual response of the poet and finally the creation of art.

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Kalapurnodayamu, by all accounts, is an achievement of amazing originality and commendable virtuosity; it is a unique contribution to Telugu literature.

An early edition of the work was brought out by Revappermallayya at Madras in 1888. Vavilla Ramaswamy Satrulu & Sons brought out another edition in 1953. Andhra Pradesh Sahitya Akademi brought out an edition under the editorship of M. Kodandarama Reddy in 1967.

BIBLIOGRAPHY: C.R. Reddy, *Kavitvatatva vicharamu* (1914); G.V. Krishna Rao, *Studies in Kalapurnodaya* 1952).

S.S.P.R.

KALBURGI, MALLAPPA MADIVALAPPA (Kannada; b. 1938) is a scholar and researcher. He was born in Gubbevada, Bijapur District. He had his school education at Sindagi and higher education at Bijapur and Dharwad. He took M.A. and Ph.D. degrees from Karnataka University, and is presently Professor of Kannada, Karnataka University, Dharwad.

Kalburgi is a researcher in Kannada literature, folklore and epigraphy. He has edited old Kannada classics and several volumes of Kannada inscriptions, many of which are unpublished. He is a keen student of the vachanas, compositions of Veerashaiva saint-philosophers, and the Veerashaiva literature. His *Sasanagalalli Shivasaranaru* (The Shivasaranas in Inscriptions, 1970) won him the Jayachamaraja Wadeyar Prize and the Karnataka Sahitya Academy Prize for the best research work of the year.

Kalburgi's important published works include *Vijapura jilleya shasanagalu* (1967); *Shasana sampada* (1968); *Basavannanavarannu kurita shasanagalu* (1968); *Shasanagalalli Shivasaranaru* (1970); *Kavirajamargada parisarada Kannada sahitya* (doctoral thesis, 1973); *Dharawada jilleya shasanagalu* (1976); *Kondaguli Keshirajana kritigalu* (1978); *Basavannanavara tikina vachanagalu* (2 volumes, 1978 & '80); *Adayyana laghu kritigalu* (1980) and *Sirumana nayakana charitre* (1983).

Kalburgi has written over two hundred research papers which have been published in various learned journals of Karnataka. They deal with various aspects of the Kannada language and literature, the cultural history of Karnataka, inscriptions, and problems of textual criticism and folkloristic studies, and bear testimony to the erudition of the scholar.

P.V.N.

KALE, KESHAV NARAYAN (Marathi; b. 1904, d. 1974) spent fifty years of his life in literary, dramatic and film activities. He wrote short stories, poems, edited literary magazines like *Ratnakar* (1929), *Pratibha* (1933-34), *Maharashtra sahitya patrika* (1940-42, 1946-1970), etc. In the field of drama, he wrote and directed plays and acted in them. This was true of his actvity in a film producing company like 'Prabhat'. Yet, he was a philosopher of art and a progressive thinker. He translated Stanislavsky's works on the cine-art in Marathi.

He started his career in Gadney's school in Dapoli (Konkan). He had excellent command over Sanskrit and English, yet he kept up his reading on dramatic art and direction. He studied Greek and Marathi classical drama as well as European plays. An appreciation of his views is given by P.L. Deshpande in the introduction to Kale's posthumous publication *Pratima, roopani rang (1974)*. He did his Matriculation in 1922 and B.A., LLB. in 1928 and 1933. He edited three literary magazines.

Sahakarmanjari is a collection of his serious poems published by him in 1932. He wrote:

> Nohe ha pratibhavilas athava nohe kalavaibhava
> Jen ale anubhutila rachiyala shabdent tad-gaurava

(This is not merely the luxury of a genius or mere artistic decoration; whatever I experienced, I have reconstructed it in best words).

He founded 'Natyamanvantara' in 1933 and produced a documentary on 'Prabhat'.

He started Abhijat Chitrapat Ltd., and produced 'Municipality'. He acted in eight films. He was the secretary of Marathi Sahitya Parishad, and later, its executive president in 1935, 1943-45 and 1964-67. He was also a member of the Sangeet Natak Akademi, Delhi.

FURTHER WORKS: Kautilya (Translation of *Mudrarakshasa*, 1961); *Natyavimarsha* (Essays with introduction by W.L. Kulkarni); *Abhinaya sadhana* (translation of *An Actor Prepares*, Maharashtra Rajya Sahitya Sanskriti Mandal, 1971).

P.M.

KALE PANI (Marathi) is a novel written by Vinayak Damodar Savarkar on the life of political prisoners in Andaman during the British rule. Savarkar was deported and underwent rigorous imprisonment in the Cellular Jail, Andaman. This novel was first serialized in *Manohar* magazine in 1936-37. First published in book-form in 1937, it had four more editions till 1968. The novel is sigularly free from the political bias of Savarkar. It is a very tense piece of writing, with hardly any humour. All characters like Yoganand, the revolutionary, his relations Ramabai and Malati, the life-prisoner dacoit Rafiuddin Ahmed, Kishen, Naidu and others are very realistic and true to life. This novel has the background of Andaman dwellers, the tribals and others. For example, the eleventh chapter reads like an essay on the history, social structure and anthropology of Javra tribals, and even cannibals are mentioned here. The prisoners quarrel and try to commit homicide. A character like Kisan is repentant. The rest are prompted by the animal instincts of lust and jealousy, pugnacity and pride. The Hindu officers are shown as

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singing 'bhajans' and reciting Sanskrit shlokas; the Muslim officers offer prayers and recite Quranic 'ayats'.

As a novel, it does not have much literary value, but as a piece of fiction written by the great activist and powerful poet Savarkar, it has a special value as a period-novel, probably the only one in Marathi written against that particular background and about that particular locale of 'Black Waters' as Andaman was nicknamed.

P.M.

KALE, V.P. (Marathi; b. 1932) is a popular short story writer, essayist and dramatist. One finds a lot of humour in his writings. His publications are, *Ayatya block var nagoba, Intimate, Ek sakhe, Karmachari, Kare bhulalasi, Kahi khare kahi khote, Gulmohar, Ghar haravaleli manase, Chaturbhui, Chairs, Zopala, Takade Bhauji, Navara mhanava ajmla, Partner, Maya bazar, Ranga panchami.*

He weaves his plots around the follies and foibles of middle-class Marathi men and women in small towns and the metropolis. His humour is not contrived but spontaneous, mostly based on the situation or on peculiar characters. He edits a popular journal, and has also popularized the 'story telling' programme.

P.M.

KALELKAR, KAKASAHEB (Gujarati/Hindi/Marathi; b.1885, d.1981). A great prose-writer, personal essayist of the highest order, beautiful travelogue-writer, authentic interpreter of Gandhian thought, a close associate of Gandhiji, a freedom fighter, an apostle of Indian culture, Dattatreya Balkrishna Kalelkar was lovingly known as Kakasaheb Kalelkar in Gujarat and all over India. Though Maharastrian by birth, Kakasaheb was, in words of Gandhiji, 'Savai Gujarati' (125 per cent Gujarati). In Gujarat, nobody felt that he was a non-Gujarati writer writing in Gujarati. His mastery over Gujarati was unique, and he knew the intricacies of the language and its idiom to such an extent that a great critic like the late Balvantrai Thakore, as early as 1931, mentioned his name amongst the ten great prosewriters of the language.

Kaka Kalelkar was born at Satara and had his primary and secondary education at Satara, Karwar, Dharwar, etc. He passed his matriculation examination in 1903 and joined Fergusson College, Poona, for higher studies. In 1907 he passed his B.A. examination. He joined the editorial staff of Marathi Daily *Rashtramat* in 1909. During 1910-11, he was appointed Acharya of Gangnath Vidyalaya, Baroda. In the next year he went on a pilgrimage to the Himalayas with Anantabuva Mardhekar and Swami Anand. He travelled 2500 miles on foot in the Himalayan region. In 1914-15, he went to Shantiniketan and started teaching there. When Gandhiji returned from South Africa in 1915 and visited Shantiniketan, he met him and joined Gandhiji when he made Ahmedabad his head-quarters. Since then Kaka Kalelkar's life was fully dedicated to Gandhiji and he served the country in various capacities. Mahatma Gandhi established Gujarat Vidyapith and Kaka Kalelkar was appointed its Vice-Chancellor in 1928. He was jailed several times during the freedom movement. Afterwards he was entrusted with the work of spreading Hindustani in the country. The mission of Kaka Kalelkar's life was to preach equality of all men and goodwill for all religions. The last years of his life were spent in Indo-Japan friendship mission.

After Gandhiji's assasination in 1948, he served the country in various cultural and educational fields. In 1952, he was nominated a member of the Rajya Sabha, and the next year he was made President of the Backward Classes Commission. In 1956, he was appointed adviser on the project of Gandhian Literature. Kakasaheb held many literary and cultural positions. In 1960, he was elected President of the Gujarati Sahitya Parishad. He was closely associated with Sahitya Akademi from the very beginning. A tireless traveller that he was, Kaka Saheb travelled almost to all the parts of India. But he had decided not to go abroad till the nation attained freedom. After Independence, he travelled to European countries, China, Japan, East Africa, etc. And as a result, we have got five travelogues from his pen, such as *Brahmadeshno pravas* (1931),*Purva Afrikaman* (1951), *Ugamno desh Japan* (1958). The best among his travelogue is, however, *Himalaya no pravas* (1924), a classic in Gujarati literature.

The first article that Kakasaheb wrote in Gujarati was about Rabindranath Tagore. In 1920, Rabindranath went to Ahmedabad to attend a conference of Gujarati Sahitaya Parishad. Kaka Kalelkar introduced Rabindranath to Gujarat. It proved to be a specimen, as it were, of how a great poet of any country could, any time, be introduced with such propriety and dignity. His writing work proceeded and Gujarat could discover in him a great essayist and prose-writer.

He wrote on education, culture, society, dharma, literature, etc. He wrote autobiograhical and biographical works. The main form that he exploited and enriched by his contribution is the essay. Most of them are personal essays, and Kakasaheb will be remembered in Gujarati as a personal essayist. He has shown the beauty of the forest, rivers, lakes, valleys, mountains, clouds and constellations. Everything that he touched was transformed into gold. He has seen poetry in scorching heat of the sun and has narrated a poem of mud also. He has described the moon peeping through the palm tree, and vividly pictured the beauty of the night and shown to us 'books in running brooks'.

He has a keen eye for beauty. With the poet's sensitivity, he has given some excellent personal essays which are rightly described by Umashankar Joshi as

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poetry of Kakasaheb. His contribution to the essay form is unique and incomparable. Some of his excellent essays are found in collections like *Jivanno anand* (1936), *Rakhadavano anand* (1953) and *Jivanlila* (1956). Kakasaheb believed in 'Art for life's sake' in contrast to 'Art for art's sake'. 'Jivan' (Life) was his favourite word. Some of his books were titled as *Jivanno anand, Jivanvikas, Jivanbharati, Jivansanskriti, Jivanlila.* But he has not become prone to didacticism at the cost of artistic excellence. Generally we find him a seeker of beauty. He himself said that to see the beauty of a thing is equal to seeing its truth. Kakasaheb's picturesque prose will continue to have an undeniable claim on us. The content of his personal essays is transformed by the author's aesthetic alchemy into a thing of beauty which is a joy for ever.

Kakasaheb was a born teacher. He was an educationist par excellence. His treatise on education, *Jivanvikas*, contains a passage revealing his concept of education. In the translation by Umashankar it reads like this: "Vinaya (i.e. the spirit of education) says: I am no maidservant of power, nor attendant of law. I am no chaperon to science, nor a user of art, nor a slave of economy. I am the coming back of dharma. I, a mistress, hold sway over man's heart, reason as well as all his senses. Psychology and sociology are my two legs, art and craft are my two hands. Science is my head, dharma my heart, observation and reasoning are my two eyes, history my ears, freedom is my breath, enthusiasm and endeavour are my lungs. Patience is my vow, faith my life-spirit. Such a universal goddess am I, the sustainer of the whole world. He who is my votary will not need to look to anybody else. All his desire can be fulfilled through me."

His prose-style bears an unmistakable stamp of his personality. Generally he uses Sanskritized words, but at times his use of proverbs, idioms and colloquial words astonishes us. At times he coined new words. He is reasonable for evolving a new terminology. When a list of the coinages of Kakasaheb from his writings was being prepared for *Kalelkar adhyayan granth*, he said that such activity was not of human authorship and, thus, disowned his personal achievement. Kaka Saheb was a prolific writer. But he rarely wrote in his own hand. His friends and associates took dictation from him.

From amongst his numerous writings in book form, special mention, over and above his personal essays, should be made of *Smarana yatra* (Childhood reminiscences, 1934), *Lokamata* (Writings on rivers, 1334), enlarged edition under the title *Jivanlila* (1956), *Otarati divalo* (Playful incidents of Jail-life, 1925), *Jivan bharati* (A collection of critical articles, 1937), *Jivan sanskriti* (Reflections on culture and civilization, 1339). His *Jivan vyavastha* received the Sahitya Akademi Award of 1965. He wrote in Marathi and Hindi also. The influence of Kalelkar's writings on Gujarati writers was immense. Special mention should be made, in this respect, of the poets like Sundaram, Umashankar Joshi and Krishnalal Shridharani who came into direct contact with him.

Being a lone product of the Gandhian era with an essential grounding in multilingualism, Kaka Kalelkar expressed himself with as much felicity in Hindi as in Gujarati—the two major media of expression for him. Although Kaka Kalelkar's mother tongue was Marathi, he rose above the narrow linguistic limitations to associate with Rajarshi Purushottam Das Tondon and carry the work of propagation of Hindi with utmost devotion since Hindi formed one of the major planks of Gandhiji's 'Swadeshi' movement. Kaka's contribution to this field has been immense.

Kaka Kalelkar was a thinker and a visionary. He makes simple, fluent and impressive use of language to convey the deepest of thoughts and ideas. Simplicity and spontaneity are the hall-marks of his style in his Hindi writings. He is essentially an essayist and a traveloguist. His essays belong to both reflective and aesthetic categories. His major works in Hindi are as follows: *Smaran yatra, Dharmodaya* (both autobiographies), *Himalaya pravas, Suryodaya ka desh, Us par ke parosi* (travelogues), *Jiwanlila, Bapu ki jhankian, Uttar ki divaren, Jiwan ka kavya,* etc.

Kaka Sahib was one of those integrationists who championed the cause of a uniform script for all the major languages of India. It was his well-considered view that gaps among the various language groups will narrow down considerably if they were to use the same script for their languages and this would immensely help the nation's emotional integration.

Kaka Kalelkar's contribution to the enrichment of the Hindi language and literature has been truly significant.

Kalelkar was a prolific writer and he wrote in three languages, viz. Gujarati, Hindi and Marathi. He was a well-known thinker and stands apart for his significant contribution in the field of the essay and the travelogue in all the three languages. The important works that stand to his credit in Marathi are *Hindalgyache prasad* (1934), *Vanshobha* (1944) and *Khelkar pane* (1964).

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Ra.J.
Ma.C.
P.M.

KALELKAR, MADHUSUDAN R. (Marathi; b. 1924) could not do much in his academic career and reached only upto the higher secondary level. However, in the

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field of literature, he is well-known as a dramatist, and his contribution to Marathi drama, both quantitativaly and qualitatively, is rather huge. In his works, the so-called cultured upper middle-class in Maharashtra has been made a main target. He has very aptly depicted the characteristics of the middle-class families. But then, at the same time, he has not turned away his eye from the common man. He employs all that a common man expects of a popular drama.

His dialogues are simple, sweet and crisp, which keep the audience spell-bound. Familiar depiction of the family atmosphere is the popular image of Kalelkar. He prefers an attractive story-element which has a tremendous mass-appeal. The number of his dramas so far popularly staged, is more than 25. However, he has become the prisoner of his own set formula, which he has yet to free himself from.

He is a famous screen-play writer also. He has to his credit Dadasaheb Phalke Award, State Movie awards and awards from Marathi Natya Parishad for his valuable contribution to Marathi stage.

FURTHER WORKS: Dilya ghari tu sukhi raha (1963), *Aparadh mich kela* (1964), *Diwa jalu de sari raat* (1966), *Abol zalis ka* (1968), *Kalpa vruksha kanyesathi* (1972), *Chandana shimpit ja* (1973), *Hi shrinchi ichcha* (1975).

A.R.A

KALELKAR, NARAYAN GOVIND (Marathi; b. 1909) is a well-known linguist. Schooled at Baroda and Bombay, he obtained his first degree in Sanskrit (1932) and second degree in Ancient Indian Culture in 1934 from the University of Bombay. He joined the Oriental Institute, Baroda, as a research scholar in 1934. Three years later, sponsored by the then rulers of Baroda state, he left for Paris to study under the guidance of the celebrated French linguist, Jules Bloch. He studied in the College de France, University of Paris and Ecole des Hautes Etudes during 1937-40 and returned home with a diploma in French language and literature, on the eve of the Second World War. He paid a second visit to Paris (1949-50) to work again under Bloch and obtained his D.Litt. from the Paris University for his thesis on Mahanubhava philosophy (1950). As a Rockefeller Senior Fellow, he spent a year in USA in the Michigan and Yale Universities. Barring the period during which he was away from India, he taught French language and literature as well as linguistics first in Baroda college, and later, in the Maharaja Sayajirao University of Baroda till 1956, when he joined Deccan College, Poona as a Professor of Indo-Aryan and Indo-European linguistics. He worked in that capacity till his retirement in 1973.

He made substantial contribution as a member of the Sahitya Sanskriti Mandal and Bhasha Sallagar Mandal of the Government of Maharashtra. He knows several languages—three (Sanskrit, Prakrit, Pali) from the Old Indo-Aryan and Middle Indo-Aryan stock, five (Marathi, Konkani, Gujarati, Hindi, Urdu) from the Neo-Indo-Aryan, and two (English, French) from the European stock.

Kalelkar started his career as a writer with a Marathi translation, *Buddha-kalina Bharatiya samaja* (Bombay, 1936), of an English translation of the German original by Richard Fick, after which there was a long break of two decades. His major works after this break are all on linguistics: *Dhvanivichara* (Poona, 1955), *Bhasha ani sanskriti* (Bombay, 1960) and *Bhasha: itihasa ani bhugola* (Bombay 1960), of which the first two won Maharashtra State awards (1956, 1961) and the third, the Sahitya Akademi Award (1968). He has to his credit two more translations: the first, *Comparative Method in Historical Linguistics* (1963) of the French original by Antoine Meillet (Oslo lectures, 1925), and the second, *Zadig* by Voltaire (1747) into Marathi (Poona, 1981), besides Marathi translations of 50-60 French stories, poems and articles published in the Marathi periodicals *Abhiruchi* and *Satyakatha* from time to time. He has also produced the booklet *Marathi* (Delhi, 1965) to introduce the language to non-Marathi speakers. He contributed almost all articles relating to language and linguistics to *Marathi vishvakosha* (Encyclopaedia), an undertaking sponsored by the Government of Maharashtra.

Although, from the brief outline of his career traced so far, it may appear that pre-1955 Kalelkar is mainly a man of language, literature and philosophy, and post-1955 Kalelkar is a linguist. He was groomed to be a linguist ever since he joined the Oriental Institute, and subsequently went to Paris to study under the guidance of Jules Bloch, despite the inordinately long break caused by the Second World War. His major works on linguistics saw the light of the day after he joined the Deccan College; but as early as in 1947, the linguist in him had made himself felt, as may be seen from his scathing review of An *Extensive Etymological Dictionary of Marathi* by K.P. Kulkarni (Poona, 1947) which appeared in *Abhiruchi* published from Baroda. This eventually urged him to contribute his own to make Marathi linguistics scientific and uptodate.

FURTHER WORKS: 'Ra' *Lalit* January 1968.

K.S.A.

KALESWARA RAO, AYYADEVARA (Telugu; b. 1881, d. 1960) was one of the stalwarts of the Indian National Congress in the Andhra region. Kaleswara Rao had his higher education at Noble College, Masulipatam, and did his Law at Madras. He was the leader of the bar of Vijayawada since 1906. He was elected Municipal Chairman of Vijayawada in 1923 and in that capacity he despatched an official communication asking the Simon Commission not to enter the Vijayawada Manicipal limits.

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He was elected to the Madras Legislative Assembly in 1946 and was the Speaker of the Andhra Pradesh Legislative Assembly in 1956.

The starting of Vignana Chandrika Mandali was a unique event in his life. With himself and Gadicherla Harisarvottama Rao, another freedom fighter as Secretaries, the Mandali, an organ of the Associators was founded in 1906. Komarraju Lakshmana Rao was its chief editor. The purpose of starting the Mandali was to bring out books on mundane knowledge in Telugu so that the average Telugu reader would be benefited by knowing physical sciences, history, economics and politics in daily life. The founders of Vignana Chandrika Mandali emphasized the necessity of making modern knowledge available in the mother tongue of the people.

The Vignana Chandrika Mandali published to its credit about 43 books on varied subjects like physics, chemistry, biograpy, history, historical novels and economics. Out of them, Ayyadevara Kaleswara Rao wrote five books on history. True to the noble ideal of Mandali, its first publication was a book on Abraham Lincoln who dedicated his life to the abolition of slavery in the United States.

Kaleswara Rao was much interested in the national awakening and social reforms taking place in the other developing countries of Asia. He was particular that all such knowledge should be made available to the Telugu people so that it would immensely help our countrymen to break the shackles of slavery and march forward on the path of progress. He made use of his frequent internments in Cuddalore, Rajahmundry and Vellore Central Jails for making a thorough study of the histories of other nations and producing several books on history in Telugu.

In 1922 he was imprisoned during the no-tax campaign and confined to the Cuddalore Central Jail for one year, where he wrote his first manuscript on the history of the French Revolution. Lest the British Government sould object to the word 'revolution' and create hurdles for its sale and publication, he named it *French swatantra vijayamu* (Triumph of freedom in France) and had it published on behalf of the Vignana Chandrika Mandali in 1923. It was dedicated to Kommarraju Lakshmana Rao, who passed away a few days before it saw the light of the day.

Two years later, his second book *America samyukta rashtramulu* (The United States of America), a work of 300 pages, was published on behalf of the Mandali. In this volume, he discussed in detail the American War of Independence, the American Constitution, fundamental rights provided to the American citizens, abolition of slavery, the negro problems, the American foreign policy, the freedom struggle of colonial people of Phillipine Islands, the American economic progress, etc. The book was dedicated to Pattabhi Sitaramaiah. Kaleswara Rao produced this work also during his confinement in Cuddalore Central Jail.

In 1930 during the Civil Disobedience Movement he was interned in the Trichinopoly and Vellore Central Jails for eleven months. During this period he developed interest in the study of freedom struggles in the Asian countries. Kaleswara Rao was highly impressed by these developments and produced a book, *Turushka prajaswamikama* (Turkish Republic), of 350 pages.

Kaleswara Rao was again imprisoned in 1932 on the charge of inciting people not to pay taxes. Again in 1932 when he was sent to Rajahmundry and Vellore Central Jails, he completed his work on the Chinese National Movement.

Later, on the eve of the Quit India Movement, he was imprisoned at Amraoti Central Jail, nearly for one year. During this internment he wrote two books one on *Upanishatpathamulu* (The lessons of Upanishads) and the other on the history of Egypt.

In 1958, as Speaker of the Andhra Pradesh Legislative Assembly, he took initiative for the establishment of the Telugu Academi of History and Sciences, of which he became the Chairman. On behalf of the Academy, his work on Egyptian History was published under the caption *Egyptu desha charitra Arabbu jatiyata* (History of Egypt and the Arab Nationalism). In a way, Kaleswara Rao made a successful beginning for the production of reading material necessary for the introduction of mother tongue as medium of instruction in higher education in later years.

M.G.R

KALHANA (Sanskrit; 12th Cent.), the author of the *Rajatarangini,* was the son of Champaka who was a minister of the Kashmiri king, Harsha (1089-1101) referred to as Kalyana. Probably at the instance of his teacher and patron, Alakadatta, who was 'sandhi-vigrahika' minister, Kalhana, who was well-versed in all the legendary lore, started writing his monumental work, the *Rajatarangini,* the most reliable work on the history of Kashmir. From the work we learn that, at that time, Jayasimha (1127-59), son of Sussala, was on the throne of Kashmir. The poet was an adherent of Kashmir Shaivism. In Sanskrit literature no work of a directly historical character is available till after the Muhammedan conquest of India.

Kalhana utilised earlier sources, literary, epigraphic and numismatic, and added new matters. Except for the earlier portion of his work dealing with legendary kings, Kalhana is generally dependable for the history of Kashmir. From 600 A.D. onward his testimony is reliable leaving aside imaginary matters and those based on hearsay. Kalhana has maintained, all through, the standard of historical writings which he sets to himself. "That man of merit alone deserves praise whose language, like that of a judge, in recounting the events of the past, has discarded bias as well as prejudice (shlaghyah sa eva gunavan ragadvesha-bahishkrita/bhutarthakathane yasya

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stheyasyeva sarasvati—I.7). The poet's language is easy and his style racy. He shows poetic ability coupled with historical sense. Though the common sholka metre predominates, yet there are other metres which testify to his skill in prosody also. He was not only a poet but also a chronicler. Kalhana himself was neither a courtier nor a court-poet and though a brahmana by bith and a Shaivite by faith, he was free from any sectarian outlook.

Kashmir tradition attributes to him a poem *Jayasimhabhyudaya* dealing with the history of the achievements of king Jayasimha.

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B.N.H.

KALIAN (Punjabi), a plural of 'kali' is a poetic form which was very popular in the medieval age. Its literal meaning is a bud, a blossom especially of jasmine, but in Punjabi poetry this term is used in various forms. Generally a verse, especially of a 'bait' (a form of prosody) is called 'kali'. Sometimes the whole stanza of a bait having eight or twelve lines, is known as kali, The prominent feature of a kali is that it is both independent as well as part of the whole stanza, just as a bud has separate identity, but still it is an organic part of the whole plant. Most of the medieval romantic poetry in bait has adopted kalian as a unit . This form was very popular, and both folk as well as literary compositions are available in it.

S.S.W.B.

KALIDASA (Kannada) is a critical study of the great Sanskrit poet-dramatist, in Kannada, by Sriranga (Adya Rangacharya). The book received the Sahitya Akademi Award in 1971.

Sriranga taught Sanskrit in Karnataka College, Dharwad, for a number of years. There is in the book an implicit awareness of the important critical interpretations of Kalidasa, but the author eschews the temptation to discuss them. He projects Kalidasa as a revolutionary thinker. The technique of each of Kalidasa's plays receives full attention, and Sriranga discusses its implications. He recognizes that Kalidasa's works are to be read as literature in certain forms. But he is vitally interested in the response of Kalidasa to his age. He presents Kalidasa as troubled by the degeneration in the life around him, when kings were lured by women and luxury, and women lived in shackles in a man-dominated society. Kalidasa's third play, the *Abhijnanashakuntala* is his prayer to the Lord to bestow on the land an emperor who will adhere to dharma, honour and chastity. The book portrays Kalidasa as a great poet and dramatist, intensely interested in the world around him, combining erudition with the spirit of inquiry, and literary genius with serious thought, a poet who is great not only because of the literary excellence of his compositions but also because of his commitment to values like chastity, responsibility and the dignity of labour, which ennoble life.

L.S.S.R.

KALIDASA (Sanskrit) by common consent is the greatest classical Sanskrit poet and the greatest Sanskrit dramatist. In India he is called 'Mahakavi' (great poet), the term 'kavi' (generally translated as 'poet') connotating both poet and dramatist. The native place of Kalidasa still remains unknown and his date is also still controversial. The time of Kalidasa, however, according to different scholars, ranges from the 2nd century B.C. to the 4th century A.D. based on the one hand on the assumption that the Shunga king, Agnimitra, the hero of the *Malavikagnimitra* was his contemporary, and on the other on the Mandasore and Aihole inscriptions of the 4th and the 7th centuries A.D. Description of Raghu's conquests in Kalidasa's epic *Raghuvamsha* bears a very faithful resemblance to the description of the military expedition of Emperor Samudragupta (c. 350-375 A.D.) as presented by his minister poet, Harishena, in the Allahabad Stone Pillar Inscription, giving the impression that the former was modelled on the latter. Kalidasa's long poem, the *Kumarasambhava*, seems to have been given such a title on the model of the name of young Kumaragupta, the heir apparent of Chandragupta II (c. 375-415), to whose court Kalidasa is supposed to have belonged during the golden age of ancient Indian culture. This may be warranted by the presumption that Kalidasa's drama, *Vikramorvashiya*, has been so named for associating the memory of his patron Chandragupta II, who assumed the title Vikramaditya (A sun in valour). According to an Indian tradition, Kalidasa was one of the 'nine jewels' (nava ratna) of a certain king who had the epithet Vikramaditya. Hence it is presumed that Kalidasa received the royal patronage of Chandragupta II and Kumaragupta I (415-455), 'and thus saw ancient Indian courtly culture at its zenith', which is also duly reflected in his poems and dramas. Incidentally, this art of naming a literary work on the model of the names of patrons finds an analogy with the naming of Spenser's *Faery Queen*, the title whereof is supposed to allude to Queen Elizabeth, for, in the first three books of this work 'the shadowy Faery Queen sometimes represents the glory of God and sometimes Elizabeth, who was naturally flattered by the parallel'.

Kalidasa was the author of two 'mahakavyas', i.e. secondary epics or long poems: the *Raghuvamsha* (Dynasty of Raghu) and the *Kumarasambhava* (Birth of Kumara, i.e. Karttikeya); two 'khandakavyas', i.e., shorter poems: the *Meghaduta* (Cloud-messenger) and the *Ritusamhara* (Cluster of seasons) and three dramas: the *Vikramorvashiya* (Urvashi won by valour), the *Malavikagnimitra* (Malavika and Agnimitra), and the *Abhijnanashakuntala*

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(The memento and Shakuntala). The authorship of many other works attributed to him is doubtful.

The *Ritusamhara* contains 158 verses in different metres, and there are six Cantos, devoted to the description of the six Indian seasons beginning with the summer and ending with the spring.

While the *Ritusamhara* was a product of youth, the *Meghaduta* was a product of maturity. This poem contains some 115 verses uniformly in the 'mandakranta' metre, which is recommended by the traditional critics like Kshemendra as most suitable for the description of the rainy season; and, in fact, this long drawn metre can symbolically evoke the idea of the slow and dignified gait of the cloud.

Incidentally, the *Meghaduta* provided the model for a genre called 'dutakavya' to which, e.g., the *Pavanaduta* of Dhoyin (12th cent) belongs, and also inspired the German poet Schiller to compose the *Maria Stuart*.

The *Kumarasambhava* is available in seventeen Cantos but only the first eight Cantos are genuine composition of Kalidasa, and the latter nine Cantos are apocryphal. The poem begins with a description of the Himalayas as a mountain, as a god personified and as the father of Uma, whose beauty is also described at great length. Then it informs that god Shiva was performing meditation in the Himalayas and Uma was waiting upon him as a devotee. Then it is narrated that the life of the gods had been made unbearable by the demon, Taraka.

The poem may appear to be religious since its characters are deities of the Indian pantheon but the atmosphere of the poem is essentially secular. Here the descriptions of natural objects and human beauty and the delineation of the sentiments of love and sorrow and filial attachment are really very appealing. The poem is embellished with figures like simile (upama), metaphor (rupaka) and corroboration (arthantaranyasa). The message conveyed by this poem is that love's intensity depends more on the appreciation of inner qualities than on the infatuation caused by outward physical beauty, and love between men and women should be wedded to the purpose of doing some good to the society, e.g., giving birth to a child capable of bringing peace and prosperity to the society.

While in the *Kumarasambhava* Kalidasa describes the marriage of Shiva and Uma (i.e., Parvati), he begins the *Raghuvamsha* with a salutation to the divine couple as the parents of the whole creation. The *Raghuvamsha* contains nineteen Cantos and some 1570 verses. Indian tradition recognizes this longest poem of Kalidasa as a typical mahakavya (court epic) conforming faithfully to the characteristics of this genre as laid down by the traditional theorists. The poem presents an account of the lives and achievements of the kings of the race of Raghu, beginning with the story of Raghu's father Dilipa, treating at greater length the story of Rama, Raghu's great grandson, and ending with the lack-lustre lives of the later descendants like Agnivarna, whose widow anticipates an heir in the last verse of the poem. It is noteworthy that while the *Kumarasambhava* is concerned with the birth *(sambhava)* of a child *(Kumara)*, in the *Raghuvamsha* also the birth of a child serves as an important motif; e.g., it begins with Dilipa's urge to have a child (Canto I) and ends with the anticipation of a child (Canto XIX) as stated above. The *Raghuvamsha* is characterised by simplicity of expressions and varieties of metres and figures. Just as the *Ramayana* of Valmiki proceeds from an urge to depict Rama as the most ideal human being, this poem proceeds from a desire to delineate the kings of the dynasty of Raghu as the most ideal adherents of the principles of 'varna' and 'ashrama' (i.e., four social divisions depending on quality and calling and four temporal divisions of the life of an individual).

The *Malavikagnimitra* is perhaps the earliest drama of Kalidasa. It is a comedy of harem intrigue, being concerned with the love of King Agnimitra of Vidisha for Malavika, the younger sister of the king of Malava, who happened to reside incognito in the palace of Agnimitra himself as a girl student of one of the two royal dance-teachers.

The *Vikramorvashiya* is traditionally recognised as a play of the 'trotaka' variety. It is concerned with the love between the mortal king, Pururavas, and Urvashi, a damsel of exquisite beauty, who belonged to the race of the apsaras, i.e., celestial dancers. The original story has been hinted at by a Rigvedic hymn (X.95) and told more elaborately in the *Shatapatha-brahmana*.

These two plays are enjoyable, rich in aesthetic appeal and pithy sayings. But the *Abhijnanashakuntala* is the masterpiece. According to a traditional Indian opinion also 'the drama is the most enjoyable of all the literary forms, and of all the dramas the *Shakuntala* is the most enjoyable' *(kavyeshu natakam ramyam tatra ramya Sakuntala.)* The story was already there in the form of a dull narrative; but, Kalidasa turned the same into an elegant work of art with a lot of innovations.

Love in union and love in separation are both depicted in this drama with a greater degree of perfection. The moral is that love should not make one forgetful of one's obligation towards the society. Dushyanta made a mistake by getting married without a reference to the guardians of Shakuntala and leaving the hermitage without making any provision for his wife and Shakuntala made a mistake neglecting her duty towards guests like Durvasas. Hence they had to suffer from the pangs of separation. Love, polluted by the rashness of youth, became purified by a process of suffering and austerity, like gold purified by fire, and hence their reunion in the hermitage of Maricha was a matter of deeper conjugal love, where it did not depend on the outward glamour of physical beauty, and where even the rustic attire of the beloved undergoing austerities would not be a deterrent. Another salient feature of this drama is the part played by Nature. While Kanva (Kashyapa) was the foster father of

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Shakuntala, nature was her foster mother. Her love for Shakuntala was obvious, but her presence was as ethereal as that of the deceased mother of Christabel in Coleridge's celebrated poem of the same name.

Kalidasa is indeed one of the greatest poets (kavi) of India of all times. But he may be reckoned also as the national poet of India and as insofar as he cannot be definitely assigned to any part of India, he shows his intimate acquaintance with every part of this country. Moreover, the message of his writings that one should enjoy the pleasures of life while remaining conscious of one's obligations to the society is in full conformity with the ideal of 'enjoyment with a spirit of renunciation' as taught by the *Ishopanishad* with the expression, 'tena tyaktena bhunjithah'. Obviously it is paradoxical to enjoy and to remain detached at the same time. But for the Indians this paradox is compatible with the very nature of the individual soul, which has two opposite aspects as represented by the symbolism of two birds, one an enjoyer and the other a disinterested onlooker, residing in the same tree in the from of the human body, as given by the Vedic verse, 'dva suparna' etc. (*Rigveda*, I. 164.20). Kalidasa's literature is a legacy of this very quintessence of the traditional Indian view of life. To show how Kalidasa's greatness is acknowledged by non-Indians also, it may perhaps suffice to quote the following from A.L.Basham: "Kalidasa , besides being a poet of ideas, was also a poet who seemed to have derived his inspiration from the people around him and the folklore tradition of his country. He gave powerful expression also to the feelings of the common men and in his *Raghuvamsam* he condemned a ruler for disregarding the interest of his subjects.

"His (Kalidasa's) beauties and merits are tarnished by any translation, but few who can read him in the original would doubt that, both as poet and dramatist, he was one of the great men of the world."

Kalidasa was not a prolific writer. The complete work of his undisputed authorship consists of two epics, three plays and a long lyrical poem. In fact no other world poet could achieve so much on so little. For though few in numbers they reveal a range and depth, and an insight both into the national ethos and the intricacies of human experience, which are, by any standard, remarkable. Kalidasa was a poetic genius who could invest every borrowing,—and he did not, like other great writers, spend his energy on inventing—with a new meaning and significance, glow and lustre. He saw man, nature and the creator as a continuum and celebrated with passionate and sensuous ardour each separately and all of them together forming a grand design with a kind of poetic beauty and excellence which remains a height still unattained. He may even surprise a reader by his awareness of social problems. For in his *Raghuvamsha* he condemns a king for being unjust to his subjects. His greatest achievement, however, was one of a master artist who could make a rich language richer by his exquisite poetic imagination and his most poetic use of the language. Human sentiments and ideas acquired in his writing a colour and insenstity which made them poetically more real. All successive poets found in him an infalliable but inimitable model; all poeticians the finest examples of all conceivable poetic devices. As the great German poet said, heaven and earth could indeed be seen conjoined in his work. Kalidasa is one of the greatest poets of all times, both for the perennial ideas he has configured in his work, and for the perennially beautiful way in which he has expressed them.

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M.M.S

KALIKAMANGAL (Bengali) is a type of religious narrative in medieval Bengali dedicated to the Goddess Kali (Kalika) who plays an important role in such narratives. The theme of this narrative is how Sundra, a beautiful Prince wins Princess Vidya, a paragon of beauty, with the help of Goddess Kali.

Originally it was a love story, the story of Vidya and Sundara, based on *Chaurapanchashika* and *Vidya-Sundara* written by Sanskrit poets like Bilhana and Vararuchi. We may remember also the other compositions like *Vidya-Sundaracharita, Vidya-Sundaropakhyana*, etc. composed by different Sanskrit poets. Bengali poets, who were no mere translators, painted the story in local colour.

Primarily, Bengali poets like Dwija Shridhar (16th century) and Sabirid Khan (17th century) narrated the story as a romance. In this romance, the pre-marital love between Vidya and Sundara was illicit in character and was not acceptable to our medieval society. No doubt, a social recognition was necessary for the story. So the later poets cleverly introduced a new character. She is Goddess Kali. She appeared as a benefactress in this love affair. According to her desire Sundara fell in love with Vidya and he overcame all the obstacles to win the beautiful maiden as his wife by the grace of Goddess Kali. In this way, *Vidyasundar kabya* became famous as *Kalikamangal kabya*.

Some of the poets who wrote Kalikamangal kabya in the 17th and the 18th centuries are Krishnaram Das, Balaram Chakravarti, Bharatchandra Ray and Ramprasad Sen. It is beyond doubt that Bharatchandra surpassed all of them in respect of poetic beauty and artistic excellence.

M.Ma.

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KALIMUDDIN AHMAD–KALINGATTU BHARANI

KALIMUDDIN AHMAD (Urdu, 1909-1983), one of the most influential, and certainly the most controversial of modern Urdu critics, was the last of a long line of westernisers in Urdu literature. He was also, perhaps, the most unbending for he held to the end of his life rather drastic views about Urdu literature.

Born in Patna in a family of distinguished scholars, Kalimuddin Ahmad had a brilliant academic career, culminating in his graduation from Cambridge in 1933. At Cambridge, Kalimuddin Ahmad studied with F.R. Leavis who has often been mentioned as an influence on his thought. Even though little trace of Leavis' concern for culture, moral values and "total significance of a profoundly serious kind" (whose lack Leavis felt in Dickens) can be found in Kalimuddin Ahmad, he may have inherited his authoritarian and almost dogmatic manner from Leavis.

As a writer, Kalimuddin Ahmad was rather late in emerging on the scene. His first notable work, *Urdu sha'iri par ek nazar* (A glance at Urdu poetry), came out in 1940. It immediately became notorious and threw everyone on the defensive. Kalimuddin Ahmad declared the ghazal to be a "semi-barbarous" art form, because a ghazal didn't deal with one single theme and lacked coherence and organization. The view that a poem should have unity and organisation is essentially Greek. There is no reason for applying it to the literary productions governed by non-Greek poetics. Unfortunately, the prestige of western ideas was so great, and Kalimuddin Ahmad's exposition of his theme so commanding, that although there was a storm of protest, the simple reply that Greco-European ideas about poetic forms were not necessarily valid for all cultures, didn't occur to anyone.

Kalimuddin Ahmad's next book, *Urdu tanqid par ek nazar* (A glance at Urdu criticism), was no less explosive. It was first published serially in a magazine (1940-41), and then put together in book form in 1942. Kalimuddin Ahmad declared criticism to be non-existent in Urdu. He examined the major critics up to his day and relentlessly pronounced them all to be deficient in system, erudition and original thought.

Having profoundly disturbed the complacency of Urdu poets and critics alike, Kalimuddin Ahamad turned with characteristic insouciance to an entirely unrelated subject. He wrote a series of articles on the Urdu 'dastan' (oral romance). The book, published in 1944 as *Urdu zaban aur fann-e dastangoi* (Urdu langauge and the art of dastan narration), was immediately recognized as an important contribution to the study of this prose form. Here again, Kalimuddin Ahmad was quite westocentric; he insisted on judging the dastan in terms of the western novel. The result was obvious: he found dastan to be worthy of attention, but pronounced it to be artistically deficient, almost primitive. Kalimmudin Ahmad's failure to recognize that dastan was generated by a different grammar was all the more noticeable in the context of his extended discussion of *Morte D'Arthur*. He, however, implied that *Morte D'Arthur* was superior to the Urdu dastan, while 'oral romance' as a whole was inferior to the novel.

Kalimuddin Ahmad's reputation was made with these three works. His wide erudition, his command over several eastern and western langauges, his uncompromising commitment to the western literary values, and his obvious contempt for critics and rivals alike, invested him with a halo of power and infallibility which remained largely undimmed. It suffered a serious knock only in 1977 when his *Iqbal: ek mutal'ea* (Iqbal: a study) was published. Kalimuddin Ahmad found Iqbal seriously wanting in poetic as well as philosophical merit. Without much analysis or logical argument, he condemned Iqbal as much inferior to western "philosophical" poets like Lucretius or Ovid. Iqbal's merit and standing were, however, so universally recognised by 1977 that Kalimuddin Ahmad's evaluation by 'fiat' didn't convince anyone. His autobiography *Apni talash men* (In search of myself) also did not add much to his stature, devoted as much of it was to trivial matters of the academic and official world.

Kalimuddin Ahmad's scope was extremely wide. He wrote *Psychoanalysis and Literary Criticism* (1948) in English; collected many of his papers under the title, *Sukhan hai guftani* (Things to say) in 1955; edited the 'diwans' of a number of classical poets, besides editing other works like the essays of Qazi Abdul Vadud, Vol I (1977), and two Tazkiras (1959). He worked on an English-Urdu dictionary, produced a glossary of literary terms (*Farhang-e adabi istilahat, 1986*) and published two slim collections of poems (1965 and 1966).

Kalimuddin Ahmad occupied a number of eminent positions in education and government and was awarded Padmashri in 1981.

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S.R.F.

KALINGATTU BHARANI (Tamil) is a poem giving a vivid account of a Chola expedition to the North Kalinga country under the leadership of Karunakara Tondaiman, generalissimo of the Chola monarch. It abounds in the rhythmic excellence and the diction and display of metrical effects add to the majestic flow of a martial theme. Sweet and mellifluous and at the same time, pompous and high-sounding where necessary, the loftiness of the work is relfected more than adequately from beginning to end. Blending of the highly imaginative with historical martial exploits, the verses which are in the talichai metre and the grandeur of the style and the majesty of the

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gait couched in swift, stirring and musical language are a treat for the ear.

Jayankondan, the author of the poem, earned the appellation Bharanikkor Jayankondan, 'the Emperor of Poesy.' He was born in Tipankudi. He is said to have had Jaina leanings, but as he gives the first place to Umapati in his invocation part of the work, he must have professed the Shaiva faith. He was the court poet of Kulottungan, who ruled from 1070 to 1120.

Of all the bharanis, the pride of place goes to *Kalingattu bharani*. The poem is in 13 Cantos with verses closely nearing 600. It opens with a prayer to Umapati, Brahma, the Sun God, Ganapati, Murugan, Sarasvati, Durga and the Seven Mothers, invoking their blessings for the monarch. The poet sings for the well-being of the men of scriptures and wishes for copious rains and the prosperity of the emperor and his land.

The second Canto begins with the story proper and as in Homeric epics, a later sequence is dealt with first, following the modus operandi *in media res*. The fair spouses in slumber of warriors gone to the battlefiled are addressed by their companions to open their portals to listen to the tidings of victory. Beginning with a soft and pleasing note, feminine beauty is sung of in a charming manner with the choicest phrases in scintillating rhythm. Bristling with poetic excellence and oriental imagery in plenty, the poet depicts the fair sex in all their sculpturesque movements dealing with their love, jealousies and seeming quarrels. The verses defy translation but a few of them freely rendered are worth quoting.

You damsels twist and wear,
Fragrant red blooms on your hair,
And tucked together the life so dear
Of young apprentice lovers in despair,
Amidst such clustered flowers fair,
Young beauties! Open the portals I declare.

.....

Oh, ye maidens of soft rhythmic speech!
Waking from slumber as a peacock,
To the tune of anklets tinkling, tinkling,
Open the portals please, I declare.

.....

The third and the fourth Cantos are imaginary descriptions of the parched desert land, looking like a flattened platter of red made of fire and the temple of the goddess, Kali. Eulogies in praise of the goddess, a portrayal of her attendant spirits and exhibiting skill in witchcraft by one of the goblins are described in Cantos 5 to 7.

The eighth Canto contains valuable information about the Chola pedigree from the mouth of a spirit on the authority of Narada and is in many respects in agreement with the accounts found in the inscriptions. For instance, events like Karikalan fixing the tiger insignia on the Himalayas, the embankment of the river Kaveri, presentation of 16 lakhs of gold coins to the Sangam poet for his *Pattinappalai*, deserve particular mention. Another piece of information to students of the history of Tamil literature is a reference to the imprisonment of the Chera king, Kanaikkal Irumporai, by Kopperum Senkanan and securing the release of his monarch by the poet Poykaiyar by singing *Kalavali narpatu*.

The approach of the Kalinga war is foretold by one of the attendant spirits of the goddess in the ninth Canto, while in the tenth, the birth and life of Kulottungan, his education, accession to the throne and many martial exploits get a detailed treatment from the goddess herself.

In the eleventh Canto is given a description of the splendour and gaiety of Emperor Kulottungan's court at Kanchi. The vassal chiefs were waiting at the gates for paying their tributes. Asked about the defaulters, the monarch was informed that the chief of North Kalinga had twice withheld his tribute. The prime minister and the generalissimo of the Chola army, Karunakara Tondaiman, bowed at his ruler's feet and prayed for permission to invade the North Kalinga country, which was readily granted. Raising the banner of the bull at the head of an army vast as an ocean, Karunakaran marched towards the north crossing many rivers including the Krishna, the Godavari and the Gotamai. In the fierce battle that was fought, Karunakaran was the victor and with a rich booty of elephants and heaps of gold, he returned to Kanchi and placed them before his monarch.

The showing of the battlefield to her attendant spirits by Kali is depicted in the twelfth Canto. In the thirteenth Canto, one finds the goddess commanding the demons and goblins to cook the bharani-k-kul (bharani gruel). The same was offered to the goddess first and then distributed to the spirits who danced with glee and satiated their hunger. Having had a meal to their hearts' content, the spirits sang the praise of the emperor.

Despite his anxiety to chronicle a historical war expedition, Jayankondan was moved more by his poetic urge than by the desire to record the historical details. He must have written the poem immediately after the invasion between 1084 and 1090 or at the beginning of the twelfth century.

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J.

KALITA, DANDINATH (Assamese; b. 1890, d.1950), well-known for his humorous and satirical poems, made valuable contributions to different branches of Assamese literature. After taking higher education in Cotton Col-

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lege, Gauhati, he taught at Tezpur Government High School till retirement. He was closely associated with a number of social, literary and cultural organizations in Tezpur.

Dandinath's literary career began from his school days. *Phul* (1908) is his first historical novel based on the Burmese invasion of Assam. In Kalita's second novel, *Sadhana* (1928) and third novel, *Abishkar* (1938), social reform is the theme. The heroes sacrifice all their personal happiness at the altar of social reform. But too much of idealism to some extent mars these works. Kalita's other novels are *Ganabiplab* (1940), *Parichay* (1950), *Adrishta* and *Hatyakari kon*. Kalita has also to his credit two collections of short stories, viz., *Satsari* (1925) and *Atmanandar atmakahini*, depicting social pictures; two collections of tales, viz., *Sati kahini* and *Samskrita natakar sadhu* (1951) and two biographies, viz., *Karmabir Chandranath Sharma* and *Gohain Baruar jibani*.

Dandinath has left behind seven dramas. In *Agnipariksha* (1937) and *Kichak-badha* (1950) tales from the *Ramayana* and the *Mahabharata* were faithfully rendered into the dramatic form without much alteration. *Satir tej* (1931) is the only historical drama in which Kalita carefully depicted the character of the Ahom princess, Jaymati, who sacrificed herself for the welfare of her husband and the country. Kalita's *Pehaniya kukur, Muktir abhijan, Nagarâr bihutali* and *Parachit* are the social playlets in which the hypocrisy, falsehood and shams of the so-called leaders of the society have been exposed satirically.

The outstanding contributions of Kalita to Assamese literature are his three collections of humorous and satirical poems, viz., *Rahghara* (1916), *Ragar* (1916) and *Bahurupi* (1926). The poems are unrivalled in their sparkling wit, humour and penetrating satire. A consummate skill in the selection of words and arrangement of matter make the verses enjoyable.

Kalita composed an epic in blank verse, *Asam sandhya* (1949), based on the declining phases of the Ahom rule. There is a faithful reproduction of history set forth in a simple graphic episode, but the epic suffers from a lack of imaginative richness in characterzation. Kalita's two other collections of poems are *Dipti* (1925) and *Binar jhankar* (1951).

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H.S.

KALITTOKAI (Tamil) contains 150 poems of unequal length in 'kali' metre dealing with the five major divisions of love theme with an invocation. The work has five parts, each part attributed to a poet. The first part (2-36 poems) relates to the Palai theme, the second (37-65) to the Kurinchi, the third (66-100) to the Marutam, the fourth (101-117) to the Mullai and the fifth (118-150) to the Neytal. The Peruntinai and Kaikkilai which respectively speak of mismatched love and unrequited love are also dealt with as additional situations. Palai Patiya Perunkatunko, Kapilar, Marutanilanakanar, Nalluruttiranar and Nallantuvanar are the respective poets. Nallantuvanar, the author of *Neytal kali* is the compiler of this anthology and the invocatory verse is also attributed to him.

Kalittokai has a detailed and excellent commentary of Nachchinarkkiniyar, *Kalittokai* was first published by C.V. Damodaranar in 1887. This was followed by I.V. Anantaramaiyar's edition of *Kalittokai* in three parts (1925, 25 & 31 respectively) with long lists of useful comparable passages. I.V. Anantaramaiyar has also published the text of *Kali* in 1930. In 1938 Pakaneri Ramil Chankam's edition appeared.

Kalittokai, generally ascribed to a later period, is different from earlier classical tradition in many aspects: in metre, in diction, in theme and in tone. The conversational style and repetition of a motif or expression demanded by the metre, the folk-lore forms, motifs, expression and profuse references to puranic allusions favoured in this period have given this anthology an altogether different structure and texture. *Kalittokai* which gives room to sing of the love (akam) of common man (tinainilaimakkal) makes a clear break with the earlier literary tradition. The Mullaikali neither speaks of the patient waiting of the heroine during the hero's separation nor the advent of the season nor the hero's arrival but deals with the sentiments of the people of the pastoral land. Baiting the bull, a common custom prevalent among the shepherds (by which the man to wed the heroine was identified) is depicted. The sentiment of the lovers are expressed in a style peculiar to their cultural milieu.

Neytal kali magnifies the sorrows of the heroine in separation, the traditional theme of neytal i.e., 'irankal' (desolation). In a few poems the heroine is portrayed as almost mad with grief; the commentator, Nacchinarkkiniyar, finds the expression of 'terutal olinta kammattu mikutiram' (the state of excess love which refuses to be consoled) in these poems and attributes them to Peruntinai. Kapilar's *Kurinchi kali* poems make use of the complex verse form of kali to present the successive stages of clandestine love in one poem (eg., Kali 39). Even the setting of the love situation treated in the poems has undergone changes. Picturesque descriptions of Ilavenil (autumn) abound in Palaikkali. There is a considerable difference between the riverine setting found in *Kalittokai* and in the earlier anthologies.

Rich in similes and metaphors, *Kalittokai* has advanced over the earlier works in word-play and other figures of speech. 'Yathasamkhya' has reached it poetic height in some of the kali poems. 'Slesha' makes its

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appearance in kali and 'utpreksha' becomes the poetic structure of a few kali poems (95-98).

Gl.S.

KALLOL (Bengali) was a literary magazine founded by a group of talented young men in 1923 who had a year earlier formed the Four Arts Club and published *Jharer dola*—a collection of four stories by Gokulchandra Nag, Dineshranjan Das, Suniti Devi and Manindralal Basu. Its editor was Dineshranjan Das, a man of refined taste and suave manners, who seldom wrote himself. He was assisted by Gokul Nag, a painter and florist, who had an intense passion for beauty. Nag had a frail health and died of tuberculosis while *Kallol* was in its seventh year. The office was located in a poorly furnished room at 10/2 Potuahtola Lane in Calcutta. At the start, *Kallol* betrayed a precoccupation with short stories but gradually poems, novels, translations and other articles began to appear. The size at first was demy but soon it changed to the double crown usual in those days. The price was 4 annas (25 paise) per copy at first and 5 annas (30 paise) later. The cover-design changed five times but there were always sea-waves in the drawing as the word 'kallol' in Bengali means sound of the waves.

Regular features for the first two years were Sangraha (collection)—quotations from other literary works; Alochana (discussion)—introduction to books, journals, theatres and other trends of thought of the time; and samachar (news)—information from within the country and abroad. A new section, Dakghar (Post office), appeared from the third year which contained all sorts of writings like book reviews, obituaries and editorial comments. Photographs of famous men and full-page colour paintings—some of them done by Jamini Roy and Debiprasad Roychowdhuri,—were its special features.

The magazine became notorious for its boldness in handling sexual themes, for its defiance of Rabindranath Tagore, and for its avowed disregard to all conventions. It shocked the conservatives.

The young writers loudly proclaimed their sympathies for the oppressed classes. Workers, beggars, pick-pockets and prostitutes entered in a mass for the first time in Bengali literature. Regular contributors of *Kallol* were Sailajananda Mukherjee, Bhupati Chowdhuri, Prabodh Sanyal, Premendra Mitra, Buddhadev Bose, Saroj Roychowdhuri, Manish Ghatak, Jagadish Gupta, Achintyakumar Sengupta and Tarashankar Banerjee.

The poems were of a mixed type. A few great poets like Jibananand Das, Bishnu Dey and Buddhadev Bose came to the limelight through *Kallol*. Poets like Kazi Nazrul Islam, Jasimuddin and Narendra Dev also contributed.

The journal tried its best to introduce great writers from other languages to the Bengali readers. Articles were published on Thomas Mann, Galsworthy, Noguchi, and Johan Bojer. Translations from Tolstoi, Proust, Romain Rolland, Gorky and Knut Hamsun appeared in *Kallol*.

The journal distinctly made a strong impact and broke fresh grounds towards the modern trends in the twentieth century Bengali Literature.

Su.C.

KALOJI (Telugu; b. 1914). Kaloji Narayana Rao, popularly known by his surname Kaloji, was born in Hanumakonda, Warangal district, Andhra Pradesh. He is the younger brother of the famous lawyer and Urdu poet, Rameswara Rao. Kaloji, though a lawyer by profession, is more interested in poetry. He extended his vast study into the realms of English, Urdu, Parsi and Marathi besides Telugu. He was an active participant in the Telengana movement against the Nizam Government. He was imprisoned thrice and tortured in jail. Later, the same government expelled him from Warangal district. Afterwards he actively participated in the Independence struggle also. After Independence, Kaloji was disgusted with groupism in political parties and left active politics gracefully.

He found that his talent lay in writing poetry. Whatever he wrote he wrote for the well-being and uplift of the oppressed and downtrodden. His patriotism is made immortal by his fiery poems. He chose colloquial Telugu as the medium of expression. Poetry is his chosen vehicle to carry on his mission.

Kaloji's 57 best poetic pieces are compiled under the title *Na-godava* (A chant of myself). Some of his well-known poems are 'Netaji', 'Kokila' (cuckoo), 'Kannitilo enno kalavu' (Things treasured in tears), and 'Sandhya rupam' (A point of twilight). He tried his hand at short story writing, and turned out some volumes.

His style is simple, lucid and chaste. His poems flow from the bottom of his heart. Late Mahakavi Sri Sri paid the highest tribute to Kaloji's greatness in these words: "Undoubtedly Kaloji is the poet of all Andhras. The frontiers of Telengana do not wall him apart".

He got elected a member of the Legislative Council. He served the Telengana Writers Association as its President. Kaloji never bowed before any rich man for patronage. He depends on the goodwill of the man in the street.

He has earned a permanent place among the modern Telugu poets.

P.S.R.

KALPA (Sanskrit). Derived from the root 'krip' with the suffix 'ac' or 'gha' the term 'kalpa' has quite a few primary and secondary meanings, such as 'an alternative', 'a dictum' 'a long span of time, measured by the days and nights of Brahma' 'religious codes' etc. It also means a

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class of later Vedic literature which is considered to be one of the six Vedangas (lit. limbs of the Vedas, i.e., essential auxiliaries of the Vedas). As a limb, Kalpa has been figuratively described as the arms of the Vedas. The entire literature of Kalpa has been written in the 'sutra' form, and hence, it is collectively called the Kalpasutras. This literature primarily compromises the ritualistic codes for Vedic sacrifices. Sayanacharya says, "Kalpa is so-called because it supports the procedures of the sacrifices (kalpyate samarthyate yagaprayogo treti byutpattih—Introduction to the Bhashya on the *Rigveda*)". The Kalpasutras are directly related to and most probably they descended from the Brahmanas; there are passages in the Brahmanas and the Aranyakas which have been adapted and compressed into sutras in the Kalpasutras. The purpose of the Kalpasutras is three-fold. They codify the liturgical procedures of the Vedic sacrifices and domestic rites and lay down the traditional codes of conduct for the followers of the Vedic religion. Hence, the Kalpasutras are classed under three divisions, viz. *(i)* the Shrauta-sutras, *(ii)* the Grihyasutras and *(iii)* the Dharma-sutras. As corollaries of codes of conduct, rudiments of state administration and civil and criminal laws form part of the contents of the Dharma-sutras. The Shulba-sutras which lay down the methods of construction of sacrificial altars and their measurements are but appendices to the Shrauta-sutras and became the forerunners of Indian mathematics, geometry and trigonometry. The Shrauta-sutras contain procedures of establishing three sacrificial fires for the daily ritual of Agnihotra, the new-moon and full-moon sacrifices (darsha and paurnamasa), the sacrifices of seasons, animal sacrifices (pashuyaga), the Soma sacrifices with many variations, long sacrificial sessions (satras), state sacrifices like Rajasuya and Ashvamedha, etc. The Grihyasutras describe the procedure for the domestic rites such investiture of the sacred thread (upnayana), beginning and completion of the Vedic studies (Vedadhyayana and Samavartana), marriage, rites for the departed (shraddha, reception of the distinguished guests, madhuparka), etc.

In addition, such customs and ceremonies are described as refer to house-building, cattle-breeding and farming. The Dharma-sutras prescribe the duties of the four castes (varnas), of four stages of life (ashramas), of the king, and describes the rules regarding the permissible and forbidden food and drink (bhakshya and abhakshya).

Each recension (shakha) of the *Vedas* had its own Shrauta-Grahya-and Dharma-sutras, some of which are now lost. Only the Apastamba and Baudhayana schools of the Krishna-Yajurveda have the complete series of three sutras. The following Kalpasutras deserve mention: 1. *Rigveda:*Shrauta and Grihya Sutras of Ashvalayana and Shankhyayana. 2. *Samaveda: Masakakalpa, Latyayana-shrauta-sutra, Drahyayana-shrauta-sutra, Gobhilagrihya-sutra, Khadira-grihya-sutra.* 3. *Shukla-Yajurveda: Katyayana-shrauta-sutra, Paraskaragrihya-sutra.* 4. *Krishna-Yajurveda:* Shrauta, Grihya and Dharma-sutras of Apastama and Baudhayana, *Satyashadda-shrauta-sutra, Bharadvaja-shrauta-sutras Kathaka-Shrauta sutra, Manava-shrauta-* and *Grihya-sutras,* etc. *5. Atharvaveda: Vaitana-shrauta-sutra* and *Kaushikashrauta-sutra.*

It is difficult to ascertain any precise date of the composition of the Kalpasutras because they were written and redacted during a very long period, almost a millennium. It may, however, be presumed that the writing of the Kalpasutras started somewhere near 1000 B.C. and the process continued till the end of the 2nd cent. B.C.

S.M.

KALPASUTRA (Prakrit) is a Shvetambara Jain Agamic work that deals with the code of conduct for the monks. The meaning of the word 'kappa' or 'kalpa' is the pious conduct of the Jaina ascetics. The *Kalpasutra* explains the ten types of kalpas or 'sadhu-samachari's. The *Kalpasutra* is attributed to Bhadrabahu. It has three sections. The first section contains the biographies of the Thirthankars. The main portion in this section is the biogrphy of the Thirthankara Mahavira. The second section of the text gives a list of patriarchs and their religious orders. This list contains names of the pontiffs upto Devarddhigani, nearly thirty generations after Bhadrabahu. Therefore, it is not possible that this list has been compiled by Bhadrabahu himself. The third section of the *Kalpasutra* contains the rules for the ascetics, namely, the rules to be observed during the rainy season. It is believed that this is the oldest section of the *Kalpasutra*, and was the work of Bhadrabahu. Indeed the complete title of the *Kalpasutra* is *Pajjosanakappa*, and that is the eighth 'Uddeshya' of the *Chhedasutra*. The other two sections according to the tradition were added later by Devarddhigani. In the canonical literature of the Shvetambaras, orginally there were twelve canons. They are also called Vedas. But at present the twelfth canon and parts of the others are missing. Actually it is recounted in the *Chhedasutras*. The *Kalpasutra* is one of the six *Chhedasutras*. This important work was first published by a German scholar Hermans Jacobi, from Leipzig in 1879. The complete work is in Prakrit prose. The language of the work is called Jaina Maharastri. The work was also translated into English by Jacobi in the *Sacred Book of the East* (Vol. XXII). The original work was published from Bombay in 1939 with the commentary of Samayasundaragani.

The *Kalpasutra* contains the following ten Kalpas: (i) Achelakya, (ii) Auddeshika, (iii) Shayyantara, (iv) Rajapinda, (v) Kritikarma, (vi) Vratakalpa, (vii) Jyesthakalpa, (viii) Pratikramana, (ix) Masakalpa and (x) Paryushana.

The ten Kalpas deal with the following subjects: 1. 'Achelaka' means without clothes. Jinakalpi ascetic

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lives without wearing clothes or anything else. He lives a life of extreme activity and joy. His asceticism has a fascinating charm, and what seems a torture of the body to the ignorant is a delicious enjoyment of constantly increasing power and knowledge.

2. 'Uddeshya' means prepared for the monks. An ascetic does not take anything (water, food, medicine, etc.) that is prepared purposely for him.

3. 'Shayyantara' means having the permission of the owner of that house. A monk cannot take any thing except straw, ash, slab of stones, slab of wood, etc. without the permission of the owner.

4. A monk is not expected to eat the food obtained from the house of the emperor, the king, the commander, and the priest. A monk may not be received with due reverance at the gates of these people because they may find the visit of a monk as a bad omen. To eat such food has been referred to as 'Rajapindadosha'.

5. It is obligatory for the monks to greet, to show respect and to bow before the monks who are senior to them. But a nun even though she might have been ordained for fifty years will show respect to a male monk even though he might have entered in the religious order a day earlier. This rule of precedence among monks is called 'Kritikarma'.

6. Monks should keep away from violence, falsehood, theft, lust and attachment. These are five great vows. To follow these vows in daily life is called 'Vratakalpa'.

7. The seventh one is 'Jyesthakalpa'. A monk receives the vows of religion through Yoga or meditation. If both the father and the son join the religious order together, the father will be senior to the son. But, if the son entered the religious order first, the son shall be senior to his father.

8. The monks who are living within the ruling period of the first Tirathankara and the last Tirathankara are obligatorily required to do 'Pratikarmana' whether or not they have committed any sin.

9. Except in the rainy season lasting for four months, the monk is expected not to stay at any place for more than one month. However, the general rule is that a monk should not stay for more than 5 nights in a city or town, but in a village the monk is expected to stay only for a night.

10. When a monk stays in the rainy season at a place for penance etc., it is called 'Paryushana'. To worship 'Samvatsari parva' is called 'Paryushana kalpa'. Samvatsari parva should be celebrated from the 5th day of Bhadrapada Shukla that is the 50th day from Ashada's Purnima.

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D.S.

KALYANAMALLA (Sanskrit; 16th cent.), referred to as 'bhupati' (king), composed the *Anangaranga* for Ladkhan, son of Ahmed Khan of the Lodi dynasty of Oudh. Some would like to identify him with the patron of Bharata Mallika. He was the son of Gajamalla but there is difference of opinion with regard to the name of his grandfather. However, the name of this Kalyanamalla's grand-father is stated by some scholars as Trailokyachandra while the patrons appear to be different. A biography of poets, *Kavi-charika*, states that he was a native of Kalinga and by caste a brahmin, who flourished during the region of Anagabhima (12th cent.) alias Ladadiva, the king of that country. This statement is, however, not supported by any manuscript of the work.

Kalyanamalla's work on erotics in ten chapters, the *Anangaranga*, deals with the arcana of love. A special feature of the work is some recipes for secret potions and spells for erotic purposes (aupanishadika). Though drawing upon the earlier masters, like Vatsyayana, it introduces some innovations in the mode of erotic enjoyment.

The *Anangaranga* has a commentary, 'Prakashika', by Ganesha. A poem, *Sulaimanacharita*, dealing with the story of Solomon, son of David, described in the Old Testament, is also attributed to Kalyanamalla.

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N.N.B

KALYANASAUGANDHIKAM SHITANKAN TULLAL (Malayalam). Tullal is a visual art form of Kerala. The word 'tullal' means up-and-down movement, jump, etc. But it has got a new dimension which gives the meaning of a particular type of masculine dance form introduced by Kunchan Nampiar, the celebrated poet. It is a mixture of classical and folk elements. There were some art forms like kolam tullal, patayani, tullal, etc. in the earlier periods but it was in the 18th century, that tullal became a refined and established form as we find it now. There is a legend behind the origin of tullal.

Kunchan Nampiar was born in the community whose main profession was to play the drum 'mizhavu' for kuttu and kutiyattam. Kunchan was staying in the royal capital of Ambalappuzha, famous for its temple of Srikrishna. Kuttu was regularly performed during festival seasons. One day while playing on the mizhavu, Kunchan happened to fall asleep and the satirist, Chakyar, who was performing kuttu made fun of Kunchan for his dereliction of duty during the performance. Kunchan immediately went out of the stage leaving the orchestra. On the same day he planned to introduce his own art form and not to assist in the performance of the Chakyar any more. The authenticity of this incident has not been established.

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The next day at the time of the kuttu, Kunchan appeared at another venue of the temple with his own newly invented art form, tullal. All the people went to him, leaving the Chakyar's kuttu. Kunchan had composed a poem for presentation and he had formulated a new type of dance form. It was the refined form of tullal which he had already seen in kolam tullal, patyani, etc. 'Ottan', 'parayan' and 'shitankan' are the three forms of tullal which existed earlier in some other crude forms. They were modified and at the first instance Kunchan presented shitankan tullal. It is firmly believed that the first tullal was the *Kalyanasaugandhikam shitankan* based on the puranic characters of Bhima and Hanuman. The story reads as follows:

Panchali, the spouse of the Pandavas, one day requests Bhima to get her some of the fragrant 'kalyana-saugandhika' flowers. Bhima sets out to the forest to get the flowers. On the way he sees an old monkey obstructing the path. Bhima, wanting to get rid of the monkey from the path, asks him to get away. The monkey refuses to move. They quarrel and fight fiercely. At last Bhima is defeated and he realises that his opponent is not a mere old monkey but his own elder brother, Hanuman. Bhima apologises and he is granted permission to go into the forest. After searching for a long time, Bhima reaches the garden lake of Kubera in the valley of the Gandhamadana mountain where the saugandhika flowers are in full bloom. Bhima jumps into the lake to get the flowers. Then he is attacked by the guard, Krodhavasa, but Bhima defeats him and gets enough flowers for his wife. On the way back he pays homage to Hanuman and returns to Panchali.

The word 'kalyana' means 'bliss', 'well-being', 'gold', etc. It can suggest either golden saugandhika flower or the flower which gives lasting pleasure.

The story is depicted by Kunchan Nampiar in his tullal with wonderful narrative skill and sarcasm, and immense poetic beauty and metrical charm. Kunchan Nampiar wrote about fifty tullal songs and among them the *Kalyana-saugandhika* is a major work. At the dramatic moment of Bhima's meeting with Hanuman, the former says in a satiric tone.

> Oh, look here, damn monkey
> Who blocks my way, get away hence;
> What is your reason for lying
> Here to obstruct the passage?
> You are an old wild monkey,
> You don't know how to behave with the stately lords.
> You are born in species
> That lack discrimination;
> Did your jump go wrong, and you fell?
> Why is there no companion with you?
> Immediately clear away, or
> You will have to pay the penalty.

It is a very interesting text and is written with poetic grace. The mastery over the vocabulary, the fine sense of humour, dramatic vision and metrical skill are all manifest in the lines he composed for this tullal. But it is practically impossible to translate tullal poetry. *Kalyanasaugandhikam shitankan tullal* contains about 1300 lines written in various Dravidian metres. It takes one to two hours to perform this tullal. *Kalyanasaugandhikam* is perhaps the longest shitankan tullal out of a dozen or more. Shitankan tullal has definite 'aharya' (costume) as in ottan tullal and parayan tullal. In shitankan tullal the decorations are made of palm leaves. A closely-pleated and coloured cotton cloth is worn round the waist like a skirt, and the head is covered with a coloured cotton piece which is known as 'konda'. The dancer also wears 'nupura' on the legs. The dancer, the mridanga-player and the cymbal-player make the tullal troupe. The whole performance produces the effect of simplicity, subtlety, social satire and puranic discourse. No doubt the tullal poetry owes much to the kuttu and as an art form it has assimilated many aspects from classical as well as folk traditions.

V.S.S.

KALYANCHE NISHWAS (Marathi), a collection of eleven stories by a woman writer with the pen-name 'Vibhavari Shirurkar', published by Pratibha Prakashan in 1933, created a great controversy. As the title suggests, these are the 'Sighs of buds'—a depiction of the sorrows and the travails of young and adolescent girls, who were asked to 'sacrifice', but, in the name of love, animal relations were forced on them by the chauvinists. The titles of some of the stories were sufficiently vocal, e.g. 'Sighs of buds', 'Sacrifice', 'Is love nectar or poison', 'Are you the mother or the enemy', 'Sister, this is the happy family life', 'Empty vessels thunder', 'How shall my father's family life be mine', 'Love or animal lust'.

The sociologist and encyclopaedist, Shridhar Vyankatesh Ketkar, opined in the introduction: "The publisher says that the author of this book is a young woman graduate from the Saraswat community. I don't know her. I have never seen her. This is her first book. I read the stories and am more than satisfied. Women folk have hardly spoken so frankly about themselves." He, then, traces the history of Marathi short story and how male authors painted women with extra sympathy or tried to imitate women's style. But the women writing about themselves have a different value and charm. Ketkar found 'the curiosity for the other sex' increasing in the readers. It is not mere chivalry but the awareness of another person's viewpoint. He appreciated in these stories the subjective narration, the emphasis on the generation gap, the changing pattern of filial piety, the necessity for inter-caste marriages, the shades of lust and love in the affairs between cousins, sympathy for the fallen women.

When Malatibai Bedekar (the real name of the

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author came to be known much later), wrote these stories, the readers were simply shocked. Some said that the stories could not have been written by a woman but by a man with a pseudonym. The stories took the literary world by storm. They finely delineated tender feelings but were not sentimental; they advocated 'women's liberation movement' but were not loud; they were devastatingly realistic and clinical and yet they were not morbid. They denoted the observations of a poetic heart and cultured mind, who knew her subject intimately, but kept an artistic distance. Later Vibhavari Shirurkar wrote novels like *Hindolyavar* and *Viralela swapna*, and after Independence, *Bali*, on bonded labour.

P.M.

KALYANI AMMA, B. (Malayalam; b. 1883, d. 1959) was married to Swadeshabhimani Ramakrishna Pillài, the stormy petrel of Travancore politics at the turn of the present century. A devoted wife, she has left a remarkable work of auto-biographical reminiscence, *Vyazhavatta smaranakal* (Reminiscences of twelve years). She was one of the editors of a journal for women called *Sharada*. She published many articles in it. In 1913 she passed the B.A. examination and got a job as a teacher in the Government Girls' School in Cannanore. Hers was a life of suffering and deprivation in the company of her husband who because of radical political views was banished from Travancore in 1910.

FURTHER WORKS: Novel: *Tamarasseri, Karmaphalam;* Collection of essays: *Mahatikal;* Reminiscences: *Ormayil ninnu;* Translations: 'Lalita', *Vittilum purattum.*

K.A.P.

KAMALAMPAL CHARITTIRAM (Tamil) by B.R. Rajan Iyer (1872-1898), also called *Apattukkitamana apavatam* (The slander that has become a ground of misfortune), is one of the earliest of the Tamil novels. It was first serialised in a Madras Tamil monthly called *Vivekachintamani* between 1893 and 1895 and later edited with improvements and published in book form in 1896. The subsequent editions and impressions appeared in 1904, 1910, 1915, 1930, 1944, 1957, 1972 and so on. *Kamalampal charittiram* (The story of Kamalampal) is the first realistic novel in Tamil compared to its predecessors like *Piratapamutaliyar charittiram* (1876) of Vetanayakam Pillai (1826-1889), *Premakalavatiyam* (1893) of Kuruchuvami Sarma etc., with their lack of realism. The sub-title and the generic name, charittiram, are in conformity with the tradition of the time but the naming of it after the main woman character is the author's own innovation.

The scenario of the story is a remote village called Chirukulam in the Madurai district of Tamilnadu and the story tells how the loose talks of the gossip-mongering female relatives caused convulsions and great misfortunes in the tranquil and happy life of the innocent people like Muttusvami Aiyar and Kamalampal.

The marriage of Muttusvami Aiyer's daughter, Lakshmi, with Srinivasan and the consequent misunderstanding between Mutusvami Aiyar and his younger brother Subbaramaniya Aiyar, due to the intrigues of the 'gossip group' headed by Subbammal, a female relative, set the story in motion.

The story moves with the notorious dacoit Peyantittevan lifting away the race bulls of Subbramaniya Aiyer and his subsequent arrest and release. The successive shocks in life one after the another, i.e., the unexpected betrayal of his brother Subbramaniya Aiyar in the case against Peyantittevan, the kidnapping of his child, Natarajan, by Pevantittevan, the untimely death of Subbramaniya Aiyar, the heavy losses in his business enterprise in Bombay and the concocted sexual scandal of his wife Kamalampal, propagated by the despicable 'gossip group' drive Muttusvami Aiyar to the extent of trying to commit suicide, which is fortunately prevented by Sacchidananda Svamikal. The concluding part of the novel consists of Muttusvami Aiyar's reaching of Kashi with the Swami, the attempts of his family to trace him after a series of calamitous events, and the final happy reunion and return of the family to Sirukulam. Muttusvami Aiyar and Kamalampal settle to a spiritual life with a perfect maturity of mind while the evildoers are properly punished by law and the turn of fate.

The natural unfolding of the story and the realism in the first half lapse into a romantic dream in the latter half and after the climax, the denouement is reached rather abruptly, revealing an evident asymmetry in the construction of the plot. Some episodes, e.g., the kidnapping incident, the gossip group's ill-will mission to Muttusvami Aiyar, the train accident, etc. and the final happy ending enabling all the characters to come to Kashi towards the end, smack of popular techniques of the later day Tamil cinema.

The realistic pen portraits of the 'gossip group', the grandiose and expensive marriage celebrations, the life in the school, in the village and in Madras city etc., in the 19th century are rare and refreshing pieces of good writing, which acquire authentic historical and sociological value today.

The cultured Muttusvami Aiyar and Kamalampal with their live quarrels, intellectual discussions, and spiritual pursuits, the educated and accomplished Srinivasan and Latchumi with their loose talks and letters, Subbammal and her comrades with their petty jealousies and pond-side gossips, the learned Ammaiyappa Pillai with his ludicrous exposition of classical literature with an outmoded idiom, Peyantittevan and Kuppippatti with their histororic and hysterical behaviourism are brought to life in flesh and blood by the author with rare creative power and artistic perfection.

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Being a happy blend of literary and ordinary varieties of language, Rajan Aiyar's prose style is direct and simple, interspersed with literary verses, phrases, proverbs and folk songs. Subbammal's debased variety of colloquial language, and Ammaiyappa Pillai's highly pedantic and antiquated style are rare specimens of the author's effective use of different dialects. Many nice narrative portions which read like poetry and the amusing and felicitous dialogues with which the novel progresses in many places like a drama are other notable features. Complex and long sentences made up of several simple connected sentences mark his style of writing.

Among the Tamil novels both earlier and modern, *Kamalampal charittiram* stands out as unique due to its realism, authentic background, good characterisation, poetic narrations, sparkling humour, pleasing style and lofty ideals.

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K.N.

KAMALAKANTER DAPTAR (Bengali) is a collection of satirical essays by Bankimchandra Chatterjee. The essays came out first in *Bangadarshan*, a monthly magazine he edited during 1873-1875. These were published as a book in 1875.

The second enlarged edition (1885) contained two other sections—'Kamalakanter patra' (Letters of Kamalakanta), and 'Kamalakanter jabanabandi' (Confessions of Kamalakanta), the first section being Kamalakanter daptar (The office of Kamalakanta).

In a preface, Bhismadev Khosnobis, a fictional character, describes Kamalakanta as a crazy man, educated but not keen on professional success. Kamalakanta is said to have got a clerical job with an Englishman but lost the job because he used to write poems and paint pictures in bill-books.

All the pieces are humorous sketches of the contemporary Bengalis, their follies and foibles, their laziness and pretensions, their servility and cunning, their cowardice and fears, their stunted aspirations and lofty talks, their mindless living and deplorable future. These are an amalgam of the writer's sociai, political, economic, religious and literary views, couched in the language of an opium-addict, apparently a disjoined pattern but really a bitter commentary on the prevalent mores. Supposed to be influenced by Thomas De Quincey's *Confessions of an Opium-eater* and Dickens's *Pickwick Papers* (Sam's Confessions), the articles were an instantaneous hit by virtue of the language and the content. Kamalakanta is now an illustrious member of the gallery of literary characters in Bengali and many later authors have written essays under the pseudonym of Kamalakanta. Kamalakanta today stands for a wry commentator, an intelligent, informed, self-pitying person without any illusions, and without any rancour either.

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Ni.G.

KAMALESH, PADMASINGH SHARMA (Hindi, b. 1915, d. 1974) is known to the connoisseures of literature as a poet, writer of prose and critic. Beginning his struggle for existence as an ordinary hawker of newspapers, he went through various professional experience, achieving steady progress step by step in succession through sheer perseverence and willpower. He worked as a teacher of Hindi at the Rashtrabhasha Prachar Mandal, Surat, became principal of the Hindi Vidyapith, Bombay, was appointed as a lecturer at the Agra College, and finally rose to the distinguished position of Professor of Hindi Department at the Kurukshetra University, Kurukshetra (Haryana). His was a life full of struggles, constant worries about livelihood, humiliations, and yet marked by progress at both intellectual and economic levels.

From his very childhood, he had a love for poetry. His poems written as a child appeared in the *Sainik*. The poems of his adult years express the boundless confidence and unabated vigour of youth. Some of them reflect a spirit of rebellion against social evils, while some others reflect a deep compassion for the whole mankind.

His poetic compositions are *Main sukhi hun* (Agra), *Tu yuvak hai* (Agra, 1949), *Dub ke ansu* (Agra, 1952), *Dharti par utro* (Agra, 1953), *Digvijay* (Agra) and *Ek yug bit gaya* (Allahabad). Publishing interviews with Hindi literary figures in *Vishal Bharat* and other literary journals, he introduced a new genre of prose in the world of Hindi literature. These have been published in the book *Main inse mila* (Delhi, 1952) in two parts. In the realm of criticism too, he made his own contribution.

FURTHER WORKS: *Gadya kavya:* A thesis (Delhi, 1958), *Premchand aur unki sahitya sadhana* (Delhi), *Vrindavanlal Varma: Vyaktitva evam kratitva* (Delhi), *Raja Radhikaramanprasad Singh: Vyaktitva evam kratitya* (Delhi), *Hindi gadya: Vidhayen aur vikas* (Delhi), Hindi gadya: Vikas aur parampara (Delhi), *Hindi sahitya ka saral itihas* (Agra, 1951), *Sahityik nibandhamani*, *Samiksha: Sandarbh aur dishayen* (Allahabad), *Nirala kavva samiksha* (Delhi, 1969) *Gujarati aur uska sahitya* (Delhi).

R.N.S.

KAMALESHWAR (Hindi; b. 1932) was born in Mainpuri district of Uttar Pradesh. He received his Masters degree

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from the Allahabad University. He was the editor of the prestigious short story weekly *Sarika* (1967-78) and lived in Bombay for a while where some of his novels were filmed. Subsequently he was called to Delhi as Additional Director General of Doordarshan, but later, he resigned due to his other preoccupations.

He is well-known in the literary field as a very forceful fiction writer. The trials and tribulations of the fast changing social scene are very well-depicted both in his short stories and novels. In spite of a documentary atmosphere wherein all the horrors of contemporary society are highlighted, one can sense the author's the groping for a new sense of values in the face of the total disintegration of the old system. Various facets of life are exposed in a sensitive rhetoric, for example, the human sensitivity has been revealed in its fullest extent in '*Neli jhel*'. *Khoi hui dishayein* (1966) is a tragedy of today's metropolises where loneliness and estrangement loom large, while one can see the shades of Zola in *Mans ka darya*.

The strength of Kamaleshwar's fiction lies in his total sympathetic attitude and lack of romanticism, within the framework of his themes. His novels, whether having political or social innuendos, are uniformly well knit and balanced. His utter self-restraint in experimentation both with technique and form, lends a forceful character to his treatment.

Undoubtedly he is one of the leading and most popular short story writers of the post-Independence era. But, his involvement with the big as well as small silver screen seems to have affected the creative urge in him, for he has not produced anything of his own standard for quite some years now.

FURTHER WORKS: Short story collections-*Raja Nirbansia* (Delhi;1957), *Kasbe ka aadmi, Bayan* (Delhi; 1972), *Kamaleshwar ki shreshtha kahaniyan, Meri priya kahaniyan. Jinda murde* (Delhi 1969), Novels—*Samudra mein khoya hua Aadmi, Dak-bangla* (Delhi), *Laute hue musafir* (Bombay, 1971), *Ek sarak sattavan galiyan* (Delhi), *Badnam basti, Tisra Aadmi*, Delhi *Kali andhi, Aagamiatit.* (Delhi, 1976), Miscellaneous—*Nai kahani ki bhumika* (1978), *Nai kahani ke bad* (Critical essays), *Adhuri yatrayein* (travelogue), *Charulata* (Dramatic adaptation), *Kharia ka ghera* (Translation of Brecht's play).

R.L.

KAMANDAKA (Sanskrit), also known as Kamandaki, is the author of a didactic work called the *Nitisara* best known as *Kamandakiya nitisara*. Kamandaka is acclaimed as an authority on nitishastra or science of political ethics. Kamandaka's *Nitisara* is a metrical treatise dealing directly with the principles of ancient Indian polity and statecraft.

The date of Kamandaka is still unsettled. Tradition makes him contemporary of Chanakya or Chandragupta Maurya. He has not been referred to by Vishnu Sharman, the author of *Panchatantra*, Kalidasa, Dandin or even by Vishakhadatta; but Vamana (8th century) has quoted him in the *Kavyalamkarasutra* (IV 1.2). Besides, some scholars make him contemporaneous with Varahamihira who is said to have lived in 550 A.D. Kamandaka's work was taken to the Bali Island in the early centuries of the Christian era, where it became most popular and found a prominent place in the Kawi literature by the 10th century.

The *Nitisara* consists of twenty Cantos which are further divided into thirty-six sub-sections called 'prakarnas' which deal with miscellaneous topics. Kamandaka's work is said to be one of the sources of the maxims of the *Hitopadesha*. On the other hand, Kamandaka seems to have abridged in his treatise the contents of Books II, III, IV, and XIV of Kautilaya's *Arthashastra*. Thus, the *Nitisara* is professedly an abridgement (samkshiptagrantha) of the comprehensive work of Kautilya. For Kamandaka confessed that 'he has drawn the nectar of *Nitisara* from the great ocean of the *Arthashastra*'.

Nevertheless, Kamandaka does not altogether lack orignial thinking; the subject of foreign policy has been dealt with in full theoretical elaboration in cantos IX-XI. Kamandaka also show enough interest in didactic morality—a subject not touched by the celebrated author of the *Arthashastra*. The earlier edition of the *Nitisara* by Rajendralal Mitra has been thoroughly revised by Sisir Kumar Mitra with an English translation published by the Asiatic Society, Calcutta, in 1982).

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As.Go.

KAMASHASTRA (Sanskrit) means texts dealing with the science of erotic. The *Kamasutrua* of Mallanga Vatsyayana, which was composed about the end of the third century A.D., is the first complete work dealing with the science of erotic and as such it has a great historical importance. Referring to his sources Vatsyayana says that Auddalaki Shvetaketu first gave an exposition of the Kamashastra in five hundred chapters which Panchala Babhravya condensed in a hundred and fifty chapters under seven distinct sections. Dattaka composed a text on the prostitutes and his example was followed by Charayana, Suvarnanabha, Ghotakamukha, Gonardiya, Gonikaputra and Kuchumara, each of whom wrote a monograph on the subject of his choice.

Vatsyayana was anxious to reconcile 'dharma', 'artha' and 'kama', the three recognised ends of life, by emphasising their equal importance and harmonious blending and

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hence it was not possible for him to bring down his work to a gross sexual level as his successors or imitators did in the subsequent erotic writings. He went through the Vedic texts, the epics and the earlier law-books and also the *Arthashastra* of Kautilya which had become the model of his work. His *Kamasutra* comprises seven parts (adhikaranas) dealing respectively under different chapters the general principles (sadharana), sexual union (samprayogika), courtship and marriage (kanya-samprayuktaka), wife (bharyadhikara), wives of other people (paradarika), prostitutes (vaishika) and secret lore of extraneous stimulation (aupanisadika).

From Vatsyayana's *Kamasutra* we get a highly interesting account of the Nagaraka, the wealthy man of the town. There is a graphic description of his gilded life, his house luxuriously furnished, his friends and assistants in affaire d'amour, his taste and accomplishment in poetry, music and various arts, his elaborate toilet and personal adornment, his round of pleasures, his interest in various sports and amusements, etc. The society of the urbanised wealthy people as described by Vatsyayana reveals the type of patriarchy which Manu and other law-givers tried to introduce. According to Vatsyayana, the wife should adore the husband as a divine being and behave in accordance to his likes and dislikes. The Nagarakas at his time were mostly polygamous, and hence he has given a long list of the duties of wives in such a household. The widow who seeks to enjoy married life, because of her uncontrolled passion, in named 'punarbhu' whose postition is distinct from that of the wedded wife, a mid-way between the wife and the courtesan. References to famale ascetics and nuns of various orders, generally known as 'pravrajikas' or 'bhikshunis', are found in the *Kamasutra*. They did not enjoy a high reputation for morality. Their help was often sought by the Nagarakas in affairs of love. Their houses often formed the rendezvous for lovers. Some of the lower occupations are mentioned in the *Kamasutra* such as 'malakara' (maker of garlands), 'gandhika' (perfumer), 'rajaka' (washerman), 'nilikusumbharanjaka' (dyer), 'napita' (barber), 'shaundika' (vendor of spirituous liquor), 'tambulika' (seller of betel leaves), 'sauvarnika' (goldsmith), 'manikara' (jeweller)' 'vaikatika' (diamond cutter), 'kushilava' (actor), 'gayana' (singer)', etc.

According to Vatsyayana, a courtesan is expected to know the traditional 64 arts and 64 special arts of which 24 are technically known as 'kamarahasya', 20 are based on wagering, 16 are bedroom arts and 4 are known as 'uttarakalas' to be done last. The courtesan should attract people, weatlhy, decent, intelligent and generous persons, with their physical appearance and personality and court with them for material gain remaining unattached. She should have a good understanding of human nature. But she must be ruthless in extracting wealth from her lover. A courtesan should avoid temporary or permanent relationship with persons who have acquired wealth with difficulty and who are associated with the king and the administration. Various classes of prostitutes are mentioned. A 'rupajiva' (beautiful maidservant of the courtesan's household but doing independent business) should earn as much as to maintain a house, ornaments, utensils and a number of servants. A 'kumbhadasi' (bawd) should earn as much as to have sufficient food, maintain the cost of perfumes, a few golden ornaments and so on. Among other classes Vatsyayana mentions 'parichakra' the maidservant who is often handled by her master, 'kulata' and 'svairini' who court with other persons avoiding their husbands, either for money or for physcial pleasure, 'nati' or dancing girl or actress, 'shilpakarika' or the wife of an artisan and 'vinashta', who when her husband is alive or after his death is kept as concubine by another person.

The second section of the *Kamasutra* deals with the art and practice of sexual union treated from the viewpoint of age, inclination, dimension of the organs, various modes of caress and postures of coitus, with a concluding topic on lover's quarrel. From the viewpoint of size, the male organs have been divided into three types—rabbit (small), bull (medium) and horse (large) and the female organs into deer (small), mare (medium) and elephant (large). Thus there are three equal unions between men and women of corresponding sizes, and six unequal unions in which the dimensions of the organs do not correspond. Vatsyayana refers to twele kinds of embrace, twelve kinds of kissing, seven kinds of nail-marks, eight kinds of teeth-marks and fourteen kinds of postures of sexual union. A complete chapter is devoted to the opposite union or 'viparita-rati' in which the woman assumes the role of man. One chapter under the title 'auparishtika' deals with oral union with the eunuchs, both manly and womanly. Vatsyayana also describes seven kinds of 'chtrarata' or the circumstances under which sexual union takes place. The seventh or last part of the *Kamasutra*, which is divided into two chapters, is really an appendix in which the artificial means of increasing youth and vigour, use of tonic, medicines and artificial aids are prescribed.

The commentary on the *Kamasutra* is known as 'Jayamangala' which was composed by Yashodhara about the thirteenth century A.D. Yashodhara has amplified or modified some of the views of Vatsyayna especially in regard to the 'samprayogika' section on the classification of males and females, embracing, kissing, nailmark, teethmark, postures of union, striking and its reaction, woman assuming man's role, oral union and the entire procedure of sexual act of which he makes a simple classification into 'shuddha' and 'samkirna'. Yoshodhara, following Vatsyayana, says that the women of the middle country are fond of embrace, but they do not like the use of nail and teeth marks as essential conditions of love play. Women of Bahlika and Avanti likewise hate nail and teethmarks, but they are fond of varieties of coital

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postures. The Malavas and Abhiras like all acts of samprayoga. Women of Strirajya or Vajravanta country and Kosala are fond of striking and thrashing. Women of the Dravida country are satisfied with a single set of coital dealings while those of the Gauda country like soft body.

The later Kamashastras show no feature of essential interest and they simply echo what has been said by Vatsyayana. These works are rather metrical amplifications of the sex topics, and curiously enough they omit the section on prostitutes. Among such works mention should be made of the *Ratirahasya* of Kakkoka (twelfth century,) the *Nagarasarvasva* of Padmashri (some time between the 10th and the 14th century) the *Panchashayaka* of Jyotirishvara (first half of the 14th century), the *Ratimanjari* of Jayadeva (some time between the 14th and th 16th century), the *Ratiratnapradipika* of Devaraja (15th century) and the *Anangaranga* of Kalyanamalla (16th century). The authors of these works were blind imitators. Instead of forming creative hypotheses based on observation and experiments they resorted to a fantastic imagination. For example, the conception of 'kamasthanas' and the theory of 'kamodaya', i.e. the centres of passion in women's body, their excitement from one centre to another in accordance with the stages of the waxing and waning of the moon have been described in detail by these writers, but none cared to verify by a simple enquiry whether these were real. They conceived of as many as 729 varieties of sexual union. This absurdity is also found in the endless process of multiplication and coinage of terms regarding embrace, kissing, scratches made on the body, titillation of the organs, etc. The only exception is the more extensive *Kandarpachudamani* of King Virabhadra of the Vaghela dynasty composed about 1577 A.D. which is an amplified, but faithful metrical exposition in seven chapters of Vatsyayana's *Kamasutra*. Of recent works of minor importance, mention may be made of the *Ratishastra* of Nagarjuna with *Samaratattvaprakashika* commentary of Ravanaradhya, the *Shringaramanjari* of Ali Akbar Shah when an eighteenth century Telugu work and which has been rendered into Sanskrit and a few other texts which are still in manuscript forms.

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N.N. B.

KAMASURABHI (Malayalam) is a collection of sixty original poems and a liberal translation of O.W. Holms's 'The Chambered Nautilus' by Vennikkulam Gopala Kurup. It won the Sahitya Akademi Award in 1974. All the poems except three, 'Vasantaswapnam', 'Kanalaya kamukan' and 'Viphalaprateeksha', are in Dravidian metres and they vary from 12 ('Lobhavum mohavum') to 164 lines ('sona') in length. They deal with such a variety of scenes, situations and personalities that the reader can easily gain an insight into the poet's tastes, temperament and preferences. There is also an earnestness of purpose, a warmth of feeling, a clearness of vision and a sense of direction characterizing almost all of them. Thus some of them lead us to the luxuriant fields and soporific songs of Kerala (e.g. 'Keralaganam', 'Meenappatam' and 'Oru tarattu') while some others take us to the thronging streets of Tamilnadu or the history-packed city of Delhi. Again, if it is the self-immolating Zamorin who set fire to the prison where he had been put as a captive by Tippu Sultan who greets us in 'Ti koluttumpol', it is the unflinching Porus who stood with unbowed head before the Greek conqueror Alexander that commands our admiration in 'Pouravan'. 'Vazhiyile vairam' presents an other-worldly man, Pakanar, burying in sand a glittering gem that comes across on his way so that his wife coming behind him may not in her feminine weakness for such things be tempted to pick it up but finds himself outwitted by her words: "What is the difference between the gem and the sand?". Similarly 'Oru laksham' leaves a matchless musician stunned when he learns that the reward of one lakh rupees publicly announced by his Maharaja who was spell-bound by his music was only an oral gesture of his appreciation and that there was no intention to implement it. Gopala Kurup, though primarily a poet of Kerala, sees India as a whole and is invigorated and inspired by the country's glorious cultural legacy, perennial wisdom and broad vision. 'Nilakkatta chalanam' and a few other poems in the collection show how proud he is of our country and her past. Of the present, however, he has some reservations, though pessimistic he is certainly not. In 'Veerashasanan' the poet, while paying tribute to the father of the nation as the embodiment of all that is best in Indian culture laments that the present generation has ungratefully rejected him. A few other poems also echo the same or similar sentiments. But he is neither a revolutionary nor an anarchist. In him we can hear not the roar of an infuriated lion but the helpless cry of a wounded deer. Even in a poem like 'Keralalapam' he only persuasively exhorts the Tamils who had demanded a 'Tamizhakom' including the Tamil-speaking areas of the erstwhile state of Travancore, to stop their agitation, remembering that they and the Malayalis are children of the same parents' daughters. 'Sona', however, stands as a solitary exception and the poet does make a trumpet call for reform through the vociferous musings of the Buddhist nun against her forced isolation from the male world.

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'Vishwapushpam' stands apart from the rest in that it tries to bring the entire universe in its sweep; akin to it are: (1) 'Tozhukaiyode', in which the poet lays bare his heart's desires before the supreme controller of that universe and (2) 'Ullarayil' in which he makes a review of his joys and sorrows and attributes them to his lingering desires.

Finally, the language used is uniformly simple and perceptibly mellifluous, leaving no room for ambiguity or bitterness. Of the original figures of speech, the simile in which Indians who quarrel among themselves when the load of slavery is off their backs are compared to the bullocks which fight against each other as soon they are unyoked is noteworthy; the technique employed is often dramatic and sometimes descriptive and narrative.

K.S.N.

KAMAT, M.N. (Kannada; 1884-1941) was one of those pioneers who was responsible for the propagation of modern Kannada literature in South Kanara. He was a Saraswat brahmin by birth and hence his mother tongue was Konkani. However, just as other Saraswats of South Kanara, he had his education in Kannada and later developed his taste for the Kannada language and literature. He was born in a poor family in a village known as Mundkur situated in Karkala Taluk. Therefore, he could not pursue his studies after F.A. He studied in Mangalore Canara High School for two years where he had the opportunity of having M.Govinda Pai as his classmate. Even when he was a student in the High School, he had an aptitude for literature. He published a manuscript magazine in English called *Angel* with the cooperation of M. Govinda Pai. He wrote his articles under the pen-name 'Robin Redbreast'. It is learnt that he was yet a boy of sixteen years. He was married very early. Evidently he was forced to earn his livelihood. Therefore, he had to go to Bombay in search of a job. There he worked as a clerk in a private company. Later he was transferred to another branch of that company in Calcutta. Though it was an ordeal for him to live in a big city like Calcutta, it was a blessing in disguise because he realised there the love of the Bengalis for their language. This inspired Kamat to serve Kannada as best as he can. Due to some circumstances, he came back to Mangalore in 1910. Immediately afterwards he had to go to Madras for training in teaching. When he returned to Mangalore, he served as a teacher in Udupi, Mulki and Bantwal. Ultimately he had the fortune of joining the staff of Canara High School where he had studied before.

Ever since he became a teacher, his career as a writer in Kannada progressed well. He used to contribute his articles to leading journals of his time published in South Kanara. As he was closely associated with his students, he wrote a number of one-Act plays for staging during the school festival and on other occasions. Although, he was a teacher in Geography, his love for Kannada was remarkable. He edited a paper known as *Ananda* for sometime. He was an associate editor of *Bodhini* printed at Udupi. He was a successful speaker also and he had a good sense of humour. This was mainly the reason why he wrote light essays and interesting short stories. In fact his short stories became popular in those days throughout Karnataka. He was elected President of Short Story Writers' conference held at the Bangalore in 1940. Kamat, with all his genius, had to struggle very hard till the end. He was just fifty-seven when he died on the 24th April 1941.

Among the literary contributions of Kamat, one-Act plays, which amount to forty in number, stand foremost. He covers all the aspects of the society in his plays. A genuine sense of humour is the most remarkable feature of these plays. Some of them are highly satirical. A play dealing with the well-known theme of Shakuntala is adapted to a modern farce which is full of humour. His rich collection of plays include both mythological and historical subjects. It is seen that he has used fresh techniques for children's plays. However, one can undoubtedly say that the name of Kamat is unforgettable in the history of one-Act plays in modern Kannada.

Kamat is one of the earliest short story writers in Kannada. He is placed along with the other pioneers of Kannada short story writers such as Kerur Vasudevacharya, Panje Mangesha Rao and Srinivasa. His first collection of short stories, *Andina Avooru* was published in 1918.

He has to his credit a number of prose works most of which deal with mythological themes. His light essays are lively and deal with contemporary life. Though he has written a good deal of poems, they are scattered in several papers and journals. There is a need to bring out a good collection of his poems.

FURTHER WORKS: Drama :*Aswthamriga* (1914); *Chandrahasabhyudaya* (1914); *Kumara Bhimasimah* (1914); *Premapipase* (1914) *Maurya simhasana* (1919); *Anchemane* (1924); *Arjunana chaturmasa* (1929); *Uddarananda* (1930); *Punarjanma* (1934); *Marji* (1936); *Sadri Subba* (1938), *Sikshana Pareekshe* (1961); Stories: *Isopana ili* (1915); *Andina avooru* (1918, 1941); *A magu* (1927); *Hattrarodane hannondu* (1935); *Jeevisiruva bhagya* (1936); *Ekadashiya preta* (1970); Light essays: *Sahitya raliway company* (1916, 1944); *December, 31* (1927); *Beedi sedabedi* (1927); *Muppu* (1933); *Tappalu pettige* (1934); *Pensioner* (1934); *A bekkalla i bekku* (1935); Prose works: *Chanda Koushika* (1913); *Maharastra* (1920, 1933), *Nagananda* (1924); *Gadayuddada kathe* (1928); *Yadava Krishna* (1950); *Balakara Mahabharata* (1959);

G.V.R.

KAMAYANI (Hindi) of Jaishanker 'Prasad' published in 1935 and considered to be the most outstanding epic of modern Hindi is the story of 'a lost angel from a ruined Paradise'. Manu, the central character, has lost his angelhood and is struggling to acquire manhood which

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would be modalized adequately to start a new human race. Having seen how the cities of gods have gone to the seeds because of their blind and unrelieved search for pleasure of the cruelest type, the father of the human race is searching for a harmony which would accommodate sudden silences as much as nagging noises. Jaishanker 'Prasad' is the only epic poet who does not try to project any religious ideas like Dante, Ariosto, Tasso, Spenser, Milton and other Western writers of epic, and his work is totally motivated by the metaphysics of psychology, a subject almost not known when the epic was written. It has 15 Cantos: 1. Chinta 2. Asha 3. Shraddha 4. Kama 5. Vasana 6. Lajja 7. Karma 8. Irsha 9. Ida 10. Swapna 11. Sangharsh 12. Nirved 13. Darshan 14. Rahasya and 15. Anand.

Manu, the lone survivor of the great 'Deluge' amidst the desolate snows of the Himalayas, remembers how the cities of gods are all annihilated. The civilization of man was going to accept a balance between external order and internal impulse and Manu was to start a new world where pleasure was not accepted as a rational right, but taken as the search for fulfilment of the natural potentialities of the mind. In this sense it is not wrong to say that *Kamayani* is a saga of the victory of the inner faith over complacent rationality. It has been so accepted by the scholars of Hindi. But it is not only that Prasad has stated in his foreword that in *Rigveda* both Manu and Shraddha appear as hermits. These two hermits come together to originate the race of man. The idea of the 'Daughter of Cupid' (Kamagotraja) herself being a hermit, sounds a note which is the predominant note of Hindu art and philosophy. Such a union between a disillusioned mind like that of Manu, and a dedicated soul like that of Shraddha, was prevented from achieving the best results by the priests of the 'Asuras', 'Kilat' and 'Akuli', who induced Manu to make 'animal sacrifice' which would shake the foundations of the new world. One of the questions which Manu asks himself, and which misleads him is, "Should I live in fear of a world which I have created myself?" He wants to transcend death and 'change', being a descendant of the gods. Ida, the woman who leads Manu away from peace to a self-willed autocracy, says, "One who is for ever competing with himself and excelling is the one who is the real king. You are the maker of rules and, therefore, not subservient to and beyond rules". Ida is not unsympathetically portrayed as some people have observed. She, the queen of the 'Saraswat Pradesh,' is trying to make Manu conscious of his responsibility towards the people, when drunk with his own might Manu holds her in his arms proclaiming that, like any other object, she, too, is the property of Manu. Manu stands alone to fight against his own people like a kind of dictator fighting to impose his will. Ida is shouting at the top of her voice, "What a devastation and destruction is taking place! O the proud one, wait, live and let live." It is worth noting that contrary to the popular opinion, Prasad has not let down rationality. Rationality teaches "Live and let live". Faith alone can explain what is living. Life is explained by Shraddha, the daughter of Kama (Eros), in the Canto called Rahasya. Life is happy when 'desire, knowledge and action are harmonized by faith and love'. This harmonization brings pure bliss to life in its entirety.

Though based on fragments of the legendary stories, *Kamayani* reflects the conflicting problems of the modern times characterised by the predominance of materialism.

Here is the poetry of a vast natural panorama, a background against which life itself sings its varying tunes of sweet and delicate love.

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J.S.

KAMBA RAMAYANA (Tamil), composed by the great poet Kamban, is a transcreation of Valmiki's *Ramayana* in Tamil. In this version, Kamban tried to bring home to the Tamilians the peerless hero and heroine in tune with their own social and literary tradition. For this, he transposed Valmiki's phrases and ideas as well as the settings, in some cases. Sanskrit poets had made daring innovations in the original story of Rama and the puranas too contained different versions. Kamban took note of all this and made his own selection and made his version an appealing and admirable work of universal significance.

Kamban's epic was publicly released in 885 A.D. according to the traditional view. It consisted of about 10,000 verses of four lines each but interpolations have been made down the centuries. The narrative covers only the incidents up to the coronation of Rama at Ayodhya.

In the first Canto (Bala Kanda) we have the descriptions, in Tamil literary convention of the rivers, the countryside, the capital city, Ayodhya, and the ruler of Khosala, Dasharatha. What is striking is the initial stress on right conduct in the kingdom. The monarch is stated to be only the 'body' of the State, nourished by the people who are its 'life'. The ruler is said to labour hard for the people's welfare just like a poor husband who has to eke out a living from a small plot of land.

The narrative then goes on to the ruler's childlessness, the special sacrifice he performed to ensure progeny, the birth of four sons to his three prime consorts: Rama to Koushalya, Bharata to Kaikeyi and the twins, Lakshmana and Shatrughna to Sumitra, in that order. The story now gains momentum. The princes grow up. The great sage Vishvamitra demands of the fond father, (to his great dismay) that the eldest boy, Rama, be sent to protect him from the demons obstructing him in the performance of a unique sacrifice. The colloquy between the sage and the ruler is portrayed by Kamban exquisitely. Dasharatha

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finally lets himself be persuaded to send Rama and his inseparable brother, Lakshmana, with the sage. On the way, Rama has his maiden fight with an awesome demoness, Tataka, at the instance of the sage. The final triumph is set forth magnificently. Next, the sage points out to Rama, the ancient hermitage from where the Lord had played the role of Vamana-Trivikrama of yore to put down Mahabali. Kamban's account of the sage's narrative here is superb from his own angle. It beautifully concludes that the Lord, after encompassing earth and heaven with his feet, stretched himself down to rest on the couch in the milky ocean, when the soft touch of his consort over the feet made them wince in pain. (The idea is not new, but Kamban's use of it in this context is fine). Next follow Rama's triumph over the demons, his journey to Mithila along with Lakshmana and Vishvamitra, and the redemption of Ahalya on the way. Here Kamban follows the puranic and later versions of Ahalya having been initially deceived by Indra, the celestial ruler and her being cursed by her irate husband, Gautama, to become a piece of rock. At Mithila Rama, the fair youth, and the lovely maiden, Sita, standing on a balcony, chance to glace at each other, and straight away fall in love (This is a departure from Valmiki's version and is in consonance with the Tamil tradition). The pangs of love suffered by Rama and Sita are set forth by Kamban exquisitely. The meeting of Rama Lakshmana and Vishvamitra with Janaka, the ruler of Mithila and foster-father of Sita, takes place next, with mutual introductions. Janaka had set a condition for Sita's wooers that they would bend and string the mighty bow of Shiva that he had with him. Seeing the youthful Rama, the citizens chide Janaka for sticking to his impossible test instead of accepting Rama immediately. The trial soon takes place and Rama easily bends the bow and breaks it too. A maid-servant conveys the news to the anxious Sita in the inner apartment in delirious joy. The triumph of Rama is conveyed to Dasharatha in Ayodhya and he marches with a great entourage. The dalliance of lovers in the party during the march and other sports are described elaborately by Kamban according to the literary convention. But some scholars would dismiss these verses as superfluous interpolation of later times. The preparations for the wedding of Sita and Rama (as also of his brothers with Sita's kinfolk maidens) then get under way, Sita and Rama in the web of love being portrayed as impatient of the inevitable delay in their union. The wedding rites are soon over with universal blessings. Dasharatha then starts for Ayodhya with his sons and daughters-in-law. On the way there is an unexpected encounter with the irate Parashurama, the sworn enemy of all rulers. Rama triumphs over Parashurama and the latter proclaims the voctor's divinity. Then they reach Ayodhya safely and there is happiness all around.

Early in the first Canto, the destruction of Ravana is proposed and Vishnu himself promises to come into the world as the son of Dasharatha to destroy that Rakshasa. The reader's interest is drawn continually to this theme. The killing of Taraka is presented as heralding the down-fall of Ravana, and the subsequent events make us expect great things of Rama as the Avatar.

In the second Canto 'Ayodhya Kanda', the main events are old Dasaratha's proposal to make Rama, his eldest son, the ruler, which is applauded by the citizens and ministers, Rama agreeing to this merely as a command of his father to be implicitly obeyed, the festive preparations for the coronation, the dismay of the hunch-back maid of the youngest queen, Kaikeyi, at this, her distorting the pure mind of her mistress by adroit words against Rama and persuading her to demand of the king, her uxorious husband, the coronation of her son, Bharata, who was visiting her father's house, and the exile of Rama to the forest, on the strength of two general boons granted her of yore by the king, and not availed of till then. Here Kamban points out that Kaikeyi's change of mind was brought about to fulfil the Lord's pledge to the celestials for the overthrow of Ravana. Dasharatha is shocked into granting Kaikeyi the two boons that would cost him his life soon. Kaikeyi then sends for Rama and acquaints him with his father's desire (as she puts it) that he should go into exile for 14 years. Rama is undismayed; his face glows like a fresh-blown lotus. He at once bids his step-mother good-bye, saying that her command too was sacred to him. Rama next conveys the sudden turn in his fortunes to his old mother, Kaushalya, and his wife, Sita. The colloquy here as described by Kamban is magnificent art. Sita and Lakshmana force Rama to take them with him in his exile. The shocked citizens also decide to follow Rama in his exile but he persuades them to go back. He proceeds onward to meet the hunter chieftain Guha and acclaim him as the fifth brother in his own family. Guha helps Rama, Sita and Lakshmana to cross the river Ganga and lets them settle in Chitrakuta, a neighbouring hill. Meanwhile Dasharatha dies of grief in Ayodhya. Bharata is sent for: he is shocked at the events that has taken place in his absence, renounces all claims to the throne and sets out with a large retinue to meet Rama and persuade him to return. Guha's initial suspicion of and indignation against Bharata and his subsequent recognition of his sublime nature—(will a thousand Ramas be equal to you) are highlights of Kamban's version. The meeting of Bharata and Rama and the dialogue between them are effectively depicted. Bharata has to return only with Rama's sandals as a pledge for Rama's return after 14 years. He enthrones the sandals in a suburb of Ayodhya and rules from there, as an agent, living an austere life. Rama enters Dandakaranya.

The characterisation of all the individuals concerned in this Canto is marvellous.

In the third Canto (Aranya Kanda), the first 13 years

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of Rama's exile, spent among the sages pass rapidly, Kamban, however, reminding us now and then of the purpose of the Avatar. In the 14th year at Panchavati, the passion of Ravana's sister Shurpanakha, a widow, for Rama unchains a whole series of events. Kamban makes her appear before Rama in a most charming form (in contrast to Valmiki) visualised for us in spell-binding phrases. Shurpanakha is disfigured by Lakshmana when she attempts to seize Sita. At her instance, 14,000 Rakshasas confront Rama in a battle but he annihilates them single-handed. Shurpanakha then flees to Lanka and incites Ravana's passion for Sita by describing her unique charms. Ravana decides to abduct Sita through a strategem. He forces his uncle, Maricha, to appear before Sita as a golden deer. At Sita's instance Rama goes after that deer despite Lakshmana's warning and is lured far into the jungle when he strikes down the quarry by his shaft. When dying the animal becomes a Rakshasa and lets out a loud cry for help in Rama's voice. Hearing this, Sita becomes distraught and with cruel words compels the unwilling Lakshmana to go in search of Rama leaving her alone. Ravana, who has been waiting for this opportunity, appears before Sita in the guise of an old ascetic. Kamban uses all his art in describing the colloquy between the 'ascetic' and Sita, the bursting of the false form in wrath at Sita's chiding, and the subsequent abduction of Sita by Ravana, carrying her along with her cottage, daring not to touch her. This is a departure from Valmiki to appease the hearts of sophisticated readers with their own sense of chastity. The vulture-King, Jatayu, hears the cry of Sita in distress and boldly fights with Ravana going in his aerial chariot, and is eventually struck down. Ravana then resumes his flight and keeps Sita under guard in the Ashokavana in Lanka hoping to wear down her resistance in time.

Meanwhile, Rama and Lakshmana return to the place of their erstwhile abode. Rama gives way to utter grief at the desolate emptiness before him but Lakshmana consoles him. The two then set out in search of Sita, meet the dying Jatayu and learn about the abduction. Jatayu dies and Rama performs the funeral rites as for a father. This is a scene of great pathos.

Proceeding further, the two heroes meet monster, Kabandha, who being burnt on a pyre as desired by him, gets a celestial form and advises Rama to become friends with Sugriva, the vanara chief in Kishkindha.

The fourth Canto (Kishkindha Kanda) introduces us to a new set of characters, the evolved monkeys. Hanuman, minister of Sugriva meets Rama, recognises at once in him the ordained Master for all time and takes Rama and Lakshmana to the presence of Sugriva and ritually cements a friendship between Rama and Sugriva. (The portrait of Hanuman here is unique).

Hearing from Hanuman that Vali, the elder brother of Sugriva, had persecuted the latter and deprived him of his wife as well due to a misunderstanding, pledges to slay Vali. Rama makes Sugriva challenge Vali to a combat and during the ensuring encounter, shoots down Vali with his unerring shaft from behind a cover. The dying Vali discovers the name of Rama in the arrow struck in his breast and reproaches Rama, who now comes before him, for dishonourable conduct in interfering unseen in a fight between brothers. Vali's words as portrayed by Kamban touch the high water-mark of art. Vali is finally convince that his punishment was merited, makes peace with Sugriva and entrusts his only son, Angada, to the safe-keeping of Rama before he dies calmly. The scene is most touching and brings out the final grandeur of Vali.

Sugriva now becomes the ruler with Angada as the heir-apparent. He promises Rama to send emissaries in search of Sita after the rainy season is over. He then gives himself up to revelry while Rama pines in loneliness in a cave outside Kishkindha. Finding that Sugriva has not met him at all for long Rama is piqued at the apparent breach of trust and sends Lakshmana to make inquiries. Lakshmana's mounting wrath is appeased at the sight of the woe-begone Tara, Vali's widow. He is reminded of his own widowed mothers in Ayodhya (Kamban has departed from Valmiki in presenting Tara as continuing in widow's weeds, instead of becoming the wife of Sugriva, according to tribal custom). Then Lakshmana meets Sugriva and gets reconciled to him, learning that arrangements had already been made to muster the Vanara hosts, though Rama had not been informed of this. Soon the search parties are sent to all quarters. The party going South is headed by Angada and includes Hanuman. Rama feels that Hanuman alone will be successful in discovering Sita and gives him his signet-ring to be delivered to her. All other parties return within the prescribed time of one month and report failure. The Southern party, too, is unsuccessful, despite a longer search. When they are in the throes of despair, Sampati (the brother of Jatayu) meets them and says that Sita is in Lanka's Ashokavana. This puts cheer into the hearts of the Vanaras and it is decided that Hanuman, the ablest of them all, should leap across the sea, to Lanka and locate Sita.

The fifth Canto (Sundara Kanda) deals with Hanuman's flight to Lanka overcoming unexpected obstacles and trials on the way, fortified by the name of Rama, his overpowering the demoness-guardian of the city, his wandering in all areas in a dimunitive form at night, his frustration at not finding Sita till he beholds her wasted form at Ashokavana... Sita is meanwhile in grief, lost in nostalgic memories.

Hanuman next sees Ravana coming there in all splendour, in the early hours before dawn, begging of the woe-begone Sita.

Sita spurns at his advances, foretells his doom and tenders wholesome advice in her compassion. Ravana's wrath in aroused, but hopeful lust supervening, he gives

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her some respite to reconsider her will, and bidding the demoness guardians to persuade Sita by all means, goes away. The fearsome guards threaten and cajole Sita, who gets desperate and contemplates suicide. Hanuman in hiding realises the risk, puts the guards under a spell, and approaches Sita, gently intimating that he was a messenger from Rama. Then he proves his identity and gives her Rama's ring. In great joy and relief (Kamban portrays her state in a series of superb similes), Sita blesses Hanuman, and inquires how he had crossed the sea with his dimunitive form. Hanuman then shows her his cosmic form. Sita recognises his innate power but gently declines his proposal to take her to Rama on his back.

She then gives Hanuman her crest-jewel and asks him to arrange for her rescue within a month, failing which she would give up her life.

Hanuman now considers that he should leave tangible marks of his visit on Lanka and also secure a personal meeting with Ravana. He destroys the Ashokavana and makes short work of all Rakshasa warriors sent to fight him, including the indomitable Prince Aksha. Indrajit, the eldest son of Ravana now appears on the scene, and Hanuman, after a splendid fight, allows himself to be seemingly caught in the clutches of the Brahma-missile, hurled by the foe, though he is proof against it. Hanuman is then bound and dragged before Ravana, in all his glory and holds colloquy with him giving him good counsel and warning about a red rain, if he persists in his misdemeanour. (Kamban excels himself here). Ravana wants to kill the audacious monkey, but his youngest brother Vibhishana points out that it would not be right to kill a messenger. So Ravana decides only to mutilate the tail, the proud ornament of a monkey. Hanuman's tail is accordingly set on fire. Sita, hearing of this, prays to the fire God to be cool to the hero, on whom her future depends. Hanuman, unharmed sets the whole of Lanka on fire, except the mansion of the righteous Vibhishana. Next, he cools his tail in the sea and returns to Sita, to assure himself of her safety. Bidding her a final adieu, he leaps back to the mainland, and joins his welcoming comrades. The entire party then find their way to Sugriva's camp. Then Hanuman prostrating himself towards the South, where Sita was, says to Rama.

> Aye, seen have I the jewel of chastity with mine own eyes—beyond doubt
> In the southern city of Lanka, washed by the foaming waves of the sea;
> ...Lord, celestial! Cast away all doubt; Sorrow no more.
> ...Ah, how much has she accomplished.
> The solar race has become thine.
> Likewise her illustrious race has become hers alone;
> And the cruel tribe of the knave
> That had parted her from thee,
> She has gifted to Death.
> To the host of immortals, she has given life!
> And my own ancestry, she has glorified.
> What else remains?

Next, Hanuman gives Rama Sita's crest-jewel and intimates that she has to be rescued within a month. The vanara hosts now march towards the sea with Rama and Lakshmana.

The sixth Canto (the Yuddhakanda) deals with the final battle scenes in Lanka after the burnt city has been restored by the architect, Maya, Ravana seeks counsel as to how the foe should be met without giving up Sita. All the army chiefs volunteer to overwhelm the foe. Kumbhakarna, the immediate younger brother of Ravana, chides him for unrighteousness but counsels straight fight, as the only course open then; Vibhishana, the youngest brother now advises reconciliation with Rama, to avoid impending general disaster. He recounts here the story of Hiranya of old, who despite his stupendous might, was destroyed by the lord because he forswore him and persecuted his own son, Prahlada, the unflinching devotee of God. The introduction of this puranic episode in this context is an innovation of Kamban, marvellous in portrayal. Of course, Ravana remains obdurate and scorns Vibhishana, who is forced then to seek refuge in Rama, who is now on the other shore of the sea. Rama's acceptance of him after holding counsel with all the army chiefs in pursuance of his general code of granting refuge to all that seek it is set down by Kamban in immortal words.

Next Rama has a causeway built across the sea along with the Vanara hosts. Angada is sent to Ravana with a final ultimatum to make peace, restoring Sita. Angada acts himself well here. But of course he has to return unsuccessful in his mission after proving his valour.

Soon the battle ensues. At the end of the first day, Ravana is deprived of all this appurtenances by Rama, who then sends him away chivalrously!

"Go back today, and if you will; return tomorrow fully refreshed."

These words ring down the corridors of time to the eternal glory of Rama, the peerless hero.

Kumbhakarna has now gone into his periodic deep slumber. Ravana has him aroused by violent means. (Kamban is very picturesque here). Kumbhakarna vainly advises Ravana to do the right thing. Then he goes to battle as a matter of brotherly duty, fully conscious of his doom.

In the battle-field Vibhishana meets him with the intent to win him over to Rama's side Kumbhakarna applauds Vibhishana for having chosen the right path, but says that his duty is to die for his elder brother, who had n shed his body all along. Kumbhakarna is struck down by Rama. In his last moments he beseeches Rama to protect the righteous Vibhishana.

Other great warriors of Ravana then fight and fall. Indrajit once binds Rama and Lakshmana with a serpent

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noose, and on another day strikes them down with the Brahma missile. The heroes are saved by the intervention of Garuda in the first instance, and later by Hanuman bringing the peak of a distant hill with medicinal herbs. Indrajit now takes recourse to a stratagem. He cuts down an illusory Sita over the battle-field. When Hanuman and the rest are unnerved by this sight, Indrajit goes in secret to acquire magical powers. But this is foiled by Lakshmana with the aid of Vibhishana. Indrajit is slain. Eventually, Ravana, too, is slain by Rama after a fierce fight.

Vibhishana is now crowned king of Lanka and Hanuman conveys the news of Rama's triumph to Sita. She is then brought before Rama by Vibhishana. Unexpectedly, Rama expresses doubts about her chastity during her captive days. Then she decides to undergo a fire-ordeal from which she emerges triumphant. The gods and Dasharatha, too, from heaven appear aloft and bless Rama and Sita, who are now re-united in joy.

Next, Rama, Sita, Lakshmana, Vibhishana and all the vanaras fly in a magical aerial car towards Ayodhya, halting only at Kishkindha to pick up the vanara ladies. The news of Rama's safe return is conveyed by Hanuman to Guha and the expectant Bharata, just in time to prevent him from immolating himself in the fire, unable to bear the apparent failure of Rama to return, after the period of exile. The narrative now moves swiftly to the climax and consummates in the reunion at Ayodhya and the glorious coronation of Rama.

In the last Canto, there are alternating scenes of pathos, grand heroism, despair and hope and repeated battles, each uniquely drawn by the master-hand.

Throughout the epic, the unrivalled fullness, variety and sufficiency of rhythm comes uppermost, in tune with the grandeur of the ideas. The composition can be savoured with relish in any part at any time with profit, as the appeal is perennial. Kamban everywhere plumbs the depths of human emotions.

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R.R

KAMBAN (Tamil; c. 9th cent.), the great Tamil poet, popularly acclaimed as the Emperor of Poesy (Kavi Chakravarti) was born at Tiruvazhundur in Tamilnadu. There is an icon for him at the local Vishnu temple; and a nearby open high ground is known as Kamban Medu. Tradition has it that his great epic *Ramavataram*, now generally known as *Kambaramayanam*, was publicly released before an Assembly of scholars in the Srirangam Temple in Saka 807 (A.D. 885), after he had first sung the praises of the greatest of the Vaishnavite Alwars Satakopa (Nammazhvar), the composition being known as *Satakopar-antati*. This account, together with the fact that in his epic there are analogues to the songs of the Alwars particularly Tirumangai Alwar (the last of these 8th century), may be taken as corroborative of the general theory that his period was the 9th century. Some scholars would put his date much later, 12th or 13th century. This is not generally accepted.

There is a memorial to Kamban at Nattarasan Kottai (in the Ramanathapuram district of Tamil nadu) reported to be his place of burial. There are legends portraying him as having the patronage of the then Chola ruler first, and then, as a consequence of some misunderstanding, going to the Chera ruler, before a final reconciliation with the former patron. There is also a popular story that the Chola ruler put to death Kamban's son Ambikapati, for daring to love the Chola princess. But such stories are not historical. However, it is true that he enjoyed the beneficial patronage of the rich landlord, Sadayappa Vallal of Toruvennainallur, to whom there are speciific references in the *Kambaramayana*.

Kamban was well-versed in Sanskrit and Tamil, with proficiency in all the lores extant at the time. Besides his epic and *Satakopar-antati*, he is popularly credited with some small compositions like *Erezhupatu* (In praise of agriculture). He is said to be the son of Addittian a non-brahmin priest, in the local Kali temple. It is also held that he was a contemporary of Ottakkuttar, the Chola ruler's poet-laureate and that his epic was in fact composed in response to a challenge by the laureate. But this lacks historical proof, though there is a composition of the Uttarakanda of the *Ramayana* attributed to Ottakkuttar, as a sort of surviving supplement to *Kambaramayana*, which covers only the previous six kandas.

Valmiki's *Ramayana* had spread throughout India and even the far-east, thousands of years ago. The story of Rama is referred to in the Sangam literature of Tamil Nadu (pre-christian era). By the time of the poet Ilango's *Silappadikaram* (early Christian era), Rama had been popularly accepted as divine Incarnation. In the Prabandham of the Vaishnavite saints Alwars too, the *Ramavatara* is mentioned, though not as profusely as the *Krishnavatara*. By the time of the later Acharyas, the story of Rama had grown very high in popular esteem and it has remained so till the present day. Indeed, there are many places in Tamil Nadu, boasting of some association

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or other with Rama. The commentaries pertaining to Tamil literature make us infer that there should have been poetical compositions in Tamil, bearing on the whole or part of the *Ramayana* before Kamban which have been lost to us.

Anyway, Kamban began his great epic in an age when Rama was adored as God. His native place was also free from sectarian prejudice and this freedom is still evident in local festivals. Kamban was a universal man, who hitched his wagon to the prime Absolute that manifested on Earth as Rama. His epic therefore stresses this aspect.

Indeed, *Kambaramayanam* would seem to have led to the erection of separate temples to Rama in many places in Tamilnadu.

His plot in almost all its details is Valmiki's but he has treated the situations, their development and gradation, in a unique, masterly way. The architectonics and structure are also superb. The innovations he made in Valmiki's narrative are generally in accord with the tradition that has grown by his time and are intended to bring the motif in tune with Tamil culture and literary milieu. In Sanskrit, the puranas too have different versions of the Ramayana to which Kamban would have had access, apart from local stories.

What we may specifically refer to here is Kamban's personality. He was a child of Nature, drinking deep of its splendour and charm. He was a student of the human mind, plumbing its depths and scaling its heights. The social life, habits, politics, economics, all the facets of Tamil culture, were well-known to him. He was also proficient in the fine arts, music, painting and dance. He also seems to have mastered science, philosophy, mathematics, astronomy and the like.

Needless to say, he was the master of all post Tamil literature, and tradition (grammar and rhetorical laws included). In a sense, it is a tribute to his genius that he could give Tamil fresh powers of articulation and make it serve the purpose of perfect poetry, despite his vast learning.

For a poet of lesser calibre, it would have been almost unthinkable to improve upon the long tradition of the Sangam literature and the songs of the Alwars and Nayanmars. In fact, the poets before him did follow a beaten track, contenting themselves only with trimmings and artifices here and there. This is why after Kamban, their works fell into practical oblivion. But Kamban had preserved all that was best in Tamil tradition, so that it is not really lost to us. The poets who came after him also delighted in incorporating his words, phrases and thoughts, in their compositions, sometimes in a large measure, so that Kamban has become immortal—a household word in the country.

In regard to the metre, Viruttam, he adopted, he did full justice to the perfection already achieved by the Jain poet Tirutakkatevar in his classic, *Jivaka chintamani*. A rare feat indeed.

But the poets and scholars of his day could not easily appreciate the strange ways of Kamban. Even later commentators failed to cite Kamban's verses. The general fanatical Shaivism of the time also stood against the innate worth of Kamban's work, apparently devoted to the glory of Vishnu. This was characteristic of the medieval period in Tamil literature. Earlier, Buddhist and Jain works in Tamil had been applauded as great contributions to Tamil; later too, this was the case with Muslim and Christian writers.

But from the beginning, the general mass of the people took to Kamban. He spoke their language, and gave them faith and hope. All legends bear testimony to the popular acclaim. Other poet-laureates who were hailed in their day, due to royal patronage, as Kavi Chakravartis, have lost their title since, Kamban alone being deemed to be worthy of this honour.

He had given the people of Tamilnadu the wonderful work of Valmiki in a form they could assimilate, as though the events had happened in their own region, the hero and heroine being of their own race, as it were. Truly, Kamban had brought God from heaven down to the earth, to mingle freely with the people. In the South, the *Ramayan* of Valmiki continues to be expounded to large numbers of people, the learned and the unlettered alike by professionals, almost everyday. Here too, the expounders find it necessary to quote from Kamban profusely. *Kambaramayanam* also is expounded to the people by scholars, engaged in its exposition, like those expounding Tulsidas's *Ramcharitmanas* in the North.

Of late, the study of *Kambaramayanam* as a superb non-denominational composition has gained force, so that Kamban is now again a household work, despite his denigration in the recent past by atheistic politicans.

Kamban is Tamilnadu's gift to the world, like Tiruvalluvar, as the great national poet Subramania Bharati declared.

R.Ran.

KAMBAR, CHANDRASHEKARA B. (Kannada; b. 1938) is a Kannada poet, playwright, novelist, film director and folklorist. After taking his M.A. in Kannadâ from Karnatak University, he taught in several colleges. He did his Ph.D. in 1975. His first collection of poems *Mugulu* (The bud, 1958) showed his promise as a poet. His next collection *Helatena kela* (Listen, I will narrate, 1964) established him as one of the outstanding younger poets. The title poem uses a folk metre, which had been earlier used by Bendre, to tell the allegorical story of a young villager who is ruined by western influence. Even the idyllic village is turned into a westernised town by a Rakshasa. The poem is also a reaction to the then dominant Navya Kavya which was at its zenith under the leadership of Gopalakrishna Adiga. It is not a sustained allegory, but the enchanting lilt of the poem casts a spell

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on the audience. His third collection of poems, *Takararinavaru* (Hecklers, 1974), had a variety of tones and moods and we see the poet trying to forge an idiom which draws its strength from the urban as well as rural imagery. His fourth collection *Savirada neralu* (Deathless shadows, 1979) is mainly a collection of songs. As a poet Kambar excels when he is lyrical, and at times when he is satirical. Side by side with poetry Kambar also started writing plays. *Bembattida kannu* (Haunting eyes, 1960), *Narcissus* (1969) *Rishyashrinaga* (1970) *Chalesha* (The Bespectacled or the man of forty, 1971) were followed by *Jokumaraswamy* (1973). This play based on the rituals of the phallic god Jokumaraswamy with its songs, revelry and erotic tickles not only drew the inhibited middle class to overcrowded shows, but also won him the prestigious Smt. Kamaladevi Chattopadhyaya Award for the best play of the year and also the State Sahitya Akademi award. *Jaisidanayaka* (The victorious hero, 1975) won him the Vardhamana Prashasti. Then came the other plays *Kittiya kathe* (The story of Kitty, 1976) which is a children's play, *Sangya balya anabekonadolaga* (1977) which is an adaptation of the folk play, *Alibaba* (1980) another play for children, *Nayi kathe* (The story of a dog, 1980) and *Kadu kudure* (The wild horse, 1980). Besides poetry and drama, Kambar has published a novel *Kari mayi* (The dark mother, 1978) and several love stories. He edited *Sangya balya*, (1965) (a folk play, *Bannisi hadavya nana balaga* (Acclaim by relatives, a collection of folk songs, *Matado lingave* (1972) (a collection of folk songs, *Lakshapati rajana katha* (1973) (a folk narrative,*Bedara huduga mattugili* (1979) (folk tales,) and *Kasigondu seru* (Folk tales, 1979).

His research work on folk theatre is to be found in his *Uttara Karnatakada rangabhoomi* (The folk theatre of North Karnataka, 1964) and *Bayalatagalu* (1972) which is a study of a folk form.

Kambar has directed two feature films, two documentaries and has composed music for three feature films and two docummentaries. As a Fulbright scholar in 1968, he taught in the University of Chicago. He is at present a Reader at the Bangalore University. He is also editing the *Folk-Lore Dictionary* for the Kannada Sahitya Parishat.

Su.N.

KAMDAR, KESHAVLAL HIMMATRAM (Gujarati; b. 1891, d. 1976), a well-known historian of Gujarat, was born at Gondal in Saurashtra. He graduated from the Fergusson College of Poona in 1912, and thereafter, obtained the M.A. degree in 1916. He had specialised in the subjects of history, economics and politics. He worked as the Professor of History and Economics at the Baroda College, affliated then to the Bombay University, from 1919 till his retirement. He edited a monthly, *Gram-jivan* (Rural life) for some time.

Kamdar's contribution to literature includes mainly his Gujarati works on history and his inter-disciplinary study of history and literature. He wrote *A Survey of Indian History (1757-1958)* in 1922, *A Political and Administrative History of India* in 1924 and *A History of the Mughal Rule in India* in 1928. Similar volumes were also written by him in Gujarati. His memorable literary historical contribution is the work entitled *Svadhyaya* (2 volumes, 1939). Renowned man of letters and critic, Ramnarayan Pathak, inspired him to write articles on Gujarati literature in which historicity was involved. He examined Gujarati literature from a historical point of view. His series of articles on the politics of *Sarasvatichandra* (An epic novel by Govardhanram) was very famous. His deep study of literature from the historian's point of view is remarkable. Specific mention should be made of the detailed analysis and interpretation of historical and political ideas presented by Govardhanram Tripathi in the epic novel *Sarasvatichandra*, particularly in its fourth volume. The ideas woven in the allegorical style by the author are lucidly explained at length with a critical insight by Kamdar. The subject has been treated very exhausively by the critic. The significance of Mallarajbhavan of Ratnagiri, the allegorical presentation of the *Mahabharata* and the allegories woven into the dreamworld of *Sarasvatichandra* and *Kumud* are treated at length. He has also examined Govardhanram's Utopia presented in the scheme of Kalyangram. His other noteworthy articles in *Svadhyaya* relate to the analysis of the Gujarati culture, the concept of the study of history, the ideal of a historian and evaluation of Narmad as a historian (particularly based on *Rajyarang*, a historical work by Narmad). Kamdar used to write under various pen-names. In those days of the British rule, he wrote a number of articles on the political philosophy of the Independence movement of the thirties under the pseudonym of 'Gurjar Rashtra' in the journals like *Kumudi*, *Prasthan* and *Vasant*. His inter-disciplinary approach to history and literature in noteworthy, and as such, it paves the way for the studied approach involving more disciplines.

I.R.D.

KAMESWARA RAO, BHAMIDIPATI (Telugu; b. 1897, d. 1958) was an actor, play-wright, humorist, critic and musiciologist. Born in a brahmin family, to Lachamma and Narasavadhunulu, he was a graduate in English literature, bachelor in Education, and a post-graduate in Hindi. He got by rote a good many of the vedic 'riks' and often recited them to demonstrate their correct intonation. He was also an authority on the compositions of Tyagaraja, a saint-musician of South India. For two years from 1920 to 1922 he worked in the Accountant General's Office, Madras, but due to his prepondering love for literature, he resigned his clerkship and settled down as a teacher at Rajahmundry. He was content to be an ideal

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teacher and until he retired in 1953 as headmaster of the Vireshalingam High school. His life was a steady stream of literary production and music-research. In 1953 the Andhra Pradesh Sahitya Akademi made him its Fellow and in 1957 the citizens of Rajahmundry celebrated his sixtieth birthday in a befitting manner to honour him and his achievements.

His greatest achievement was his sense of humour. As man he was a store-house of wit and repartee. As writer he indulged in clean and tickling satire, healthy pun and enjoyable criticism. He always aimed at making the reader and the listener enjoy his wit, himself remaining stoically serene. Writing was his penance and his books were his instruments to cleanse the Telugus of their foibles. In recognition of his glorious services in the realm of humour in 1934 he was given the title Hasya Rasabrahma by the Maharaja of Jeypore.

Kameswara Rao was one of the early Telugu playwrights who recognised the importance of the amateur theatre and worked tirelessly for its growth and development. All his plays, therefore, were intended for the amateur stage. Every anniversary celebration of the Govt. Arts College, Rajahmundry, invariably had his play for production, newly written for the occasion. Along with the production of the play, Kameswara Rao had to read out a humorous skit or an essay. It went on uninterruptedly until he died. Now and then he had also appeared on the stage either in the role of Shakti Samanta in *Chandragupta* written by Dvijendralal Roy, or in some grave character in an English tragedy. His rendering of the dialogue and his great acting talent coupled with an extra-ordinary stage sense gave him the necessary training to write plays that would instantaneously become successful. When he added to them the spice of humour they became unparalleled and Kameswara Rao gained a permanent place for himself among the Telugu humorists.

Kameswara Rao started his dramatic career with *Bagu: Bagu* in 1923. Since then he wrote hundreds of essays and about ten plays. There was nothing under the sun that he did not touch. From God to mosquito, from a physician to a widow, from dinner to dust and from wedlock to deadlock, all this he analysed and published in three volumes under the title *Kalakshepam* (To spend time, 1928-42). He authored more than fifty farces in the fashion of Moliere, William Frederick Ferar, Sheridan and Bhasa. Here and there he adapted themes and imitated them, but by and large they are replete with his native genius. His characters like Bhagayya and Chikkeswararao in *Bagu-Bagu*, Parvatalu, Panakalu and Amritam in *Eppudu inte* (1926), and Mandalam Kamandalam Satyanandam and Purvanandam in *Kachata tapaln* (1927) are types, no doubt, but they exhibit human frailties like jealousy, pride, hate and ego in all their lawlessness and hilarity. *Evall godava valladi* (1940), *Rendu rellu* (1942), *Swarajyam* (1953), and *Na mate neggindi* (1945) are a few others among his popular plays. Each play is unique for its humour and peculiar word-jugglery.

Among his many literary productions two books stand on a different note. They are *Tyagaraju atma vicharam* (The agony of Tyagaraja, 1951) and *Andhra nataka padya pathanam* (1957). He divided the six hundred compsitions of Saint Tyagaraja into nine parts and explained each composition in a beautiful prose style which is at once lucid and illuminating. It reveals his critical acumen and his knowledge of the intricacies of the Carnatic music. *Andhra nataka padya pathanam* is his life's work. As it was born out of a casual remark made by O.J. Couldrey, his Gurudeva, he dedicated it most worshipfully to him. It was blessed by Kashi Krishnacharya, the former poet-laureate of Andhra Pradesh and commended by the scholar-poet Madhunapantula Satyanarayana Sastri, his contemporary at school. The book is an argument that the Telugu poem must be rendered in all its pristine purity, keeping it aloof from distracting and distressing music.

His life was not very eventful, but his literary contribution brought a freshness to Telugu prose and drama.

S.M.K.

KAMIL, MUHAMMAD AMIN (Kashmiri; b. 1924) is commonly known as 'Amin Kamil' or 'Kamil Kashmiri'. He obtained his B.A. and LL.B. degrees from the Punjab and Aligarh Muslim Universities respectively, joined as a lecturer in S.P. College, Srinagar, and then, was appointed an editor to edit two literary journals: *Shiraza* and the bi-yearly *Son-adab* in Jammu and Kashmir Academy of Art, Culture and Languages. Kamil originally wrote Urdu poetry under the pen name of 'Gariq' and after the death of Mahjur, switched over to Kashmiri poetry in early fifties. He is a master of Kashmiri ghazal and has to his credit poems of eternal value. As a critic he has acquired wide recognition. He has written dramas and novels and is one of the pioneer short story writers in Kashmiri. He has edited for sometime two literary journals, *Naeb* and *Gulrez*. He has edited the poems of Sheikh 'Vali' entitled *Nurnama*. His three volumes on critical analysis of mystic poetry of the Kashmiri language under the title of *Sufi shairi* is still considered a pioneering work on the subject. He has further translated some plays of Tagore and written a book on Kashmiri poetess *Haba Khatun* (1960). He won the Sahitya Akademi award in 1967 for his book of poems, *Lava te praveh* (1965). *Padis pod tshay* (1972) and *Masmalar* are his other poetic compilations. For the former he shared the first prize of the Jammu and Kashmir State Academy with Ghulam Nabi Gauhar's novel, *Meol*, in 1975.

G.N.G.

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KAMSA BADHA–KAMSAVAHO OF RAMA PANIVADA

KAMSA BADHA (Manipuri) is an epic by Aramban Dorendrajit Singh, first published by A. Jamini Devi, wife of the author in 1945. The second edition of the book came out in 1960.

Kamsa badha (The killing of Kamsa) deals with the death of Kamsa at the hands of Shrikrishna, a theme popular in Indian classics. The poem was started in 1935, completed in 1939 and then modified in 1942. In seven Cantos the epic relates the story of the birth of Shrikrishna, his pranks and other activities ending with the killing of Kamsa. In form and content it follows the traditions and conventions of the Indian epic.

The author was well-versed in Sanskrit and Bengali and was acquainted with some of the epics in these languages. The influence of Michael Madhusudan Datta's *Meghânadbadh kavya* in Bengali can be felt in his attempt at innovations in the language and structure and in the conception and execution of the whole plan. Dorendrajit Singh, in the same way as Michael Madhusudan Datta, experimented with coining new words and using the different parts of speech in unconventional ways with results sometimes happy and at other times not so. But in his treatment of the story he was deeply rooted in tradition which probably accounts for why he could not humanise Kamsa or the other characters in the epic. The deep religious outlook of the author can be felt in every line of the poem.

Kamsa badha is one of the few epic poems in modern Manipuri literature and is considered an important work.

I.R.B.S.

KAMSAVAHO OF RAMA PANIVADA (Prakrit). Rama Panivada's *Kamsavaho* is an ornate poem in Prakrit with 233 verses divided into four Cantos: Kamsa has sent Akrura to Gokula to invite Balarama (Rama) and Krishna to Mathura to attend the Bow-festival. This invitation is only a pretext to cover his real intention of killing them. Krishna fearlessly accepts the invitation and the covert challenge and they all leave for Mathura. The departure of Krishna means deep pangs of separation for the Gopis. On Krishna's instruction Akrura asks them to put up with the temporary separation. Akrura drives the chariot. They halt on the bank of Yamuna. It is here that Akrura has the wonderful and unique experience of seeing Krishna everywhere. Soon Krishna and party reach Mathura (Canto i). In Mathura they meet a washerman carrying the clothes of Kamsa. They demand some clothes from him. On his refusal and insulting threats Krishna forcibly takes the clothes slaying the washerman. Later on they come across a hunch-backed maid carrying saffron for presenting it to Kamsa. By his divine touch Krishna transforms her into a maiden of wondrous beauty. She falls in love with Krishna who assures her of his return soon. Krishna and party then proceed towards the royal residence. Rama and Krishna go to the gymnasium for archery. There Krishna breaks the bow when he tries to string it. They then move through the streets of Mathura, which appears to Krishna as if it were heaven itself on earth (Canto ii). The next morning Rama and Krishna proceed towards the city-gate. Ambastha, the keeper of Kamsa's elephant, Kuvalayida, tries with the help of the elephant to overpower Krishna. Krishna, however, kills them both. Later on, the two boys Krishna and Rama are, as desired by Kamsa, engaged in a duel with the two heavy wrestlers, Hanura and Mustika respectively. The two boys, after a thrilling fight kill their opponents and rout the wrestlers who try to overpower them. Kamsa desires to imprison them. Krishna, however, attacks him and slays him. The wicked brothers of Kamsa too are killed. Gods, delighted at their valour shower from heaven flowers on them (Canto iii). The slaying of Kamsa by Krishna is a source of great relief to the whole world. Krishna appoints Ugrasena as king and releases his parents from the prison. Then Akrura comes, pays respects to Vasudeva and Devaki and narrates the various events in the childhood of Rama and Krishna right up to Krishna's slaying of Kamsa (Canto iv).

The poem describes, as the title indicates, the central episode of the slaying of Kamsa. In addition, it gives the biography of Krishna in his childhood by adding the fourth canto which is not germane to the theme of the poem. The poem is based for its events solely on *Bhagavata* (X). Although the events are taken from *Bhagavata*, Rama Panivada shows originality and skill in narrating them with some dramatic effect. The incidents of the washerman and the hunch-backed saffron-maid, as portrayed by the poet, illustrate the truth of this statement. *Sisupalavadha* of Magha, one of the five famous mahakavyas in Sanskrit, was the model in front of our poet when he wrote *Kamsavaho*. There are close similarities between the two poems in regard to some situations, a number of ideas and turns of expression. Despite these similarities, Rama Panivada is not a slavish imitator. He follows Magha but has almost everywhere his touch of originality. He has a though mastery over vocabulary. His style is dignified and full of vigour. It inclines more towards elaboration rather than suggestion. Some of the scenes portrayed by the poet in the section of the bards' songs or in the description of Mathura are worthy of a good poet of considerable poetic-ability. They are decorated with figures of sound like 'anuprasa' and 'yamaka' and figures of sense like 'upama' 'utpreksa' rupaka' 'drastanta'. He gives quite a few happy 'arthantara nyasas as well. He uses over twenty metres, 'Vamsastha' 'Vasantamalika' and 'Praharsini' being his most favourite. He uses Maharashri Prakrit but shows some of the traits of Sauraseni as well.

Compared with his earlier work *Usaniruddham* his *Kamsavaho* is a work of his mature poetic genius.

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V.M.K.

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KANADA (Sanskrit), an ancient sage, is the earliest known authority on the Vaisheshika system of Indian philosophy. The word 'kanada' primarily means one who lives on small particle of food, vide *Nyayakandali* of Shridhara) which may have some implication on the basic tenets of the school that the universe is formed of the minutest units of matter called 'anu'. Kanada is also referred to by the synonyms of his name, e.g. Kanabhuj and Kanabhaksha, or by his clan (gotra) name Kashyapa. He is also known as Uluka which name literally means 'an owl'. Tradition explains this name with a legend that God Shiva Mahadeva appeared before the sage in the form of an owl and revealed to him the knowledge of philosophy. It is traditionally believed that Kanada lived and taught in Varanasi.

Kanada is credited with the authorship of the *Vaisheshikasutra*, the basic text of the system, but his time cannot be precisely ascertained. While the tradition believes him to have flourished in the 8th century B.C., the modern scholarship assigns the composition of the *Sutra* to the first century A.D. The basic tenets of the system were known to the early authors of the *Charakasamhita*—not only to its final redactor Charaka, but to its original author Agnivesha, who must have flourished several centuries prior to the Christian era. The Vaisheshika philosophy as propounded in the *Sutra* is presupposed by several schools of the Buddhist philosophy, particularly the Madhyamikas and the Vaibhashikas. The Pali work, *Milindapanha* which was written in the 1st century A.D., mentions Vaisheshika as an established branch of Indian learning.

The *Vaisheshikasutra* is divided into ten chapters (adhyayas) and the first seven of them are further divided into two sections (ahnikas) each. The basic theory of the Vaisheshika philosophy may be summarised as follows: all the entities are classified under six categories (padarthas), viz. *i*) 'dravya' (substance), *ii*) 'guna' (quality), *iii*) 'karma' (action or motion), *iv*) 'samanya' (genus or generality), *v*) 'vishesha' (individuality) and *vi*) 'samavaya' (inherence). True knowledge of these categories and their sub-categories along with their inter-relations and interactions constitutes 'Dharma' which, in turn, leads one to prosperity (abhyudaya) and emancipation (nihshreyasa).

The Vaisheshika philosophy is well-known for its theory of 'anu' (popularly translated as atom) which is the smallest conceivable unit of any substance. The system aims at explaining the formation of the material universe, accepting it as real and existent. This position of the school induces some scholars to think that the Vaisheshika is basically a materialist and atheist philosophy. The Vaisheshika does not discuss the concept of Creator God or Ultimate Reality (as Brahman) or the role of either in one's achieving emancipation. But like all other schools of Indian philosophy, except the Charvaka, Vaisheshika as found in the *Sutra*, fixes emancipation (what is, by definition, transcendental and hence beyond phenomenal world) as the goal of human life. It accepts the authority of the Vedas as the valid means of cognition and recognises 'Ishvara' as the source of the authority of the Vedas.

There are reasons to believe that the *Sutra* of Kanada has been redacted several times by different acharyas in subsequent centuries and there must have been more than one recension each of which has been commented upon. There have been several commentaries on the *Sutra*, quite a few of which no longer exist. Most important among the available commentaries is the *Vaisheshikasutropaskara* of Shankara Mishra I (15th cent.). An older and anonymous commentary (12th/13th cent.) has been discovered and edited by Anantalal Thakur (Darbhanga, 1957). Chandrananda's Vritti, another classical commentary which has been edited by Muni Jambuvijaya (Baroda, 1961) records an older recension of the *Sutra*. Chandrakanta Tarkalankara (19th cent.) wrote an erudite commentary (Calcutta, 1887).

The most outstanding and widely studied work of the school is the *Padarthadharmasangraha* of Prashastapada. Though the work is popularly known as the *Prasastapadabhashya*, it is not a commentary on the *Sutra*, but an independent compendium of the tenets of the school. This work also has been commented upon by severral savants in the field of Nyaya-Vaisheshika, such as Vyomashiva, Udayanacharya, Sridhara, Padmanabha Mishra and Jagadisha Tarkalankara.

S.M.

KANAKADASA (Kannada; b. 1509, d. 1607), a noted Kannada bhakti poet among the Haridasas of Karnataka is as popular as Purandaradasa. Both of them were contemporaries and they were the disciples of Vyasaraya. On this evidence, Kanakadasa is said to have lived in the 16th century.

Kanakadasa was a non-brahmin by birth. The scholars are divided in their opinion about the exact caste of Kanakadasa. A few are of the opinion that he was Kuruba and a few others believe that he was Beda or Nayaka. His father was a chieftain and was in charge of a village known as Bada situated in Dharwar district. It is said that he begot a son by the grace of Lord Venkateshwara and he named him Timmappa, who is no other than Kanakadasa. After the death of his father, Timmappa became the chieftain. He was well-trained in warfare and he had also won a number of battles. Now and then, Lord Venkateshwara appeared in his dreams and advised him not to waste his precious life in mundane things. Timmappa did not heed these words. He had implicit confidence in his physical strength. It so happened, he was overpowered by his enemies in one of the battles. He fell unconscious in the battle field. All his followers deserted him. When he regained his consciousness, to his great surprise he saw Lord Venkateshwara consoling him sitting by his side. The unexpected incident, narrated by himself in one of his

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songs, changed the whole course of his life. He gave up all his riches and submitted himself to the service of God. In the meanwhile, he discovered a great treasure which was hidden in the earth. He utilised the whole amount to construct a temple at Kaginele, a little away from Bada. Lord Kesava was installed in the temple. Timmappa Naik, the noted soldier, who became a great devotee of God, in the first instance became well-known as Kanakappa on account of his pious deeds. His regard for Ramanujacharya and Tatacharya, presupposes that he was brought up in a particular section of Bedas or Nayakas who are said to follow certain principles of Sriaishnavism, which was liberal in religious outlook. Even to this day, it is learnt that this section of Nayakas pay homage to the representative of Vaishnavism, whenever he visits them and gets 'Chakrankitam' by him. If this argument can be put forward to justify the regard shown by Kanakadasa to Vaishnava leaders, both in his songs and in his work, *Mohanatarangini*, it is obvious that he was wedded to Prapatti of Vaishnavism before he was influenced by Vyasa Raya, who had started Dasa Kuta to spread the message of Sri Madhvacharya. Those scholars who consider him to belong to Kuruba community point out in support of their voice to his well-known songs in praise of Biredevaru and calling himself a shepherd. These differences of opinions may be reconciled provided that the term shepherd is considered as a simile used only by Kanakadasa. Unitl we get more solid evidence, it is advisable not to harp on this point too much, since Kanakadasa himself has proclaimed in one of his popular songs that caste and creed do not count in estimating the greatness of a person. One thing seems to be true that Kanakadasa had attained a certain amount of maturity in his devotion when he approached Vyasaraya. This is established by Vyasaraya when his pupils raise objections against the undue preference shown to Kanakadasa by his master. Anyhow, ever since Kanakappa joined the Dasa Kuta, he became popular as Kanakadasa. As he is mainly responsible for the construction of a temple at Kaginele and for the installation of Adikeshava, it is befitting, indeed, that he had 'Kaginele Adikeshava' as his 'ankita' and sparingly he used 'Badadadikeshava' which may be his birth place.

Though Kanakadasa's compositions are small in number when compared to those of Purandaradasa, they are very highly commendable from the poetic point of view as well as from the spiritual. He seems to have been much humiliated on account of his low birth. Evidently, his words are poignant whenever he speaks about caste. He cannot tolerate the pretensions in the sphere of devotion. He does not spare anybody while condemning those who indulge in such pretensions. Almost all the religious creeds and their shallowness have been exposed by him. Among the Haridasas, none can compete with Kanakadasa in attacking some superstitious beliefs and meaningless customs. He advises the masses to adhere to truth righteously. He is capable of reinterpreting the puranic and mythological stories. He is bold enough to interpret the whole war of Mahabharata as nothing but a puppet-show conducted by Krishna for his fun. Similarly, he ridicules those who complain that Pandavas are responsible for the downfall of Kauravas. According to him, the so called elders and the well-known heroes belonging to Kaurava army are responsible for their ruin. Such is the spirit of Kanakadasa's faith. But his faith in God is unshakable. He declares openly that one need not lose his confidence in God, who is bent upon protecting all objects, animate or inanimate. He refers particularly to the trees and frogs which solely depend upon the grace of God. He sums up that each and every being works for the sake of a morsel of bread and a piece of cloth. He applies this dictum to one and all without discriminating between high or low in society.

He has written a number of songs which are like riddles called 'mundiges'. Many of these have not been solved till today. Kanakadasa's style is individualistic. It is generally crisp and poignant.

Kanakadasa's contribution to Kannada poetry is equally vast and valuable. *Haribhaktisara* is a devotional poem written in Bhamini satpadi consisting of nearly 100 stanzas. It aims at devotion to Hari. It has, thus, all the qualities of shataka. These stanzas are very popular both among children and the elders. *Nalacharitre* narrates the well-known story of Nala and Damayanti in an appealing manner. It is also written in Bhamini satpadi and Kanakadasa has handled the whole story so well that it is understood by all. He is a good narrator. His expressions are apt to convey his ideas. There are nine chapters and the unity of the whole story does not suffer in any way. Though there are a few works about the same subject in Kannada, his work is unsurpassed even to this day. *Mohana tarangani* is another work written in Sangatya metre running into 42 cantos. It deals with the burning of Manmatha to ashes, his rebirth as Pradyumna, the death of Shambarasura in the first half and the victory of Pradyumna over Banasura in the latter part. The love episode of Usha, daughter of Banasura, and Aniruddha, son of Pradyumna, is depicted most effectively. Kanakadasa has utilised the opportunity to exhibit his poetic skill throughout the work. One can find in it all the traditional characteristics prescribed for a work of this kind. The different episodes and events whether about war or love are graphically described by the poet. The scholars have tried to show how Kanakadasa has attempted to reflect in his work the contemporary life that prevailed during the days of Krishnadeva Raya. They even go to the extent of equating Krishna's character with that of king Krishnadeva Raya. This supposition is not convincing because Kanakadasa was not a court poet. Moreover, Krishna plays a predominant role in the latter portion of the work. On considering the whole subject, it is interesting to observe that the supremacy of Krishna, i.e. Vishnu, is

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accepted by Shiva himself since he advises his devotee Banasura to have a truce with Pradyumna by offering his daughter to Aniruddha, the son of Pradyumna. The happy wedding of Shaivism with Vaishnavism is a novel thought befitting the revolutionary outlook of Kanakadasa. Thus, *Mohana tarangini* is considered as an important work written in Sangatya. Kanakadasa's *Ramadhanya charite* is a rare piece in Kannada. It is written in Bhamini shatpadi containing 58 stanzas. The poet has adopted a folk-tale in this poem. It is about the utility of ragi and rice. Rama is the judge to decide this factor. He comes to know the quarrel between ragi and rice each claiming superiority over the other. Rama puts both the food grains in a closed cell for sometime. When they were taken out after the stipulated period, it was found that ragi retained its stamina and rice had lost all its strength. The whole story is allegorical. It is easy to infer that ragi stands for the poor and rice represents the rich. When there is a clash between the poor and the rich, Kanakadasa is of the opinion that the ultimate victory goes to the poor. As Kanakadasa was a non-brahmin, he had the advantage of coming in close contact with the poor class. True to his genius, he has been successful in projecting his view. Rama also is said to have been impressed by the inherent strength of ragi, and by virtue of its quality he named it as 'Raghava dhanya' (corn of Raghava, i.e. Rama) by which the work 'ragi' is said to have been derived. Though the linguists may not agree with this derivation, the concept of the folk story is illuminating and interesting. Kanakadasa's one other work known as 'Narasimhastava' has not yet come to light. Some scholars believe that the most popular short narative poem known as *Tirukana kanasu* (Beggar's dream) has been written by Kanakadasa. A few are of the opinion that its author is Muppina Shadaksari. Due to the paucity of manuscripts, its authorship is yet undecided.

A glance at the several works of Kanakadasa confirms that he was not only a staunch Haridasa, but also a popular poet.

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V.M.K

KANAKAMBA, KANCHANAPALLI (Telugu) is well known throughout Andhra Pradesh as a learned woman. She is a triple confluence of scholaraship, poetry and devotion. Even from her early childhood she showed her intellectual insight in so many ways. For sometime she was a teacher in Nellore. Later she continued her English education at the Brahmana Vitantu Sharnalayam in Madras. Ramanujacharyulu, Nrishimhacharulu and Mrs. Drindale were her tutors in Telugu, Sanskrit and English respectively. She became learned in these three languages. Amritanandaswamy was her preceptor in the path of devotion.

After taking her 'Vidwan' degree, Kanakmaba worked as a Telugu teacher at Lady Willingdon High School Madras. Later she served as a Lecturer in Telugu at Queen Mary's College, Madras. By her lectures, she roused interest in literature in many a young woman.

Even as an adolescent, she composed Telugu poetry. Many of her publications came out of her *Kavitilaka granthamala*. Her poetic talents received the admiration of the learned. She wrote a number of books, including *Radha, Gautama Buddha charitramu, Sri jivayatra, Hamsa vijayamu, Ramayana kathasangrahamu, Tomalaiya, Chakkani kathalu* (a collection of stories), etc. She contributed many articles to journals like *Hindu Sundari, Savitri Zanana, Deshabhimani, Andhra patrika, Grihalakshmi*, etc. Her book *Sri jivayatrar* earned her much name and fame.

Kanakamaba's poetical style is elegant and faultless. The great poet, Challapilla Venkata Sastry, once wrote about the majesty of Kanakamba's charming poetic personality in glowing terms.

Kanakamba was responsible for starting an institution by name Shri Tirumala Srinivasa Trilinga Maha Vidya-Peeth. Under the auspices of this institution, she invited many the poets and scholars and duly honoured them. Admirers from different regions of Andhra Pradesh invited her and honoured her. 'Kavitilaka' and 'Kavita Visharada' are the titles conferred on her. She spent much of her time in meetings and discourses, in diligent, philosophic and literary pursuits. She used to broadcast radio talks. She worked tirelessly for the emancipation of women. She is a memorable personality in modern Telugu literature.

J.J.K.B

KANALVARI (Tamil) is made up of two words 'kanal' and 'vari', the former *inter alia* meaning seashore and grove or forest on the seashore, and the latter connoting a kind of musical composition, pertaining to dance. *Kanalvari* are love songs of fishermen sung in coastal regions, resorted to by others also frequenting seashore groves. Kanal was the 'neytal' of the ancient Tamils, namely seashore and its environs. One of the Cantos of *Silappadikaram*, the second century Tamil epic, carries the title of *Kanalvari*.

Happily married were Kovalan and Kannaki, son and daughter respectively of two merchant princes of Pukar. As ill luck would have it, Kovalan is attracted by the courtesan Matavi, a danseuse of repute; he lavishes his wealth and love on her, forgetting his wedded wife. They enjoy the spice of life, but the course of love hardly runs smooth. While Kannaki was languishing at home devoid of jewellery save her own beauty, Matavi and Kovalan joined the many hundreds of revellers on the foreshore of the beach in Pukar, during the festival in honour of the celestial god Indra. They had their loving quarrels and

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reconciliations and Matavi treated Kovalan to a feast of dances from her repertoire. As a climax to the celebration of the festivities, they did not wish to miss the opportunity of singing Kanalvari, appropriate to the location and occasion. The accompaniment was 'yal' the lute. Matavi made her obeisance to the yal while receiving it from her maid when she stopped there in the company of Kovalan for revelry and enjoyment. The yal looked a handsome bride with dark eyes made darker with collyrium. She gave the yal to Kovalan after conditioning it and said "It is not for me to command. I await your lead".

Then Kovalan began singing sea-shore love-songs, or Kanalvari, the opening three pieces depicting the Kaveri as a lady of chastity par excellence. The Chola king and his sceptre, just and straight, are praised keeping to tradition. This type of songs is known as *Arruvari*, coming under the category Mukamutaivari, opening songs that exhibit the first indication of the face. The theme of Kovalan's succeeding three lyrics relates to Pukar, the capital port town of the monarch.

We know him not, sire,
Whether lover or stranger,
Who came behind us.
Our town is Pukar,
Where the bee oscillates
Between the lady's eye above
And the blue lotus below
Not able to determine
Which is which....

Kovalan goes on thereafter to the tune of the lute to the third set of three songs on the other parts of the body of the beloved except the face. On the sandy seashore fishes are dried and birds chased away by the maiden. But, indeed, in the lover's estimation, she looks a celestial being holding a flower in her hand. The lover sees the beloved and exclaims:

Hail! See the noon therein!
That is the face on which
The fish, the bow, the dark clouds,
And the act of Cupid
Are writ large and writ complete.
Is that the moon from the heaven
Sojourning in the seamen's hamlet
Afraid of the snake in the sky?

The above is one of the three lyrics classified as Nilaivari. In the next three pieces of Murivari, Kovalan exclaims his exuberance of joy of the physical features of the ladylove, such as her hip, eyes as of death, young, beautiful breasts and full moon-face tormenting him. The concluding seven lyrics pertain to Tinainilaivari. The beloved's gait dashes to pieces his heart.

The seashore songs of Kovalan have been couched in the nature of clandestine love.

Now came the turn of Matavi who was touched to the quick, assuming that Kovalan had some other mistress in mind. Though not inclined otherwise inwardly, she began her love songs as counter offensive to the sentiments contained in Kovalan's. Matavi's opening songs were also on the Kaveri and her lord, the Chola monarch. A comparison of the love songs of Kovalan and Matavi reveal their masculine majesty and feminine delicacy respectively. If Kovalan's imaginary maid could expatiate on her mistress's charm, so could Matavi's companion trumpet the infidelity of Kovalan.

Is she taunting him or is this a sinister sentiment attributed to him, one cannot say. Matavi is thrown off her feet with the approach of the evening and her state of single blessedness in the absence of her lover. The six lyrics that followed the earlier six are in *Mayankutinainilaivari*, three of which are put in the mouth of her maid. The ladylove is restless as darkness spreads with the setting of the sun. Overpowered by passion, she addresses the bird not to retire in her grove for the night, but appraise the lover of her affliction. She then changes the tune from one of love to one craving mercy. Obsessed that Matavi had somebody else in her mind, Kovalan withdrew his clasping hand abruptly and left her.

As between themselves, Kovalan and Matavi sang, according to the commentator, nine varieties of 'Vari' songs, the common factors being four and the exclusive ones, three each of Kovalan and Matavi. Three of the Cantos in the *Silappadikaram* carry the titles: 'Kanalvari', seashore songs; 'Urchulvari', songs soaked in grief while going round the town; and 'Velluvavari', hunters' songs. It can be deduced that vari songs pertain not only to music and dance of the sophisticated, but would also cover within its ambit folklore of the common people.

The commentaries on the *Silappadikaram*, coming several centuries after the work, provide valuable information on Vari songs. Such songs may either be in praise of the gods or of men, and are of three kinds of the latter category, 'Mukamutaivari', opening songs indicative of the face, 'Mukamilvari', songs dealing with parts other than the face and 'Pataippuvari', creative songs. Different kinds of Vari songs including Kanalvari sung in seashore groves by lovers bear the nomenclature Kanalvari. The venue is 'neytal' (seashore) and its environs, the corresponding time, flora and fauna, setting sun, seashell and fish, conch and the like, find mention in Kanalvari. Treatment of love, as in Sangam poetry, is echoed in abundance in the Kanalvari songs in the *Silappadikaram*.

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K.C.K.

KANARA BAMDHAD (Kokani) is a historical novel in

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eight volumes, written by V.J.P. Saldanha, the eminest Konkani novelist who writes in Kannada script. The first volume *Devache kurpen* (By the grace of God, 1961), portrays the political situation, social conditions and cultural life of Kanara Christians. The hero of the novel is Sardar Simaon. His arch enemy, the villain of the story, is Sardar Anton. Both were generals in the army of Tipu Sultan, the ruler of Mysore (1784-1799). The story revolves around the rivalry of these two characters who challenge each other to marry Agnes Cecilia, the heroine of the novel. The second volume, *Balthangadicho Balthazar* (Balthazar of Balthangady), depicts the adventures of Sardar Simaon in Seringapatam, the capital of Tipu's kingdom. The third volume, *Sardaranchi singol* (Sign of Sardars, 1966), describes the actual captivity, sufferings and heroism of Kanara Christians during their persecution at the hands of Tipu. In the fourth volume, *Infernachim daram* (Gates of hell, 1970), the suffering of the captives at Seringapatam are described in detail. The fifth volume, *Sardaranchem sannidan* (In the presence of Sardars, 1972) has two parts. The theme is Simaon's exploits in warfare and the adventures of the Kanara Christians in Tipu's army. *Bandhanant balidan* (Sacrifice in the captivity, 1973), the sixth volume, and *Sovo surngarun* (Decorating the couple, 1974), the seventh volume, elaborate the original subject of captivity with more details and anecdotes. The final volume in the series in *Mogachi mahima* (Glory of love, 1975). It developes the original episode of romance of Sardar Simaon and Agnes and discusses the events of the liberation from the captivity and marriage of the hero with the heroine. The story is set in Goa from where the ancestors of Kanara Christians migrated to the coastal Karnataka. The series is regarded as a masterpiece in Konkani literature. The texts were originally serialised in *Poinari Rakhnno*, *Kanik* (Weeklies) and *Amchi Mai* (Monthly).

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M.V.

KANAVI, CHENNAVEERA SAKREPPA (Kannada; b. 1928) is a poet, who is at present Director of Prasaranga, Karnataka University, Dharwar. He had his schooling and collegiate education at Dharwar up to M.A. Even in college, he distinguished himself as a poet and scholar. He joined the Karnataka University as Secretary of Prasaranga and was elevated to the position of its Director in 1956 which post he has held with distinction. He began his literary career with *Kavyakshi*, a collection of poems, in 1949. He was then just twenty-one and doing his B.A. The poems showed great promise though under deep impact of Bendre and K.V. Puttappa. They are in regular stanzaic patterns typical of the romantic verse then prevalent. A more ambitious long lyric, named *Bhavajeevi* (1949), which is marked by deep autobiographical, confessional element, already authenticated his poetic status. Stray lyrics collected in the next three books, *Akashabutti* (1953), *Madhuchandra* (1954) and *Deepadhari* (1956) continue the early Bendre-like versification and strong descriptive inclination. But two new elements enter—the theme of marital bliss and a controlled streak of progressive, leftist bias. He had come in touch with progressives like Kattimani, Niranjan and a young Communist named Shiveshwar Dodamani who was a poet and collector of folk-songs. However, Kanavi's slight leanings never crystallised into a regular party ticket or open public 'progressive' loyalities. He retained quasi-religious sympathy for the poor and the down-trodden out of which he drew inspiration for his fine poetry. By 1960, when 'new verse' was already ten years old, he developed an attachment to this recent genre. However, cut away from its centre of gravity (which was Bangalore), he tended to take new verse as a mode of progressive verse. His next two books, *Mannina merevanige* (1960) and *Nela mugilu* (1965), show a synoptic tendency to combine the better elements of both movements. In these collections, 'nela' (earth), for instance, becomes a symbol of search for roots as well as agrarian work ethics. The problem was resolved when he joined the Samanwaya movement started by V.K. Gokak in 1968. He became aware that new verse was already a spent force. The next three collections, *Eradu dada* (1969), *Nagaradall neralu* (1974) and *Chirantana daha* (1975) bear stamps of disillusionment with literary movements and cynical witticism at the expense of political public figures. The last-named book is a fine expression of the final tragedy of man's disillusionment with his own being, his frittering away, his lack of commitment. It contains some very poignant lyrics. Beside being a poet, Kanavi is a fine scholar too. Three collections of essays, *Sahitya chintana* (1966), *Kavyanusandhana* (1971) and *Samahit* (1977) contain fine critical essays on Vachanakaras, fellow poets and others. He has edited festschrifts and collaborated with K. Raghavendra Rao in translating Kannada poetry into English under the title *Modern Kannada Poetry* (1970). Karnatak Vidyavardhaka Sangh celebrated his fiftieth birthday. He received the Sahitya Akademi Award for *Jeeva dhwani* in 1981.

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S.M.P.

KANCHANAI (Tamil), initially titled *Kanchanaiyin kanavu*, was an early novel from the pen of Lakshmi, who received the Sahitya Akademi Award in 1984 on her recent work *Oru kaveriyai pola*. The writer was in her youth and was yet to acquire the experience and mellowed maturity which mark her recent work; the novel *Kancha-*

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nai manifests some exuiberance of youth together with the marks of an early work.

The story concerns the fortunes of a poor girl who has lost both her parents and is brought up by her grandfather, who had retired from the position of accounts clerk in a zamindar's establishment, at the commencement of the story. Her elder brother Sabhesan who has been educated with the greatest financial strain, becomes a doctor. The old man lives only to fulfil his cherished desire to get his grand-daughter Kanchanai married to a proper young man.

The young zamindar under whose father the old man worked, accidentally meets Kanchanai, falls in love with her and despite opposition from his mother, marries her. This is a senstational social leap upward for her, and for a while she enjoys the amenities of her new position.

But she soon realises that her husband has a roving eye and that he is deeply involved in an extra-marital relationship with a highly endowed girl called Bhanumati; the daughter of a prostitute. The young Lothario spends a lot of his wealth on Bhanumati and exhausts his family assets for buying costly presents for her and through thoughtless investments.

A child is born and relations improve temporarily between Kanchanai and her husband. But the arrival off Dr. Sita, a relation of his, produces further tensions, and Kanchanai leaves the house, unnoticed. She is given asylum in an 'ashram' given to social service and through it she arrives at Sita's house, full of rancour. Sita was earlier in love with her brother Sabhesan, but Kanchanai, in her outraged frame of mind, had written a letter to her brother strongly condemning Sita as an unscrupulous flirt as a result of which the lovers had got estranged.

Though their meeting starts in a stormy fashion, they realise each other's worth, and in no time they become fast friends. A cholera epidemic breaks out in the village where Sabhesan had chosen to work; this brings Sita and Kanchanai to the village and Sita brings the badly infected Sabhesan back to life. Their love is restored and their wedding is announced.

In the meantime, the Zamindar misses his wife, and on the urging of his mother, they attend Sita's wedding: where he expresses his contrition to Kanchanai and they are reunited.

The novel is quick-paced and easy to read; there are a number of incidents packed in and the reader's interest is sustained throughout. In fact these characteristiccs can be discerned in all the novels of Lakshmi and they constitute her chief title to fame.

The initial title 'Kanchanaiyin kanavu' does not seem very appropriate as no dream of significance has been described in connection with Kanchanai. The style is not particularly felicitious and the dialogue is not always appropriate to the character. These defects have been largely overcome in her later novels.

A.V.S.

KANCHIKAVERI (Oriya), medieval Oriya narrative poem by Purusotttama Das (1550-1600), has the singular distinction of being the first historical romance in verse, the first kavya that depicts Lord Jagannath as a literary character, and the first war poem, all rolled into one, combining in its fold history, romance, myth and legend neatly executed against the background of the poet's pious devotion to Jagannath and his partiotic fervour. Written in the usual puranic style with a diction—simple, unsophisticated and catching—the *Kanchikaveri* contains 911 two-lined verses, but is not divided into cantos and has only one metre all through. It was first mentioned in 1822 as an epic poem by Andrew Sterling and later in 1879, Rangalal Banerjee rendered the poem into Bengali with literal translation of certain portions here and there. The first Oriya edition was published in 1906 by Gobinda Rath.

Kanchikaveri is based on the brief Madala Panji (chronicle of Jagannath Temple) account of the reign of Gajapati Purushottama Deua (1467-1497). His marriage was to be solemnized with Padmavati, princess of Kanchi. But when the king of Kanchi visited Puri to witness the 'ratha' festival and found Purushottama Deua performing the customary rite of Cherapahamra (sprinkling scented water and sweeping the road in front of the great rathas) with a golden broom, the visiting king characterized the latter as a chandala (scavenger) and so, the marriage proposal fell through. Purusottama was pained at this double insult to him and to his Lord, who knew his devotee's feelings and directed him through the chief priest to invade Kanchi. As the army proceeded, a cowherd woman, Manika, approached the king with a diamond ring, reportedly left with her by two of the king's horsemen, one riding a black steed and the other a white one, as a token to be produced before him for the price of curd supplied by her. To the great astonishment of all it was found to be the signet ring of Lord Jagannath. There was no doubt that the Lord Himself riding the black steed and His brother Balabhadra the white one were leading the army. The Kanchi forces were routed; their king was slain; even Gananath, the Kanchi god, had an ignoble defeat in his battle with the divine horsemen, and eventually formed part of the king's war-booty which included the beautiful princess Padmavati as well. But Purusottama Deua would not marry her, and ordered his minister to get her settled in the house of a real chandala (scavenger). The minister, however, knew his master's heart. As the next ratha festival came, and as the king was performing Charapahamra, he very cleverly styled the king, who then was working as Jagannath's chandala, to be the greatest of all chandalas, and offered to him the hand of the sorrowing princess. The king bowed to the will and appeal of the millions assembled and accepted the dear offer.

Kanchikaveri has a distinct merit in being named after a kingdom, Kanchi, and a river, Kaveri, contrary to the poetic traditions in Sanskrit as well as Oriya. It

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symbolically signified the poet's devotional concept of the pervading Jagannath spirit extending up to the sacred Kaveri, the southernmost limits of the Gajapati kingdom, a fact which is borne out by the dominance, in the Kavya, of Jagannath, the Divine Arbiter as well as wonderful horseman to such an extent that Purushottama Deua has been relegated to the subsidiary position of His agent only; Jagannath becomes the hero of the kavya. The immortal picture of Manika, the youthful cowherd woman of the Orissan village, and of the witty horseman are unique examples of skilful characterization. The war materials listed and the lively descriptions of the expedition and the war record, for all times, a historical picture of warfare contemporaneous to the poet and finally the poet's subtle description of the sad plight of the Kanchi god, Ganesh, rolling in the dust, when his carrier, the rat, took to heels in fright at the sight of Jagannath's steed, appearing at His instance, in the guise of a cat, in an example of pariotic satire providing humour and laughter to the otherwise serious war scene.

The tale of the *Kanchikaveri* was not only popular in Bengal through the translation of Rangalal Banerjee, but it had also attained the status of a folk tradition in the eastern region; for, in Assam, too, the story finds place in the Assam Burunji.

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G.C.U.

KANDALI, ANANTA (Assamese) was a sixteenth century Assamese poet and scholar born at Hajo near Gauhati. His family name was Haricharan. He came to be known as Chandra Bharati for his proficiency in Sanskrit grammar, as Ananta Kandali for his scholarship in Nyaya shastra or logic, and as Bhagavatacharya or Bhagavata-Bhattacharya for his masterly exposition of the *Bhagavata-purana*. His father, Ratna Pathaka, was also an accomplished scholar in the *Bhagavata-purana*.

That he used to live on a small hillock in north Gauhati is evident from a stone inscription which reads:

> Shite tarani-tapena grishme Lauhityavayuna/sukhadokhila-lokanam mandapah chandra bharateh

(This is the bower of Chandra Bharati that comforts people with the rays of the sun in winter and with the cold wind of the Lauhitya in summer).

Shankaradeva (1449-1569), in collaboration with some of his followers, rendered the *Bhagavata-purana* into Assamese verse. Ananta Kandali also collaborated with him and translated the middle and the last part of its tenth book.

His *Vritrasuravadha* is a retelling of the story of the killing of the demon Vritra by Indra. The story is taken from the last part of the sixth book of the *Bhagavat-purana*.

The work for which Ananta Kandali is better known and in which his fame as a poet of high order rests is *Kumaraharana*, the abduction of the prince Aniruddha. The episode leads to the marriage of Usha, the daughter of Bana and Aniruddha, the grandson of Krishna and the fight between Hari and Hara. The theme is taken from the *Harivamsha* which is developed with some side episodes taken from the Puranas.

Ananta Kandali had keen insight into the human mind and integrated his experience into the poetic convention of his time. Thus, he depicts in his characteristic manner the pining of Usha for the youth whose company she had enjoyed in a dream. She was almost at the tenth stage of separation (viraha) when her friend Chitralekha came to her resuce and brought about her secret union with Aniruddha. The initial surprise of Aniruddha on seeing the charming Chitralekha, his libidinous advances to her, her promise and words of consolation and ultimately the journey of the two from Dwaraka to Shonitapura—all these have become lively be his masterly treatment.

Ananta Kandali rendered Valmiki's *Ramayana* into Assamese verse after about one hundred fifty years of the first rendering of the same by his worthy predecessor Madhava Kandali. It is significant that Ananta Kandali rendered only five kandas—the Bala and Uttara kandas, being left out.

The explanation offered by Ananta Kandali as to what prompted him to undertake the rendering of the *Ramayana* while Madhava Kandali's version was in circulation, is noteworthy. He says: "Madhava Kandali composed the *Ramayana* in verse. Listening to this I do not find solace in my heart, because only the commonplace saintly qualities of Rama have been brought out. The idea that He is God himself and is to be worshipped, has not been fully expressed. Hence, my attempt is to make verses on the devotional line." This shows his shift of emphasis.

FURTHER WORKS: Madhya and shesha dashama (the middle and the last part of the tenth book of the *Bhagavata*); *Bhaktisadhana* (The definition of devotion); *Mahiravanavadha* (The killing of Mahiravana); *Brihat syamantaharana* (Elaborate narration of the stealing of the gem, named syamanta); *Janmarahasya* (The mystery of birth).

B.S.

KANDALI, MADHAVA (Assamese) is the fourteenth century Assamese poet and scholar, also known as

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Kaviraja Kandali (Kandali meaning the king of the poets). Nothing is known about his parentage, date and the place of birth. He received royal patronage in his literary pursuit from the king Mahamanikya of the Varaha dynasty, under whose command he rendered Valmiki's *Ramayana* into Assamese verse. Maha Manikya and his predecessor might have ruled over a small kingdom situated in the modern Nowgong district of Assam. Madhava Kandali has been eulogised as the 'unerring poet predecessor' by Shankaradeva (1449-1569) the great Vaishnava saint-poet of Assam. The gap of time between the two is not less than one hundred years, and, hence he might have lived and worked in the mid-fourteenth century.

The surname Kandali indicates his scholarship in general and proficiency in the Nyayasastra in particular, and this surname is still in vogue in that part of Assam. He asserts that he can write well in Sanskrit verse. However, for the benefit of all people including women, he composed the *Ramakatha* in Assamese verse. He is credited with the authorship of another work named *Devajit* (the conquest of the gods) composed in verse. In this work, the victory of Arjuna over Indra by the grace of lord Krishna in a fierce battle, has been described.

Madhava Kandali's Assamese version of the *Ramayana* is one of the earliest regular renderings of the adikavya into the regional languages. Madhava Kandali's version of the *Ramayana*, as has been handed down, contains only five kandas. His work begins with the re-entrance of Rama into the city of Ayodhya with Sita from Mithila and ends with the ordeal of Sita and the coronation of Rama at Ayodhya. It appears that the poet has not included the Balakanda and the Uttarakanda in his scheme. The rendering is faithful but at places it is abridged making the long description short. He has not added more than one or two episodes from the Puranas and the Upapuranas and popular folk-tales to the story. Of course, at places, he has added descriptions of scenic beauty, local manners and customs, fairs and festivals.

Madhava Kandali might have followed the eastern version of the *Ramayana*. In his depiction, Rama stands as an ideal man, while Sita represents the ideal woman. They are not deified.

Kandali is the brightest of the early Assamese poets and is followed by a host of successors. He gave a definite shape to the system of the rhyming and metre, verbal and noun forms. In addition to the usual 'pada' or 'payara chhanda,' he used 'dulari', tripadi' and 'chabi' which display his mastery of metre and skill in handling rhymes. All these are long metres with more than 16 syllables in a foot, but befitting the description, he also used short metres like jhumuri. He did not confine himself to the poetic convention in describing physical beauty and using similes, but drew upon the contemporary society and everyday life.

While his style is beautiful and forceful his poetic diction is masterly and the description charming. The vocabulary, metres, similes and idiomatic expressions used by him served as a great storehouse for his successors.

With his extensive studies in the Sanskrit literature and philosophy, which is abundantly evident in his works, and with a fine poetic sensibility he was able to tell the immortal *Ramayana* story to his countrymen in their own idiom.

B.S.

KANDALI, RUCHINATH (Assamese). There were as many as four verse-renderings of the *Markandeya Chandi* in medieval Assamese literature. The earliest one composed in the sixteenth century is the work of Pitambara Dwija (Kavi), a contemporary poet of Shankaradeva. He composed this at the request of Maharaja Shukladhvaja of the Koch dynasty. The next important translator of the *Chandi* in verse is Ruchinath Kandali, who fourished during the reign of king Rajeshwara Sinha (1751-1760) of the Ahom dynasty. Ruchinath in the introduction states that his grandfather Ratna Kandali lived in Narayanpur in the present Lakhimpur district on the north bank of the Brahmaputra, but his father, Krishnanath Acharya, was invited to settle in the newly established capital, Rangpur (modern Sibsagar town), by king Rudra Sinha (1696-1714). Accordingly, the family migrated to the capital where it received a liberal land grant from the king. Ruchinath approximately lived between 1710-1770. Before he undertook the work of translating the *Chandi* he had rendered the entire *Kalki-purana* into Assamese verse. So, he was a mature poet when he translated the *Chandi* episode of the Markandeya-purana. He, however, did not follow the original faithfully. He rather reinforced the episode by supplying the lacuna noticed in the Sanskrit version. He candidly admits in the work that he took the help of the *Kalika-purana*, the *Vamana-purana* and the *Brahmavaivarta-purana* to make up the deficiencies in respect of the *Chandi-akhyana* as narrated in the *Markandeya-purana*. From the *Kalika-purana* the poet adopted the episode of Dakha-yajna, the birth of Durga and emergence of Bhadrakali, Ugrachandi and interfused them with similar narratives described in the Prakriti-khanda of the *Brahmavaivarta purana* and with the incidents of Sumbha-Nisumbha episode from the *Vamana-purana*. Most of the verses of the original sources were rendered into smooth Assamese verse briefly or elaborately according to the needs of the kavya. Ruchinath was probably one of the court poets of Rajeshwara Sinha. His translation of the *Kalki-purana* has not yet been found; he completed the *Chandi* in 1769, the year in which Rajeshwara Sinha died.

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S.S.

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KANDALI, SHRIDHAR (Assamese; 16th century) was a poet of the Vaishnava period. Exact dates of his birth and death are unknown and no information about his education is available. He has two books to his credit. *Kankhowa* (the ear-eater) and *Ghunucha Jatra*. Another work, *Ashvamedha parva* is also attributed to him by some scholars.

Kankhowa is a collection of two long poems each of which depicts a beautiful domestic scene of motherly love and filial affection between Jashoda and Krishna with lively dialogues of the two. The second verse-work is based, according to the poet himself, on the *Jagannatha purana*, which might be a Upapurana available to the poet in his time. It is centred round the theme of goddess Lakshmi's envy of Ghunucha, another wife of Krishna. Like the two goddesses depicted in their human weaknesses, Lord Krishna is also depicted here in his human traits facing a world of domestic problems. The character of Lakshmi, possessive and domineering, is a foil here to Ghunucha, who is meek, mild and submissive.

As a poet of the Vaishnava School, Shridhar Kandali helped in the spread of Vaishnava religion through these two poems, as Shankaradeva and Madhavadeva of whom he was either a contemporary or an immediate successor, did through their writings. Indeed in some respects, Shridhar Kandali betrays Shankaradeva's influence on him. For example, the mother-child relationship and the way of building up the theme through conversation in *Kankhowa* resemble those of the poem *Dadhimathan* by Shankaradeva while the characterisation in *Ghunucha Jatra* resembles that of *Parijataharana*, a play by Shankaradeva again. In spite of this, these two books in their portrayal of divine characters as human beings and in the creation of very familiar domestic scenes with profuse use of local colour bear the stamp of Shridhar Kandali talent. But Kandali does something more than this in these poems. His divine characters of Krishna, Jashoda, Lakshmi and Ghunucha which are brought down to the ordinary level with the master stroke of his artistic skill are raised at the same time to the universal level of mother-child and husband-wife relationships.

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An.S.

KANDAPURANAM (Tamil) is one of the major Tamil Puranams. It possesses all the elements requisite for a great epic.

The avaliable editons at present are (1) Arumuka Navalar's edition of 1891, (2) the edition of Shaiva Siddhanta Mahasamajam of 1934 and (3) the edition of the Kashi Matt of 1952.

It was written by Kacchiyappa Shivachariyar, a Shaivaite. He was the son of Kalattiyappa Shivachariyar, who was a priest in the temple of Lord Murugan at Kanchipuram. Kacchiyappa Shivachariyar attained proficiency in various literatures and Shaiva religious philosophy. The *Kandapuranam* written by him, is the adaptation of 'Sankara sangitai', one of the six parts of Sanskrit *Skandapurana*.

There are divergent views about the age of the work, ranging from 9th century to 14th century. Taking into consideration several literary evidences, the age of *Kandapuranam* may be assigned to the period between the later half of the 12th century and 14th century.

Kandapuranam consists of six 'kandams' (chapters) having 10,346 'viruttam' verses in total. The six kandams are (1) Urpattikkandam, (2) Asura Kandam, (3) Mahendra Kandam, (4) Porpari Kandam, (5) Deva Kandam and (6) Dakka Kandam.

The birth of Lord Murugan, His divine sports, His heroism, His benevolence, are vividly described in the work. Although the kandams are found in the order mentioned above, the great story begins in Dakka Kandam.

As a result of his severe penance, Dakkan, the son of Brahma, obtained immense power and wealth through the boons of Lord Shiva. In course of time his power and wealth made him egoistic and he disregarded even Lord Shiva. In the two 'yagas', one performed by Brahma and the other by himself, Dakkan insulted Lord Shiva by not giving offerings to him. Brahma and Dakkan were punished for their insult to Shiva by Nanditevar and Virapattirar respectively, and the 'Devas', who participated in the 'yagas', were cursed to the effect that they would be subjected to sufferings by Surapatuman.

The Asura Kandam narrates the birth of Surapatuman, his brothers and sister and the sufferings inflicted by him to Devas. His parents were Kachipan and Mayai. After doing severe penance for a number of years, Surapatuman obtained boons from Lord Shiva for his life for 108 yugas and to reign over 1008 universes (antankal). He made invasions in all directions and subjugated Tirumal, Brahma, Indran and other Devas. Surapatuman married Patumakomalai and had Banukopan and several other sons by her. In the middle of eastern sea he created a city called Viramakendiram and from there he ruled his entire domain. He coveted to have Indran's wife Indrani. Indran escaped with his wife from heaven, came down on the earth and lived at a place Sikali. By the order of Surapatuman, Indran's son Jayantan and other Devas were brought to Mahendrapuri and were imprisoned there.

The Urpattilekandam deals with the birth of Lord Murugan on the representations of Indran and other Devas to Lord Shiva of their untold sufferings. Shiva

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created Lord Murugan with six heads and twelve hands, the flames emiting from the eyes of his six foreheads, for the destruction of Surapatuman and other asuras.

Having decided to wage a war with Surapatuman, Lord Murugan sent Viravakutevar as a messenger to Surapatuman. Viravakutevar reached Viramahentrapuri. He met Surapatuman after encountering successfully several asura heroes, and conveyed to him Lord Murugan's message to release the Devas from the prison and to lead the path of righteousness. Enraged to hear the message, Surapatuman spoke ill of Lord Murugan. After warning Surapatuman that he and his kith and kin would be extirpated by Lord Murugan, Viravakutever returned to Sentil and explained to Murugan Surapatuman's egoistic words. This is explained in detail in Mahendra Kandam.

The Porpuri Kandam narrates Lord Murugan's war with Surapatuman. Murugan with his army of Devas and Butas invaded Mahendrapuri. Surapatuman collected his several armies. A fierce battle ensued. All the sons of Surapatuman except Iraniyan, his minister, brother and other asuras were killed in the battle. Undetered by the successive defeats, Surapatuman himself fought against Lord Murugan using all sorts of magic powers. Ultimately unable to face Murugan's severe attack, Surapatuman ran into the sea and stood there in the shape of a mango tree. Murugan cut the tree into two parts with his weapon called 'utampiti'. Surapatuman appeared as a peacock with one part and a cock with another part. Murugan used the peacock as his 'vahana' (vehicle) and the cock as his flag. After releasing the Devas from the prison, Murugan returned to the city of Sentil.

From Sentil Lord Murugan reached Tirupparankunram. Indran gave his daughter Deyvayanai in marriage to Lord Murugan. After the Marriage Lord Murugan reached the mountain called Kantaverpu with his wife Deyavyanai. This is the gist of Dava Kandam.

The last portion of Dakka Kandam deals with Lord Murugan's marriage with Valliammai.

Kandapuranam is written in a lucid language embellished with figures of speech such as similes, metaphors, etc. The work abounds in Shaiva siddhanta philosophy.

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T.E.G.

KANE, PANDURANG VAMAN (Sanskrit; b. 1880, d. 1972) was born in a middle class Chitpavan family at Pedhem in the Ratnagiri district, now in Maharashtra. A brilliant student from the beginning, Kane passed the Matriculation in 1897, B.A. with Bhau Daji prize in 1901, M.A. in Sanskrit with Jhala Vedanta prize in 1902, L.L.B. in 1908 and L.L.M. in 1912. He started his career as a teacher and served different government schools in Ratnagiri and Bombay for seven years. He was enrolled as a pleader in the Bombay High Court in 1911, and started practice. He was professor of Law in the Government Law College from 1917 to 1923. A successful lawyer and Professor of Law though he was, the Sanskrit studies, with specialisation in literature and Dharmashastra (Hindu socio-religious codes) were Kane's forte. His sound legal background and mastery of the Sanskrit language made him an authority on Hindi Law.

In this field of Sanskrit literature, Kane's contributions are substantial. He published edition of the *Uttaraamacharita* of Bhavabhuti with the commentary of Ghanashyama, the *Sahityadarpana* (1910) and the Kadambari of Banabhatta, all with his own translation and notes. He also brought out a critical edition of the *Vyavaharamayukha* of Nilakantaha, a medieval digest on Hindu Law and Jurisprudence. His outstanding contribution to the study of Sanskrit literature is *History of Sanskrit Poetics* (4th ed. Delhi. 1971). His major work is, however *History of Dharmashastra* (1930-1962) in five volumes, the fourth volume of which earned him the Sahitya Akademi Award for Sanskrit in 1956. These volumes cover 6000 printed pages and constitute an authoritative and encyclopaedic work on the civil and religious laws of ancient and medieval India. It is not only a collection of valuable data from hundreds of authors and texts in Dharmashastra ranging from 600 B.C. to 1800 A.D. but it also presents this vast material in a proper historical perspective. Kane endeavoured to reconstruct the history of the Hindu society.

Since 1941, honours came to him in rapid succession. The title of 'Mahamahopadhyaya' was conferred on him in 1942 and he received D. Litt (Honorary) from the Allahabad University in the same year. He was the Vice-Chancellor of the Nagpur University from 1947 to 1949. In 1946 he was elected the President of the All India Oriental Conference in Nagpur.

Kane was a rationalist and had a broad outlook in the matters of social reform.

S.M.

KANEKAR, ANANT ATMARAM (Marathi; b. 1905 d. 1980) was a Marathi poet, essayist, travelogue writer, short story writer and journalist.

Kanekar was a son of a policeman and hailed from a lower middle class Vaishya family of Malvan (Dist. Ratnagiri). He was born and educated at Bombay and graduated from St. Xaviers College. He got the LL.B. degree and practised law for a brief period. After the famous Meerut conspiracy case (1928), he was fascinated by the communist ideology, and to propagate it, he edited *Chitra*. a popular Marathi weekly owned by Lotwala for about five years. Disillusionment which came with Stalin's autocratic regime, made him leave active politics and take

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up an academic career as a teacher of Marathi in Siddharth College. He taught there till his retirement.

Kanekar began his literary career as a lyrical poet. His love-poems express a deep sense of longing. The down-to-earth quality of his notion of love proved to be a foil to the unrealistic Platonic notion of love found in the Ravikiran Mandal poets. Some of his love lyrics have been popularised by the noted stage singer, Jyotsna Bhole. Some of his poems betray his leftist inclination. The only collection of his poems, *Chandarat ani itar kavita*, was published in 1933.

Kanekar's informal prose column, like Chesterton's in a monthly magazines, developed into the personal essay. The first collection of his essays *Pikli pane* (1934) also reflects the leftist influences. *Pandhari shide* (1956) is almost a complete edition of his essays. Kanekar toured widely and wrote half a dozen travelogues. The description of his tour from England to Soviet Union, aptly entitled *Dhukyatun lal taryakade* (1940), with its subjective element lifted travelogue up in Marathi and gave it a form distinct from the traditional travel accounts.

To subdue the craze of translations of Khalil Gibran that raged in 1945, Kanekar played a hoax on the readers. He published his own allegorical tales in a tiny book *Ruperi value* (1947) declaring it to be the translation directly from the original Gibran book in Arabic. Prominent critics were taken in and praised the book to be a work of an epic genius. Another collection of his *Haravi Rai* (1972), contains over fifty of his short stories, some of which are significant for their social realism.

Since college days Kanekar took a keen interest in the modern theatrical movement. Along with S.V. Wartak and K. Narayan Kale, he founded 'Natyamanwantar' (1913), a theatre group devoted to Ibsenite realistic drama. He adapted half a dozen of western plays, notable among them being *Gharkul* (Ibsen's *Doll's House*), *Zunj* (Galsworthy's *Strife*), *Phans* (Somin's *Attention*). He also has to his credit a collection of one-act plays *Samber ani Itar ekankika* (1964). His songs and dialogues of the film 'Manus' (Hindi 'Admi') were highly appreciated. His autobiographical book *Anantika* (1979) is also a good work.

The most salient features of Kanekar's literary contribution are its freshness and district appeal. He was honoured by the Government of India with 'Padmashri'. He presided over the All India Marathi Literary Conference and Marathi Dramatic Conference in 1956 and 1963 respectively.

S.G.M.

KANETKAR, VASANT SHANKAR (Marathi; b. 1922) did his M.A. from Bombay University. In 1946, he became a Professor of Marathi and English at H.P.T. College, Nasik. He is a life-member of Gokhale Education Society. He prematurally retired in 1972 and devoted himself entirely to writing plays.

His works in Marathi include 32 full length plays, seven collections of one-act plays, four novels, three collection of short stories, one work on literary criticims (drama) and one autobiographical work. He received Sangeet Natak Akademi Award for the best play *Raigarhala jenva jag yete* in 1962. He presided over the Marathi Vangmaya Parishad, Baroda, Indore, and the All India Marathi Natyasammelan in 1971. He received the National Award for drama-writing in 1984, from Sangeet Natak Akademi. In May 1986, he was president of the Sahitya Sammelan, Pune. In 1982, his play *Gaganbhedi* was staged in London. He regards Shakespeare as his guru.

His plays are mostly social, excepting a few which have mythological and historical trends. His comedies like *Vedyche ghar unhat* (1957) and *Prema tujha rang kaisa* (1961) were very popular. His play written in 1972, *Himalayachi savali* is on the life of the great pioneer of women's education, Dhondo Keshev Karve. Many of his plays have been translated into Hindi, Gujarati, Kannada, Bengali and other Indian languages. He seems to have complete control over the witty dialogues, portrayal of the realistic characters and convincing situations. The problems he handles are mostly the conflict that arises from the clash between the tradition and the modernity, the individual and the society, one generation and another and the clash of values. His plays are very popular as they are neatly costructed, good and stageable pieces. Except for *Raigadala jevha jag yete*, or a few others, the majority of his plays are not very outstanding as literary works. His experiements in novel writing had great psychoanalytical possibilities. He is not one who is a zealous propagandist of any political or social ideology, but is interested in the human situations and interplay of characters.

P.M.

KANGHAM PADMAKUMAR SINGH (Manipuri; b. 1934) is a poet. He graduated from the Gauhati University with Honours in Philosophy in 1959. He teaches philosophy at N.G. College, Imphal. *Sadhyagi ishei* (Song of evening), which is his first book of poems, appeared in 1972. He edited *Thambal pareng* (Garland of lotus) and *Anouba sheireng* (New poetry) which are anthologies of modern Manipuri poetry, and *Bharat sahitya* (Indian literature) an anthology of prose. He also edited *Punshi murti* (Image of life), an anthology of modern Manipuri short stories published by the Naharol Sahitya Premi Samiti. He is a founder member of the Cultural Forum, a literary and cultural organization of Manipur and was editor of the poetry section of its journal *Ritu* for about ten years, and was Vice-President of the Naharol Sahitya Premi Samiti twice. His poetry is marked by an intense

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feeling of loneliness and sense of alienation, though it is romantic love that gives a new twist to his world-view, as depicted in his poetry.

I.R.B.S.

KANHADADE PRABANDH (Rajasthani), the work by Padmanabh, Visanagara brahman, was composed during the year 1455 under the patronage of Chauhan Akhairaja of Jalor. It is mainly concerned with the battles fought by Kanhadade, against Allauddin Khilji. He was Akhairaja's predecessor and head of the Sonagara clan in the fifth generation preceding his times, about one hundred and fifty years back. In its published form it contains about 1000 stanzas and is a narrative poem enriched with descriptions of different varieties. The poet, however, states that there are eleven hundred stanzas. The main story runs thus: During the time of Kanhadade, there was a ruling prince named Rana Sarangade in Gujarat, who insulted a brahman named Madhava. It was Madhava who was the root cause of his troubles. Instigated by Madhava, Sultan Allauddin Khilji deputed a large force under Alafakhan to invade Gujarat. As Kanhadade refused to allow passage to the invading army, it marched through Mewar. Having conquered Saurashtra and Gujarat, Alafakhan uprooted the 'Linga' of Somnath and loading it in a cart proceeded towards Delhi. His army took the road passing through Jalor, but he was badly defeated by the Chauhans. Enraged at this Allauddin himself headed the campaign and laid a siege to Samiyana situated near Jalor and occupied by Santalsinha, the nephew of Kanhadade. When nothing substantial could be achieved for full seven years, he thought of a cynical and contemptible device. Having slaughtered some cows, he managed to throw their limbs in the water reservoirs on the hill during the night. Against this sacrilege, the religious minded people residing in the fort decided to protest by remaining thirsty. They put up fight to the last breath. The brave women practised 'Jauhar' by consecrating themselves to the flames. The Sultan had his way and overran the fort. He then sent a proposal to Kanhadade advising him to accept his suzerainty, which he turned down. The Sultan's daughter Firoza was also in the harem that accompanied the Sultan in the battle, She took a fancy for Viramadeva, son of Kanhadade, being struck by his heroism and for other virtues, Having known this, Allauddin proposed to Kanhadade for her marriage with Viramadeva, but the proposal was turned down on account of the pride of caste and clan cherished by the house of the Sonagaras, Princess Firoza, accompanied by some soldiers, went to the fort to see Viramadeva. She was accorded a warm welcome. She herself proposed to Viramadeva for marriage which he refused. Kanhadade arranged for her return and presented many precious articles. After eight years, the Sultan again laid a siege. All businessmen of Jalor surrendered their goods to Kanhadade for the defence of the State. When preparations were in full swing, a 'sejawal' (the driver or incharge of a curtained conveyance used by the ladies of the royal household) named Bika leaked out the secret of a private approach to the fort. Though he was killed by his own wife for this treacherous act, the wrong was already done. She informed Kanhadade of this incident, but no alternative was left to him excepting the surrender or the sacrifice of his life. Kanhadade naturally preferred the latter. On his father's death, Viramadeva took charge of the campaign. The hero thrust his own dagger in his stomach when he realised the possibility of his capture. The queens jumped into the fire. Firoza had the head of Viramadeva searched out through her foster-mother. A funeral ceremony according to Hindu rites was arranged by her on the banks of Yamuna, and she also put an end of her life by jumping into the deep waters of the river.

This work is considered very important among those of its kind written in the 15th century. It presents precious material for the study of the gradual development of the old western Rajasthani, an off-shoot of later Apabhramsha. Not only in Rajasthani, but also in Hindi there is no work of the early period which mentions a date of its composition. It has its own importance from the point of view of linguistic studies. The text of the work in its original form is almost well preserved and presents a strong base for the study of the growth of the language of the period. It is a remarkable work from the hiistorical point of view also. The historical events are faithfully described. Wherever the events are not authenticated by history, it is because of the fact that Padmanabh was a poet first and then a historian. As such, he was fully justified to invent his own stories and use them to make his work more meaningful and interesting. His geographical knowledge is also noteworthy. As for the students of social and economic conditions of the age, he presents in this poetical work extra rich material in the form of contemporary customs and practices, social behaviour, traditions and beliefs. From the literary point of view, it is a fine piece of art. In his plain, simple and intelligible style, he has expressed himself in an easy but powerful way. The love of his land and the racial pride so deeply cherished by Kanhadade, the indomitable and continuous fight put up by his own clansmen and other warriors against the Sultan's army, their unflinching will-power and the culmination of events in their death, are so graphically described that they leave a permanent impression on the readers' mind. The diminishing glory of the local princedoms and the sacrifices of lives for upkeeping high ideals turn into haunting memories full of pathos, besides infusing pride. As demanded by the context, the poet has given descriptions of town planning, the array of the army, the march for the battle-front, the setting up of the cantonment and the vigorous actions of the fight. The entire work is written in a narrative form, and nowhere any embellishment of style or stilted expression is evident.

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The book, however, carries much weight for its cultural material. Heroism reigns supreme in the entire work. Incidentally, the strange, the violent, the erotic (in its 'virah' aspect) and the pathetic feelings also find place as demanded by the situation. Two of the characters are far more important than others, and they are Kanhadade and Firoza. While the one lays down his life to defend his racial honour and pride, the other performs 'sati' for her love which is likely to be fulfilled in the cycles of births according to traditional beliefs. The poet has *inter alia* composed in this work some verses which are moralistic in nature.

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Hi.M.

KANHADDE PRABANDHA (Gujarati) is a long, narrative, historical poem of the medieval period, composed by Padmanabha. It depicts the valour of Kanhadde, king of Jalor, in the battle between him and Allauddin Khilji, the Sultan of Delhi. Allauddin's army was marching to Gujarat to conquer the region, and the Sultan asked for Kanhadde's, permission to march through his kingdom. Kanhadde refused to oblige, and Allauddin's army had to change its route. After conquering Gujarat, Allauddin returned and attacked Jalor. The battle lasted for twelve long years, and due to the treachery of the soldiers inside the fort, Allauddin won the battle. Kanhadde fought bravely upto the last and was killed, and the ladies of the harem immolated themselves by jumping into the fire. The poet forcefully describes the heroism of all the members of Kanhadde's family. Besides heroic and tragic sentiments, the poet's romantic sentiment also comes to the fore while depicting the love of Allauddin's daughter, Firoja, for Vikramde, son of Kanhadde, who died fighting in the battlefield. Vikramde had so much aversion for the Muslims that when his head was brought to Firoja after his death in the battlefield, the head turned away from her face. Broken hearted, Firoja committed suicide by jumping into the river Jamuna. Thus, reality and imagination are effectively blended in the poem. It gives a graphic description of the route of the march of the army, the battle scene, the geographical locations, cultural history and life style of the people.

C.M.

KANHO, TRIMAL PATHAK (Marathi) was a great devotee of Sant Jnaneshwar and his contemporary. He himself performed the kirtana after the Sant Jnaneshwar took 'Samadhi' at Alandi. The said honour of performing the 'Kirtana' has gone from generation to generation to his heirs till this day. Naganath was his Guru.

A volume named as *Geetasar* and one volume of poems, written by him are his notable contribution.

Nama Ratnamala, Bharatbhet, Ashvamedha Grantha are attributed to Nana Pathak, his son.

The Pathak family comes from the village Kendoor Pabal in Maharashtra.

La.B.

KANHOPATRA (Marathi; 15th century) was a fifteenth-century Marthi saint-poetess. Her poetry signifies the literary awakening of the downtrodden classes as reflection of the Varkari movement. Encouraged by the sense of social equality created by this religious movement the feminine sensitivity became more vocal in creative expression. Kanhopatra represents an example of such sensitivity. Her mother was a prostitute and wanted the daughter to continue in her profession. But an ascetic by nature. Kanhopatra refused to do it and became a great devotee of Lord Vitthal. Having heard of her legendary beauty, the King of Bidar sent for her. To escape from him she ran to Pandharpur and took shelter in the famous temple of Lord Vitthal. It is said that she breathed her last while praying to the Lord. People buried her in the premises of the temple and a tree was planted in her memory which stands there even today.

Her 23 verses are included in the famous anthology of saint poetry *Sakalsantgatha*. Most of the verses are autobiographical and express the humiliation she suffered at the hands of the people. Her poetry is marked by pathos. Her style is unadorned and lucid. Simplicity of expression makes her poems more appealing.

Pr.P.

KANITKAR, KASHITAI (Marathi; b. 1861, d. 1948). Marathi woman writer, social reformer and fighter for women's emancipation, was born in a middle class brahmin family. She married Govindrao Kanitkar, who was a cultured, scholary person and writer, and a member of the judiciary by profession. He taught her Marathi, Sanskrit and English. She took part in the early movements for women's empancipation, attended the Indian National Congress session in 1910 as a delegate, taught Marathi in Banaras Hindu University for a year. She was self-willed, high spirited and bold enough to level charges against her husband after his death for his having been an atheist. Both husband and wife nurtured in their working the spirit of Hari Narayan Apte, the novelist.

Her works include: *Rangarao* (1903) and *Palakhicha Gonda* (1928). Short story collections: *Chandanyatil gappa* (1921) and *Shilopyachya goshti* (1928-29); Edited: *Anandibai Joshi yanche charitra ani patre* (1889) and *Haribhaunchi patre* (1929). Translation: Krishnamurthi's

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At the feet of the Master (1911-12), besides writing a number of miscellaneous articles, reviews and travelogues.

BIBLIOGRAPHY: Sarojini Vaidya, *Kashitai Kanitkar, charitra ani atmacharitra* (Bombay, 1980).

A.K.B.

KANIYAN PUNKUNRAN (Tamil), literally meaning astrologer of the flowery hill, indicating perhaps his profession and native village, was one of the poets of Sangam Anthology in Tamil of the last centuries B.C. and early centuries A.D. It is said that he was the court poet of Kipperum Cholan of Uraiyur. Of his two poems in blank verse in 22 lines, the poem in which the poet proclaims himself is a citizen of the world, is the most famous. The poem in gist is: "Every place is my hamlet; all are my kin-yatum ure yavarum kelir. Evil and good do not come because of others, volition. Pain and relief are one's own creations. From the wise we learn that death is nothing new. Neither do we feel elated when prosperous, nor dejected when in want. As the raft caught in the mountain stream dashing through boulders roaring, this beloved life of ours is on its ordained path. Hence we do not stand in awe at greatness of the great nor run down those lowly placed."

Besides his robust affirmation of universalism, the poet takes life in his stride, wishing to lead a life of contentment. The message contained in this poem has evoked admiration from scholars of the East and the West.

BIBLIOGRAPHY: G.U. Pope, *Tamil Heroic Poems* (Madras, 1973); U.V. Swaminathaiyar (ed.), *Purananuru*.

K.C.K.

KANKABATI (Bengali), the finest and most popular work of Trailokyanath Mukherjee (1847-1919), was first published in 1892. The fragment of a story embedded in a Bengali folktale for children has been utilised as the point of departure for this narrative work. *Kankabati* is divided into two parts, the first part has fifteen chapters, the second has nine—and then there is a concluding chapter. The first part and the concluding chapter have all the elements of a novel. The whole of the second part can be viewed as a strange fairy tale with satirical elements thrown in. Therefore, if *Kankabati* is called a novel, it is a very strange kind of novel—unique inasmuch as it is an admixture of the realistic novel, satirical sketch and fantasy. The locale of the first part is Kusumghati village. The main protagonists are Kankabati, her father Tanu Ray, Kankabati's admirer Khetu and the village zamindar, Janardan Chaudhuri. Khetu and Kankabati want to get married, but through the machinations of the zamindar and his brahmin henchmen, Khetu is ostracized. This part of the story contains a scathing criticism of the social order of the nineteenth century rural Bengal, its iniquities and hypocrisies. When marriage with Janardan becomes inevitable, broken-hearted Kankabati falls ill and for twenty-two days remains unconscious. The second part of the novel records the delirium and fantasies of Kankabati. She moves from the world of fishes to the kingdom of ghosts, and then to those of frogs and mosquitos. She comes in contact with Nakeswari and Khokkas and for a short while even travels to the moon. The comic element here provokes genial laughter; satire is there but without its sting. In the concluding chapter, the author gives two rational explanations of Kankabati's dreams. The second one is worth noting. "The external world is realized by the imagination of our waking senses. Kankabati's dream is likewise the creation of the imagination of her sleeping senses. Between the two, the difference is not great. Whatever Kankabati has seen, heard or thought, have gone into the creation of this dream-world". The real is concealed behind the unreal. Therefore, the author takes us to a dreamland where reality is reflected in the distorting broken mirror of the fantastic and the grotesque. And it is the second part which makes the novel so original and unique.

It is not known whether the author had read *Alice in the wonderland* by Lewis Carroll, but there are similarities, and Mukherjee's shaping of the world of fantasy is of the equally high standard. Comic fantasy, satire and the grotesque cannot be harmoniously blended without empathy, imaginative power, sense of balance and simplicity. All these four qualities are there is *Kankabati* which make it equally enjoyable for young and adult readers. He juxtaposes the natural and the supernatural world, and in doing so gives proof of his prolifc imaginative power. While bringing together human beings and beasts and ghosts, djinns and fairies, the question of credibility does not enter his mind and even then we feel the presence of a hidden causality in this apparently topsy-turvy world. Occasionally the fantastic inventiveness of the narrative sparkles with allegorical significance.

The best criticism of *Kankabati* to this day remains in Rabindranath Tagore's review of the book in *Sadhana* immediately after its publication. He wrote: 'The work is mature and clear. The author has inspired our sense of humour and pity in an easy and simple language and given proof of his imaginative power without exaggeration... It is an example of extraordinary talent to write well such a piece of grotesque fairy tale. There being no set rule in the world of the impossible, it requires a genius to channelize the free-moving imagination through a path of secret order. However incredible and extravagant the content of the narrative, it is necessary to discipline the material by imposing the rules of literary form to achieve artistic excellence. That the author has been able to maintain the

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true nature of the fairy tale, its childhood-simplicity, its undoubted credibility—is something to be admired'.

BIBLIOGRAPHY: Satyanarayan Bhattacharya et al (ed.), *Trailokya rachana samagraha* (Vol. I, Calcutta, 1973).

As.S.

KANKHOWA (Assamese) is a collection of two long poems by Shridhar Kandali. The writers of the Vaishnava School of Assamese literature wrote for the spread of the Vaishnava religion, drawing their material generally from two epics, the *Ramayana* and the *Mahabharata*, and from the *Bhagavatpurana*. But these writers very often transform the stories of these divine characters into stories of day-to-day domestic life. In *Kankhowa* Shridhar Kandali does the same.

The poems are in 'dulari' verse written about two small incidents of child Krishna's life. In the first one the author depicts a beautiful domestic scene of the little boy Krishna in relation to his foster-mother Jashoda. Jashoda is trying here to nurse her child Krishna to sleep, singing a lullaby when the child, unwilling to sleep, is complaining and murmuring. Jashoda's love and affection for her foster-son and Krishna's loving protestations and affectionate complaints are drawn in a very lively manner. The scene of the child being nursed to sleep is a very commonplace one, but the poet raises this commonplace scene to a universal level of mother-child relationship.

One evening Jashoda tries to nurse her foster-child Krishna to sleep by singing a lullaby about Kankhowa or the ear-eater, a demon. Krishna, like an ordinary child, is frightened at first. But soon with a knowing smile he asks his foster-mother about the whereabouts of this demon. When Jashoda fails to satisfy him with her answer, Krishna declares solemnly that he himself is the creator and preserver of this universe. And yet he himself has not known anything about this demon called Kankhowa. Even in his earlier ten incarnations he did not meet this demon anywhere. The author, thus, shows Krishna as a divine child even while showing him as an ordinary one.

In the second poem, the author continues with the same story and shows the same loving gesture of Jashoda towards Krishna and Krishna's filial affection for his mother, though in a different situation. Jashoda this time rouses Krishna from his sleep when the latter starts protesting and murmuring. Jashoda asks her cowherd son Krishna to get up since his fellow cowherd boys are already up and they are coming to him. Krishna protests and affirms that he would neither get up nor eat anything for days to come. It is all because of Jashoda's looking upon him as a cowherd and not as a prince. Here, too, the author makes Krishna narrate his different achievements in different incarnations while lamenting that now in Jashoda's house he has been reduced to an ordinary cowherd, under-fed and neglected. Though Jashoda is a queen he murmurs that she has not given him even one golden flute. Jashoda is moved, takes the child in her lap and assures him to redress his grievances if only he would stop indulging in mischiefs and escapades.

But the poems are written in the form of lullabies and Assamese mothers even today sing these verses while lulling their children to sleep. The purpose of the poet behind these two poems was, however, to rouse Krishnabhakti in the mind of the reader. The unabated popularity of both these poems shows the fulfilment of the author's purpose.

The familiar domestic scenes and the apparently ordinary conversations are dotted with humour and wit which make them lively. In adding a dual nature to the characters here as god and man at the same time, the author shows his power of vision. It has earned the same amount of popularity as is enjoyed by Shankaradeva's *Dadhi-mathan*, which, too, is permeated with a religious spirit while creating a domestic and social atmosphere with divine characters in their human traits.

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An.S.

KANNADA KUVALAYANAND (Kannada; d. 1758). Post-Jayagounda, the author of *Kannada kuvalayanand*, was the son of Lingagounda, who ruled a tiny state, Toragale by name, during 1660-1716. Jayagounda himself has stated in *Kannada kuvalayanand* that he was direct descendant of Lingagounda and that his mother's name was Lingambe. He has also stated that he was very unfortunate to lose his parents soon after his birth, and that his generous stepmother (elder Queen), Chennambika, was all responsible for his upbringing and proper education. Jayagounda, intelligent as he was, soon acquired knowledge and became a scholar in both the languages, viz. Kannada and Sanskrit. In fact, it is said that he was a multi-linguist, having mastery of nearly six languages. He inherited great qualities like righteousnees, generosity, bravery, statesmanship, etc., and was very much loved and respected by his people. Jayagounda, too, took great interest in the welfare of his people and the prosperity of the State. He used to patronise the learned people and honour them. He was himself a great poet. He composed two works, *Kannada kuvalayanand* being one of them. This work has attained a unique place in the history of Kannada literature on account of its characteristics, particularly in Kannada rhetorics and metrics.

It is a known fact that the influence of Sanskrit literature on Kannada is as old as ancient times. The ancient Kannada litterateurs were generally bilingual scholars of Kannada and Sanskrit. Sanskrit was regarded as an ideal language by Kannada scholars, and therefore,

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it had its full influence on all the works of Kannada literature. The *Kavyalankar shastra* (rhetorics, metrics metronomics, etc.) of old Kannada literature is not an exception to it. Compositions of Sanskrit scholars like Dandi, Bamaha, Rudrata, Mammata, Vamana, Jayadeva became the source for such an effort. Independent Kannada compositions or views as such, therefore, were rare on rhetorics in Kannada literature.

Kannada kuvalayanand is a poetic treatise on poetic craft and rhetorics. Due to its characteristics, it has a unique place in the history of rhetorics in Kannada literature. Nrupatunga's *Kaviraja marga* is the first available maiden work on rhetorics in old Kannada. Nrupatunga of *Kaviraja marga* was none else than the famous king Nrupatunga of Rashtrakut dynasty, who ruled between 817-877. In the period between that of Nrupatunga and Jayagounda, there were a number of Kannada writers who wrote on rhetorics in Kannada. Nagavarma's *Kavyavalokana* (1210), Tirumalrya's *Apratimavira-charite* are some of the important works on rhetorics during this period. They were also based on the works of great Sanskrit scholars like Dandi, Bamaha, Rudrata and others.

The Kannada rhetoricians refrained themselves from advocating or expressing their own independent views or thoughts on rhetorics. This marks a great loss to the growth of Kannada *Alankarashastra*.

If *Kaviraja marga* of Nripatunga is the maiden work on Kannada rhetorics, *Kannada kuvalayanand* of Jayagounda is the last important work on the same subject. But there is a marked difference between these two compositions. Jayagounda the author of *Kannada kuvalayanand* has altogether trodden a new path by abandoning the old practice and style of writing 'lakshanas' in 'kanda' and 'lakshyas' in 'champu'. Instead he has adopted a new practice of writing the whole compositions in 'shatpadi'. Even the illustrations are selected and quoted from Kannada shatpadi works. This is one of the main characteristics of *Kannada kuvalayanand* and it also rightly justifies the title.

At the beginning of the work *Kannada kuvalayanand* Jayagounda has invoked his personal deity in the traditional form and thereafter, he has set about to classify poetry in detail in 3 ways, viz. 'Dhvani-kavya', 'Gunibhut-dhvani kavya' and 'Chitra-kavya' as classified by Appaiah Dixita in his *Chitra-mimamsa*. He has also given gradings to kavya as of first rate, second rate and of mean rate, following suit of Appaiah Dixita again. He qualifies the use of 'Arthalankara' in kavya in preferance to 'Sabdalankara.' Lakshan and Lakshya verses are written in shatpadi form. All the illustrations either quoted or self written are also written in shatpadi form. Most of the quoted shatpadi illustrations are selected from various Kannada shatpadi compositions like *Kannada jaimini bharata; Chitra bharata, Chyan-bharata, Raghavanka kavya, Udbhata kavya, Bhixatan kavya, Bhava-chinta-ratna, Soundarapurana, Guru-Mallesha shataka* etc. Thus, Jayagounda's *Kannada kuvalayanand* is exclusively a shatpadi composition in Kannada. About 100 alankaras, based on *Chandraloka sutras* of Jayadeva, have been attempted to explain in 'Vrutti' form as adopted by Appaiah Dixita in his work. The Kannada prose so used is Sanskrit-dominated and is very difficult to understand. It is more so with the people who are not acquainted with Sanskrit. On the other hand, the shatpadi stanzas are quite easy to understand even by a common man. This is because of the colloquial language freely use in the stanzas.

The work *Kannada kuvalayanand* is not considered as a great work from the poetry point of view, but it has great importance due to the subject it has treated. The history of Kannada rhetorics is big and lengthy enough as it is the outcome of many efforts put together by Kannada scholars through many centuries. Poet Jayagounda occupies a prominent place in this galaxy of Kannada scholars.

M.S.S.

KANNADA SAHITYA CHARITRE (Kannada) is a history of Kannada literature (1953) by R.S. Mugali, which received the Sahitya Akademi Award in 1956. Researchers like E.P. Rice and R. Narasimhacharya had earlier collected invaluable material. There was need for an up-to-date history of Kannada literature which utilized this material and offered a study of the history of Kannada literature from the point of view of the modern reader. Mugali's work is comprehensive, based on the researches and the assessments of earlier and more recent scholars, and is characterized by balance and objectivity. While providing information about the age and the life of a writer Mugali is more interested in the study of his work. Earlier historians had divided the history of this literature according to the religion of the major writers; Mugali has considered both the major writer and the dominant form in characterizing different ages. His sober and balanced assessments of writers and works, combining as they do sympathy with a sense of critical responsibility, have come to command respect. Mugali has, in the subsequent editions, taken note of the most recent researches.

Poona University awarded Mugali the D. Litt. degree on this book.

L.S.S.R.

KANNADASAN (Tamil; b. 1927, d. 1981) is one of the most prominent poets of Tamilnadu. His real name was A.S. Muthiah. He was the poet laureate of Tamilnadu from 1.4.1978 till his death. He is only the second person to hold that position of distinction, the first being the late lamented poet Namakkal Kavinar V. Ramalingam Pillai.

Born in a remote corner of Tamilnadu, as the eighth

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son of Chathappan and Vishalakshi Achchi, Kannadasan had the literary bent of mind from his early age. After discontinuing his studies in Standard VIII, the poet joined the Tamil journal *Tirumakal* in 1944, which had the distinction of publishing his first poem. From then onwards, he wrote tirelessly till he died. He was connected with many journals such as *Tirai oli* and *Santa marutam*. His journalistic career was at its peak when he edited his own weekly *Tenral* (Zephyr or the southern wind), a monthly *Mullai* (a flower by that name) and *Tenral tirai* (a weekly devoted to Tamil films). Later he also edited a montly *Kannadasan* and a daily *Katitam* for sometime.

Kannadasan's work excelled others both in quantity and quality. He was widely popular in the cine field from the day he wrote his first lyric in *Kanniyin katali* in 1949. He was connected with the film industry in many ways. He wrote stories and dialogues for many films. He was also the producer of some remarkable Tamil films such as *Irattat tilakam* (Tilak in blood), *Shivagangaik Shimai* (Shivaganaga country), *Malaiyitta mankai* (Lady who garlanded) and *Kavalai illata manitan* (The man without sorrow). Kannadasan has written more than 5000 lyrics, a landmark in Tamil, and it will take many more years for one to break this record. Apart from this, Kannadasan has written more than 4000 poems, which found their place in various journals and books.

He has to his credit 5 epics, 21 novels and a score of other prose works, mostly religious. His publications are more than one hundred.

On the request of a Christian Mission from Trichy, Kannadasan wrote an epic '*Yesu kaviyam*' (The epic of Jesus) which is yet to be published.

His other epics are *Attanatti atimanti* which sings the tragic tale of the Chera prince-dancer Atti and his beloved Atimanti, the daughter of Chola Karikalan, *Mankani* (The mango fruit), a historical love poem and *Kallakkuti makaviyam* based on the agitation for renaming the old Dalmiapuram town as Kallakkuti.

Among his major novels, special mention is to be made of *Ayirantivu nakayarkanni*, *Velankutitruvila* (the festival at Velankuti) and *Cheraman katali* (The lover of Chera king), the last of which fetched Kannadasan the coveted Sahitya Akademi Award in 1980.

His autobiography *Vanavasam* (The life in the forest) and *Manavasam* (The life in heart) are marked by the revelation of naked truth. He was never afraid nor ashamed of expressing his failures, drawbacks and vices in public.

Raja tantanai is a biographical play written by Kannadasan on the life and death of the great poet Kamban.

His lyrics in hundreds of films are of high merit both in content and craftsmanship. He blended the folk-theme and folk-music with those of classical literature and prosody to bring out a new form and style of writing. The result was a highly successful and unique form of film lyric.

Kannadasan adopted his own style in writing both verse and prose. His dynamic pen never rested till his last days. Simplicity, frankness, clarity and rhythmic beauty are the hallmarks of his writings. Most of his lyrics directly touch the heart of a listener. He was a writer for both the masses and the elite.

Here is a description of the beautiful young damsel in *Mankani*:

> A peacock which did not spread the colourful tail!
> A white flower which had not been closed to The bee!
> A lily-like face which did not smile at the sight of moon!
> A youthful charm which had not been touched by anyone!
> She! the genius of the sweet age!

Kannadasan started his political sojourn as a staunch follower of the late lamented Arinar C.N. Annadurai, the founder-leader of the Dravida Munnertra Kazhagam. He was one of the top leaders of the party till his breaking away from it. He started the Tamil Techiya Katchi (Tamil National Party) alone with E.V.K Sampath, another leader, in 1961. Later, he joined the Congress Party and followed in the footsteps of the late Kamaraj, former Chief Minister of Tamilnadu. During his last days he was with the Congress (I).

He fought the election to the State Assembly from his home constituency as a D.M.K. candidate and lost it. In the year 1953, he was arrested for the agitation organised by the D.M.K. to rename Dalmiapuram as Kallakkuti, and was sentenced for one and a half years.

Kannadasan, a legend and a household name in Tamilnadu, died in the Chicago hospital (U.S.) when he went on a visit to that country to attend a Conference of World Poets in September 1981.

R.K.

KANNAN, JANARDANAN (Malayalam; b. 1885, d. 1955). One of the tribe of prolific writers who have not become as famous as they deserve to be, Kunnathu Janardana Menon, or Kannan Janardanan as he is better known, was born in Palghat and had his entire formal education in the high school attached to the Victoria College there. Falling out with his teacher while in the matriculation class, he returned home and went on reading books, thereby acquiring a mastery of Tamil, a smattering of Sanskrit and a good deal of English. Thereupon he travelled widely and came back to accept a small government appointment. It was during the few years he spent in that capacity that he cultivated the acquaintance of some of the leading literary figures of the day and wrote some of his works. Later, he worked as a journalist in a number of periodicals one after another almost until his death.

Janardanan's works cover a variety of genres. There

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are to his credit, ten biographies, eleven works based on epics and puranas, about 30 stories and novels, four plays and *Lokamahayuddham* (The world war), a book dealing with history. His biographies of V.C. Balakrishna Panikker, Pandalattu Kerala Varma and Kumaran Asan are remarkable for their literary qualities and appreciative approach, while the novels *Talapushkatram* and *Matangini* show his creative power almost at its best.

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K.S.N.

KANNASSA PANIKKER (Malayalam). There are three poets associated with Niranam, a village near Tiruvalla in Alleppey district. They are Kannassa Panikker alias Rama Panikker, Madhava Panikker and Sankara Panikker, the first being the son of the sister of the other two, and perhaps, the best-known. They are believed to have flourished between 1350 and 1450, a period which witnessed the struggle of Malayalam to free itself from the choking influences of Tamil and Sanskrit, and emerge as an independent language. Rama Panikker's principal works are *Ramayana*, *Bhagavataj Shivaratri mahatmyam* and *Bharata*. The first, no doubt, the best of the lot, is an excellent rendering of *Valmiki-ramayana*, with the author's own additions as well as omissions of the ideas and situations in the original. The metre used almost throughout the work is also a contribution of the Nirranam poets. His *Bhagavata* also, a translation from Sanskrit, is a great work in its own right, though less commendable than the first. His *Shivaratri mahatmyam* tells the story of a brahmin named Sukumaran, who, in spite of his long voluptuous life with a Chandali, was able to enter the abode of Lord Shiva after death as a result of his having casually worshipped Him from a distance on a 'Shivaratri' night. Critical verdict is that this work does not suffer much in comparison with Panikker's own *Ramayana*. It is doubtful whether the last work mentioned above has been completed, but it also appears to be a voluminous work.

BIBLIOGRAPHY: Suranad Kunjan Pillai, *Kairali samaksham* (Chapters 2 & 4, 1974); Uloor S. Parameswara Iyer, *Kerala sahitya charitram* (Vol. I, 1974).

K.S.N.

KANNUNIRTTULLI (Malayalam), though the only major poem and an elegy at that, written by Nalappattu Narayana Menon, has entitled him to eminence as a Malayalam poet. Each stanza of the poem, which literally means tear-drop, had been percolating down into the minds of readers from time to time ever since its publication in 1936. This is mainly because of its provocative thought content and evocative imgery. This was a new experience in Malayalam poetry, which had not come out of its neo-classic framework at that time.

The background of the poem is the death of the poet's wife, Madhavi Amma, within a year of their marriage. The incident touched him more as a universal dilemma of life than as a personal calamity. Reflections on death lead the poet to reminiscences right from the childhood, and he ponders over human destiny, thereby raising many a question, but most without any answer.

The poem, as mentioned above, is an elegy, but not in the western fashion. It differs from the western type mainly in that the element of lamentation is almost absent. Again, the form is not an important consideration here. The poet has used a Sanskrit metre which is not much rigid. He has not cared for rhyme or any other sound effect. Some of the stanzas are even grotesque and unbalanced. Neo-classic tradition is likely to condemn such things as 'lapses', forgetting its vital power of subjectivity and free flight of imagination that mark the poem. These are exactly the qualities of a new school of poetry in which some of his contemporaries and successors revelled. Thus, the poem has broken new grounds and has become a landmark in Malayalam poetry. Look, for example, at the following lines:

> The way our globe progresses
> is a never-ending one;
> Unknown and inexplicable.
> Man sees it at some point
> Some where-what can he know?

The sense of wonder and even bewilderment found in such lines only sharpens the poet's vision which ultimately longs to see the entire universe within a grain of sand. Thoughts here are not conceived by the rational mind, but are the offspring of a deep feeling, which itself remains unexpressed. There is melancholy accompanied by remorse and optimism, and a tenderness and subtlety superficially undiscernible. Poetry runs like an undercurrent. That is why *Kannunirttulli* is regarded as one of the most remarkable poems in modern Malayalam poetry.

P.N.K.

KANSHI RAM, BABA (Dogri; b. 1882, d. 1943), after completing his education in a local primary school, started his career as a shopkeeper, but plunged into freedom struggle in 1912. He became a political activist of the Indian National Congress and went from village to village, arousing the feelings of nationalism in the masses with his speeches in 'Dogri Pahari'. He went to jail first in 1922, and almost the same time started writing poetry. He went to jail about a dozen times and served a total sentence of about 9 years. On coming out of jail on the eve of Sardar

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Bhagat Singh's execution, he vowed that he would wear only black garments until India became independent, and came to be called 'blackrobed general'. He had a sweet voice which got him the title of 'Pahari bulbul' from the nightingale of Indian English poetry, Sarojini Naidu. But he was more popularly known as 'Pahari Gandhi'—an epithet used by Jawaharlal Nehru for him during the Hoshiarpur district session of the Congress. His health deteriorated during his last prison term in 1942 where he suffered great hardships. He died soon after his release in October, 1943.

Baba Kanshi Ram is said to have written 300 to 500 verse compositions in 'Dogri-Pahari'. Since his education had been in Urdu, he wrote them in Persian script. They have not been published in book form yet. Some of them have been transcribed into Devanagari script by his grandson Ravikant. All his poems are didactic, written with a purpose. Their subjects are patriotism, condemnation of disloyalty to the motherland, untouchability and other social evils, propagation of 'khadi', social upliftment and so on. Some of the poems are set to folk-tunes and are eminently singable. He borrowed from the folklore and also added to the folklore, because quite a few of his poems and songs have passed into folk-song tradition of Kangra. The range of his composition is fairly wide and consists of Khandakavyas like *Nanaji di kahani* and *Kunale di kahani*, long poems like *Najar ghuma di* and *Zindagi aur maut, Ek kahani*, songs like 'Ujjari Dogre des jana' and 'Des paramesara kinyan bassana' and poems like 'Nikke nikke mahnua jo dukh bara bhara' and 'Nan kar gallan mundua'. He is also said to have written a few short stories in his mother tongue, but he is better known as a poet of nationalism and Gandhian ideology. He is the only writer from Duggar to have been honoured by the issue of a 'postage stamp' by the Indian Post and Telegraph Department in 1982, to mark his 'birth centenary'.

Sh.

KANT, V.R. (Marathi; b. 1913) is a Marathi poet. He finished his primary education at Nanded, and secondary and up to intermediate grade at Nizam College, Hyderabad. He started his career as an editor of *Vihangamala*, a journal published by Vihanga Press. He worked from 1934 to 1944 in the Agricultural Department of Hyderabad State, and from 1944 to 1954 as Programme Producer in All India Radio.

He started his writing career from 1925. His first poem was published in *Mandaramala* in 1928. He was chosen President of the Marathawada Sahitya Sammelan (Kavi sammelan). He received State Government awards for the collections of his poems in 1977-78 and 1979-80. His poems are known for their romantic lyricism as also for progressive thought.

He has translated into Marathi several books from Urdu, English and Hindi for the Sahitya Akademi and the National Book Trust, the prominent among them being works of Abdul Halim Sharar, Rajender Singh Bedi, Amrita Pritam, Yashpal and Narla Venkateshwara Rao.

The collections of poems brought out by him are *Pahata-tara* (1929-30), *Phatatkar* (1933), *Rudravina* (1947), *Shatataraka* (1950), *Velanti* (1962), *Vazali vijela tali* (1975), *Maranagandha* (1976) and *Donuli* (1979).

He has also written about twenty light essays and articles on literary criticism.

P.M.

KANTA O PHULA (Oriya), a collection of satirical poems by Godabarish Mohapatra, a well-known Oriya poet commonly called 'Niakhunta', was first published by Janasakti Pustakalaya, Cuttack in 1958. The collection contains ninety poems depicting the socio-political scene of contemporary Orissa. The name of the book is symbolic. The word 'kanta' (thorn) stands for muddy path and 'phula' (flower) signifies the innocent life, which springs up from social and political turmoil. Poems of this collection deal with the various maladies and evils of the society along with the day-to-day happenings of an ordinary man. As a result, some poems have a genuine appeal to the common man. The poem like 'Chati' (The slippers) symbolises the downtrodden class. The poet cries out to elevate the socially oppressed class.

The poem like 'Pecha' (The owl) describes the various activities of the so-called workers. The owl stands for the black marketeer and the bloodsuckers of the society. The satire is pin-pointed and ridicules the follies of mankind.

In this way, the entire collection is full of bitter satire against the contemporary socio-political life. The poems like 'Chati' (The slippers), 'Saguna' (The vulture), 'Pecha' (The owl), 'Kana' (The ear), 'Mrityuni shobhajatra' (The procession of death) are examples of good satire. Of course, some poems in this collection have personal attack. They may be called lampoons. They have no universal appeal. Even then *Kanta o phula* (The thorn and the flower) is full of wit and humour. It had a note of pathos and pity for human soul. The poet is out and out a humanist. He very often mocks at human follies which he comes across in different spheres of life. Most of the poems of this collection centre round the political scene of the day and were originally written for the *Niakhunta*, a political monthly magazine edited by the poet himself. The style is simple and lucid, and the language is pin-pointed and sharp. Hence *Kanta o phula* is a happy blend of satire and artistic beauty.

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S.C.P.

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KANTAM KATHALU (Telugu) is a collection of short stories written by Narasimharavu 'Munimanikyam', woven around the character Kantam. It is an enchanting portrait of a Telugu housewife who enlivens thousands of homes across the Telugu land. *Kantam kathalu*, about a hundred in number, portray Kantam from the time of her joining her husband up to her demise, in her various moments and moods, as a loving guardian angel of her husband, as an affectionate mother, as an amicable and entertaining mother-in-law and so on. She is highly senstitive and yet always at ease in taking the day-to-day problems of life in her stride. Though Kantam does not figure prominently in a few stories like 'Tagu number three' and 'Sundaram bharya' (Sundaram's wife), her presence is felt even there, as the narrator of these stories is her own husband, who cannot forget Kantam even for a minute. Even in 'Tirumaliga', a short novel attempting to picture the vacum created by Kantam's demise, one feels that Kantam is the presiding deity. *Yathartha drishyalu* (Real scenes, 1945, Secunderabad), a collection of 5 prose-plays, three of which have been broadcast from A.I.R. Hyderabad, seems to present Kantam's personality in its ripe and mature form. In its preface the author says: '*Kantam kathalu* contributed not a little in moulding the ethos of a generation by making them see how they could make a heaven of their married lives.'

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B.V.S.

KANTARAO, BALIVADA (Telugu; b. 1927) has a good command over Telugu and English and he started his literary career as a short story writer. He wrote hundreds of short stories in Vishakhapatnam in Srikakulam dialect viz., eastern dialect. *Kavadi kundalu and Antaratma*, collections of short stories published by him, were well-received. *Dagapadina Tamudu, Buchi, Godameedi bomma* are considered his best novels. He received the State Sahitya Akademi Award for his novel, *Punya bhumi*. His stories include the special and detailed study and observation of the railways and the navy. *Vamsadhara* and *Love in Goa* are his latest works for *Andhra jyoti* (weekly). He is working in Naval Armament Depot at Vishakhapatnam.

G.N.M.

KANTAVALA, HARGOVINDAS DVARKADAS (Gujarati; b. 1849, d. 1931) was born in a poor family in Umreth in the Kaira district of Gujarat, and did his matriculation in 1864. He was well-versed in Sanskrit, Marathi, Urdu and English. He had been a school teacher, headmaster and a clerk in a Collector's office. Later, he became Assistant Deputy Educational Inspector, and then, the Principal of the Teacher's Training College at Rajkot. He successfully implemented Maharaja Sayajirao Gaekwad's scheme for making primary education compulsory. Between 1849-1894, he undertook the onerous task of collecting, editing and publishing poems of the old Gujarati poets with the collaboration of Nathashankar Shastri and Chhotalal Narbheram Bhatt. They published in all 75 collections of poetry, big and small, with explanatory commentaries. This is Kantavala's major and significant service to Gujarati literature.

He had also worked in the army and took part in the operations to crush the Rajput uprising at the Pilvai town. He retired from service in 1900 and devoted nearly five years to writing. The government awarded him the title of Rao Bahadur in 1903. He was appointed the Dewan of the Principality of Lunavada in Gujarat in 1905, and in 1912 he started a textile mill.

He presided over the sixth session of the Gujarati Sahitya Parishad and Sayaji Gaekwad awarded him the title of 'Sahityamartand'.

His other major works include: Collections of poems: *Panipatnun Yuddha* (Battle of Panipat, 1867); *Vishvani Vichitrata* (Strange things of Universe, 1913); Novels: *Andheri Nagarino Gardhavasen* (Andheri Nagari's Gardhavasen, 1881); *Be Baheno athava ek gharsansari varta* (Two Sisters or a tale of a family life, 1898); Children's stories: *Tachukdi panchso vato* (500 little tales), school editions of some books on *grammar of Gujarati language* (1889); *Kanya Vachanmala* (A reader for girls, 1904); these works were written in collaboration with Lalshankar U. Dave. In addition, he wrote considerably about social problems, social reforms, moral issues, worldly duties, promotion of indigenous crafts as well as a travelogue describing his visit to Mysore.

P.V.

KANTHARIA, BALASHANKAR ULLASRAM (Gujarati; b. 1858, d. 1898), known as 'masta kavi Bal', belonged to the Sadodara Nagar community of Nadiad. He died at Vadodara after a brief illness of plague. He was born in a very wealthy and aristocratic family, but died in penury.

His father, Ullasram, who was Tehsildar in the revenue department, was well-versed in music and Persian. Balashankar inherited these interests from his father. He was born rich, and because of his capricious and gay temperament, his education remained limited only to the Matriculation grade, despite all the facilities at his disposal. He was happily married to Mānilaxmi. In 1894-95, Balashankar went to Bombay for his law examination, but when he saw the lovely sculpture at the Townhall, he abandoned the idea of appearing at the examination, and started writing ghazals. This very incident is a key to understanding his life and woork, his intense love for the language and literature and his gay

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and zestful temperament. The very attitude towards life brought him misery and unhappiness, and earned him the none-so-praiseworthy remarks like inefficient, upractical and devoid of wisdom. Nevertheless, Gujarati poetry was rewarded with the wealth of his ghazals.

He inherited wealth after his father's death and set up a factory with a view to building a colony to be called 'Kavilok', where the people devoted to literature could live peacefully. It was a fantastic idea involving a lot of money for transforming it into a reality. The factory ran into huge losses reducing him to poverty to the extent that he had to sell his personal effects in order to sustain himself and his family. In addition to Gujarati, the 'masta kavi' was well-versed with Hindi, Sindhi and Sanskrit. He contemplated to make available in Gujarati the translations of the best works in Sanskrit and Persian. In 1887, he started a book-magazine called *Bharatbhushan* and published 18 issues during the period of five years till 1895. This magazine was essentially devoted to poetry, but it also included articles on historical and political topics as well as the translations of the Sanskrit works like *Sahityadarpan* and *Mrichchhakatika* and eight ghazals by Hafiz. Being interested in compiling and editing historical material, he got interested in studying ancient coins and edicts. He published rome facts about the history of Gujarat and India based on his knowledge of Persian and also some data for historical discussion. He wrote authentic articles on the subject. Editing and publishing literary works was an activity close to his heart. Hence, with the munificent help of the Nawab of Junagadh, he started *Itihasmala*, a monthly, in June 1896. In this journal, he published translations of historical articles, their discussions and analysis. With the help of another friend, Sankalchand Sheth, he also published for a brief period a monthly called *Krishnamahoday* for the Vaishnavas.

Notable among his poetic creations are his long works *Klant kavi*, *Haripremapanchadashi*, verse translatioons of the poems of Hafiz, and *Saundarya lahari*. *Klant kavi*, published in 1884, is a poem in the sufi style, written in 100 stanzas in 'shikharini' metre. Just as Narasinhrao's *Kusumamala* published three years later in 1887, ushered in an era of new lyrical poetry in Gujarati, *Klant kavi*, which is an admixture of Sanskrit and Persian poetry, is a noteworthy contribution of historical importance. In this early poetry of Balashankar, there is vigour of the boisterous life of a poet in the prime of his youth. At the same time, the language is clumsy and loose, and at certain places there are distortions of the metre. Because of the uninhibited expression of 'shringara', some critics of the time, who insisted on decency, had suggested that his poetry depicted homosexuality and adultrous love. Umashankar Joshi, who has made a special study of this poet, has discussed this point by giving appropriate supporting evidence for his own views. By preparing an edited version of *Klant kavi*, he introduced the poetry of this powerful poet to Gujarati.

From the point of view of the development of modern Gujarati poetry, Balashankar's notable contribution is in the field of ghazals. There are 18 ghazal compositions in *Haripremapanchadashi*. The collection is called *Panchadashi* because each ghazal is in fifteen stanzas. At the time of publication of *Panchadashi*, the Gujarati ghazal was still in its infancy. The best compositions of Balashankar are noteworthy because of the delicacy of expression. As Umashankar Joshi says, 'masta kavi' Balashankar is the embodiment of the poetic sentiment, who belonged to the early phase of the modern Gujarati poetry.

H.Y.

KANUNGO, BINOD (Oriya; b. 1912) left his studies and joined the Non-cooperation movement of Gandhiji in 1930, and was imprisoned many times by the British Government. His prison life started in Bihar. While in prison, he came in contact with some of our leaders and was inspired him to lead a life of dedication in the service of the country. He joined the Gandhi Seva Sangha.

He is the author of *Jatiya kavi Birakishora* (Birakishora, the national poet), *Lokanayaka Jayaprakasha* (1975), *Deshasevaka Gopabandhu*, all being biographies. His other publications are *Loka-sahitya* (Folk literature, 2nd ed., 1951), *Utkalare Gandhiji* (Gandhiji in Orissa).

His outstanding work, however, is an encyclopaedia in Oriya entitled *Jnanamandala*, about 40 volumes of the projected 75 volumes of which have already been edited and published by him. The subjects are treated alphabetically in these volumes. He has dedicated himself to the stupendous work single-handed, and what he has achieved so far is remarkable by any standard. He has not only collected elaborate material for innumerable entries on diverse subjects, but also used them in his work both for the benefit of the general readers of the Encyclopaedia and the neo-literates and semi-literates of the country. He has also published booklets on may of these topics in simple and attractive Oriya. Some of these booklets have also been translated into other Indian languages. Binod Kanungo works with a missionary zeal and the material he has collected during the last four decades will be a valuable asset and store-house for all the Encyclopaedia makers of the country if the institution known as Jnanamandala where he works, functions as a national centre for Encyclopaedia-making in India.

K.T.

KANURU HEGGADITI (Kannada) is K.V. Puttappa's earliest major work. It was first published in six volumes in 1936 under the title *Kanuru Subbamma Heggaditi*, but the name Subbamma was dropped in the subsequent editions. It was brought out in a single volume in 1938 and has seen several reprints. This immense work of fictional art is a landmark in the history of Kannada literature. It

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has 81 separate chapters totalling 637 pages. This is a well-written novel depicting a rural society in the earliest state of transition toward modernisation, and just opening its eyes to the stench and stagnation around, shuffling its feet to rise, and realising the dark mire of superstition and feudal economy it has taken for granted so long. With admirable care and restraint, Kuvempu (K.V. Puttappa) shapes his well-made story with malice towards none and condemning nothing. He shows and leaves the judgement to the reader. In his lyrics he reveals moral commitment to sensitive aesthetic life of receptivity to nature's beauty and messages of harmony and love it implies. The novel, being a depiction of Malnad life, has a lot of nature writ large on its pages; but this is also 'nature red in tooth and claw'. The stagnant feudalistic economy lovelessly hangs on nature's breast for bare existence and gives back little; and this lack of love and total indifference to nature's beauty and bounty results in its own stagnation and decay. Hoovayya, the one sensitive educated lover of nature, pushed into this confined space, finds himself alienated. His nearly vain attempt to empathise with its people meets with unfriendly resistance; but he symbolises hope, a remote hope. The course of history has changed the countryside and what appeared remote hope in the novel is now realised, though not without its own constraints. The novel is a monument to a phase of transition and, therefore, has a historical significance which lifts its interest from time-bound art to timelessness. It becomes an immortal pattern of history. Given these conditions, life necessarily is shaped, thus, by the shaping forces of time itself.

This objectivised (but not rarefied) existence is depicted with rare artistry. The novel is multi-centred, the main centre being the Headman of Kanuru, Chandrayya Gouda. Basically a good man, he commits a number of tactical blunders, the main one being his third marriage to a very young girl, Subbamma. Not so affluent, but enjoying the social position of feudal "gentlemen", are four more families confined to the narrow space of three or four Malnad villages, aristocrats in name and by caste, some of whom are neck-deep in debt. Subbamma is the daughter of Peddegouda, one such caste aristocrat, who has to bear the burden of social dignity, but who does not know where his next meal will come from. There is the next generation of this caste aristocracy of landowners. They are not generally given to education, but meekly accept the life of paternal inheritance. They depend on parents for their daily bread and timely marriage. Hoovayya, the nephew and Ramayya, the son from a dead wife of Chandrayya Gouda, have the benefit of city education, but are poles apart in their nature. Hoovayya is a liberal idealist, but not yet touched by leftist egalitarianism. In inheritance matters, he accepts the share of his father's property as settled by uncle Chandrayya Gouda without haggle and philosophically as what God gave, though he knows he is being cheated. The lion's share is retained by Chandrayya Gouda. More serious and painful is that the coveted hand of Sita whom Hoovayya loves, goes to Ramayya, the inheritor of Chandrayya's property. This is decided by her father, though her love for Hoovayya is known to him. She goes hysterical and refuses to share Ramayya's bed. She is subjected to torture and humiliation to rid her of 'ghostly' possession. Hoovayya has to suffer the knowledge of her suffering, but submits to the social order, withdrawing into himself. Illiterate Subbamma suffers torture at the hands of her old spouse Chandrayya Gouda and walks out on him to stay for a time with her father. Chandrayya sends for her through his foreman and labour manager, Seregara Kangappa Setty. Setty is a known debauch, who has an eye on the young wife. After Chandrayya's death, the young wife takes over the headmanship. For a time she has to struggle to establish her authority which she does by increasing the superstitious rituals for petty deities. But once ensconced, she runs the estate with remarkable efficiency, surprising in such an illiterate repressed woman. But alas, she ultimately succumbs to the allure of Rangappa Setty, gets with child and dies in childbirth. Whatever the tragic denouement, and however unimportant she is in the rest of the novel, she is a dynamic, developing character, revealing surprising features of her hidden nature whenever she gets a chance for selfexpression. The novel is rightly named after her. Almost all characters in the novel are 'static', because their perception itself is limited to their field. But only Subbamma has the inherent quality of leadership (suppressed for a long time in a man-centred static feudal society). But it must be remembered that she alone was capable of walking out on her husband, which even the cultured and good-natured Sita was not; and she officiates on her estate for better. Not even Hoovayya grows into a world of action. At best he can grow into intellectual withdrawal till he becomes a poet or a yogi effecting reconciliations and maintaining *status quo* with all his idealism. He does not mind his inheritance however small. Chandrayya Gouda has effective leadership qualities, but his most progressive act is the sending of the two nephews to school in the city. His potential for the good and the progressive is severely limited by his drink, debauchery and wealth. With the priest Venkappayya, he is the most regressive force in feudalistic society. Ramayya, despite his schooling, accepts the order and becomes small to adjust himself to the framework of his role. He is a contrast to Hoovayya. The aristocrats form a Shudra Sangha chaired by Chandrayya Gouda. Not unexpectedly its first meeting itself turns farcical. Even so, it is a symbol of the progressive impact, however faint. But, in dumb Subbamma, a tragic failure, Kuvempu has seen the flowering of a character's potentiality, no doubt within the limits of estate management. She is the real heroine of the novel in the Lucasian sense of the term,

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despite failure. The limits of her achievement are inherent in the social situation; but it is achievement.

This is over-simplified. To feel the real impact of the complex pattern of the story, the living presence of nature and setting, the activity of the servants and labours the reign of dark superstition, drink, and debauchery, the repression of confined environment and irredeemable fatality of the feudal times, one should read the novel itself. It has been rightly pointed out that the entire Malnad life is the undivided hero of this novel.

S.M.P.

KANYASHULKAM (Telugu) by Gurujada Apparao, is a play which has social reform as its main theme. The locale of the play being Orissa, the language of the region was liberally used throughout the play. There is a rich variety of action. Thus, the three elements of the play—theme, language and character—are so nicely integrated here that the total effect produced on the audience is overwhelming. The scene of action, no doubt, is limited to two districts only (Vizianagaram and Vishakhapatnam); but because of the noble theme, the play itself assumes wider and almost universal importance both in time and space. This in one way accounts for the popularity of the play in Telugu. As a perfect piece of literary art, *Kanyashulkam* bids fair to be admired as the crest jewel of the modern Telugu literature.

Girisham, Madhuravani and Ramappantulu are the leading characters of the play. Agnihotravadhanulu and Saujanyarao, by their importance, are close behind the leading characters. Venkatesam, Putakullamma, Butchamma, Meenakshi, Head Constable, etc. are the minor characters.

This play had its origin in the social necessities of the times. During the later part of the 19th century, many social evils stalked the country in general and Andhra Pradesh in particular. Dowry system, child marriage and licensed prostitution were but a few of them. A follower of Veeresalingam Pantulu, the Andhra counterpart of Raja Rammohan Roy, Gurujada Apparao was also a reformer through literature. His play *Kanyashulkam* is his major work. "Its characters are living and they are bubbling with life." wrote Narla Venkateshwararao in *Parishodhana*, a literary magazine. This in fact is the secret of the grand success and popularity of this play all over the State.

Girisham, the hero of the play, is a man of many parts. His philosophy of life is that man should be, first and last, a worlding, and that he should enable himself to live well with neither a job nor education. He starts his career by placing himself in the house of Putakullamma, and well in her good books. "No life without patience" is his motto in life. Even without leaving the roof of Putakullamma, he wins over Madhuravani, a noted prostitute of the place. Finding him with Madhuravani, once Putakullamma beats him with a broomstick. Girisham now changes his tactics. He now goes to Krishnarayapuram house in the capacity of a tutor to Venkatesham, son of Venkamma and Agnihotravadhanulu. Butchamma is the widowed sister of Venkatesham. "If I were the father, I would get her remarried and earn name", declares Girisham. That is only a noose set by him to win the heart of Butchamma.

Just at that time Agnibotravadhanulu throws a bomb-shell at his family by revealing the proposed betrothal of his younger daughter Subbamma to the eighty-year old Lubdhavadhanulu. All the other members of the family oppose this. On the pretension of a plan to foil Subbamma's betrothal, Girisham elopes with Butchamma and reaches Vishsakhapatnam. Here he tries to secure a certificate from the leading social reformer of the place Saujanyarao to the effect that he and Butchamma are remarried. With the timely intervention of Madhuravani his plan is frustrated. "Damn it. Tables turned then. "Let me be off", so saying Girisham quits the scene. Thereafter we hear of him no more.

Girisham, by any standards of judgement, is a funny character; his is a career as unpredictable as the fate of a kite snapped in its thread and left to the winds. He has hidden his trouobles under the cover of humour. His life is a boat which has lost its moorings. Many a time he has lied, and many a time he has boasted. At times he pretends humility and at other times displays courage. He humours some people and overrules some others. At times he plans to surmount his own difficulties. All his antics are only to eke out his livelihood. He neither dupes nor hurts anybody. His is a typical instance of a young man who has lost his way and yet strives to reach his goal.

Madhuravani is a prostitute by profession. Both Ramappantulu and Girisham patronise her for sometime. She plays a notable part in shattering the marriage contemplated between Subbamma and Lubdhavadhanulu. At times she outspokenly declares that to help others is her goal in life. With reference to Girisham she once pleads with others. "Please let him live". For all the legally valuable information she has furnished to Saujanya Rao, she in return to her services insists on getting a kiss from him. When finally after so much of hesitancy and deliberation, Saujanyarao is prepared to kiss her, she stops him saying, "Sir, it is my mother's injunction not to spoil one who is not already spoiled. Hence I desist from accepting your kiss and you are thus saved of the trouble." Her nobility has immortalised her name. Even Saujanyarao, who has a strong hatred for prostitutes, admires Madhuravani's character and shakes hands with her. She has saved Butchamma's character from being soiled at the hands of Girisham.

K.N.R

KAPADIA, KUNDANIKA (Gujarati; b. 1927) is a Gujarati novelist and short story writer. She edited a literary

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digest, *Navanit*. She is married to Makarand Dave, a Gujarati poet. she writes a refined prose which has a lyrical quality. *Vadhu ne vadhu sundara* (More and more beautiful, 1967) is a collection of her short stories. they are simple, suggestive stories. She is not for experiments, nor is she in search of new forms, nor, at the same time, tradition-bound. In this collection, there are two stories entitled 'Shodh' (Search) and 'Jharnun' (Stream) which have been received well by the readers. While in 'Shodh' it is a constant search for happiness in life, the 'Jharnaun' depicts the flow of life like that of a stream meandering its way on to the goal. *Parodh thatam pahelam* (Before the dawn, 1968) is a reflective novel in which she has presented piognant images of human suffering and search. In the novel *Agan pipasa* (Burning thirst, 1972), she has depicted the inner life of a youth, longing for love and peace within. Her other works include *Dvar ane dival* (A door and a wall, 1964), *Premnan ansu* (Tears of love, 1953), *Kagal ni hodi* (Paperboat, 1978). She has received the Sahitya Akademi award (1986) for her novel *Saat Pagian Aakashman*.

M.H.J.

KAPALKUNDALA (Bengali) is the second major novel by Bankimchandra Chatterjee, It was first published in 1866. The heroine is Kapalkundala, a woman brought up in the seclusion of nature and away from social life. Her reaction as she comes into contact with the normal social life is the main focus of the novel. From the account given by Purnachandra Chatterjee, the younger brother of the novelist, it seems that the main theme of the novel came to the mind of the author almost six years before it was actually written. Bankimchandra was then working as a district magistrate in Nagna (modern Kontai), where he came into contact with a Kapalik sanyasi (an ascetic who is a follower of esoteric religious practice). Bankimchandra had once asked his friend Dinabandhu Mitra, the dramatist, what the reaction of a girl brought up by sanyasi in a seaside forest away from the normal world would be if she were brought into society at the age of sixteen. This question constitutes the basic theme of Kapalkundala. Kapalkundala, a foundling brought up from her infancy by a Kapalik, lives with him in a mysterious dense forest near the sea. Here Nabakumar, a young man and the hero of the story is deserted by his fellow travellers on a return voyage from the sea. Kapalkundala saves Nabakumar from the scimitar of the Kapalik who wants to sacrifice him for the completion of some religious rites. Then to save Kapalkundala from the wrath of the Kapalik she is married to Nabakumar by Adikari, another priest in a nearby Kali temple. In the course of the journey back home with his bride, Nabakumar suddenly meets Motibibi alias Padmavati, his long-lost wife, now converted to Islam. Motibibi, who till now was a woman of easy virtue and a coquette and lived in the harem of Selim (Jahangir), falls in love with Nabakumar and wants to possess him. She leaves her life in Agra behind and settles down in Saptagram, the ancestral village of Nabakumar where he now lives with Kapalkundala. By a clever use of the craft the novelist brings over also the Kapalik there. So we have all the main characters playing a part in the final evolution of the plot. The Kapalik is guided by revenge, Nabakumar by suspicion of infidelity on the part of Kapalkundala, Motibibi by passionate desire, and Kapalkundala by indifference to anything worldly, and all these factors put together bring forth the tragic end in which tossed up and down by a high summer wind, the bodies of Kapalkundala and Nabakumar float down the stream of the ever-flowing Ganges. Though written only a year after the publication of his first novel, *Durgeshnandini*, *Kapalkundala* has the mark of a confident professional. It is one of the author's shortest novels and perhaps surpasses all the rest in intensity of emotion and compactness. The structure of the novel is dramatic. It is divided into four parts which can be described as acts of a drama. Most of the chapters are rather short though symmetrical and proportionate. The character of Kapalkundala, totally uninhibited by any social prejudices and customs and an embodiment of Nature is unique in the history of Bengali fiction. The novel was translated into German in 1886 and into Sanskrit in 1937. It has also been translated into several Indian languages such as Gujarati, Tamil, Telugu and Hindi.

Ja.C.

KAPILA (Sanskrit), an ancient sage, is believed by Indian tradition to be the early propounder of the Sankhya system of philosophy. The word 'kapila' which primarily means reddish colour or a person having tawny hair or tawny complexion, most probably indicates the complexion or the colour of the hair of the sage.

Kapila has been mentioned with great veneration as a great sage who has attained the highest spiritual wisdom; in ancient texts such as the *Shvetashvatara upanishad*, the *Mahabharata*, the *Ramayana*, etc. His system, viz. Samkhya and its basic tenets also have been referred to in those texts.

Many legends and myths have grown around Kapila's personality but his historicity cannot be doubted since his existence as a man of profound knowledge and original thinking have been corroborated not only by mythological texts like the *Bhagavatapurana* and the *Harivamsha* but also by Buddhist works, both Sanskrit and Pali, such as Ashvaghosha's *Saundarananda* (I. 57) and the *Paramattha jotika* commentary (vol. I, p. 353) on the *Suttanipata*. Both the works accept that Kapilavastu (Pali: Kapilavatthu), the place of birth of Gautama the Buddha, derived its name from Kapila, the sage.

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The mythological lore gives different names of his parents. For instance, according to the *Bhagavatapurana*, Kardama the sage was his father and Devahuti, the daughter of Manu, his mother and Kapila himself was an incarnation of Vishnu. Gaudapada, the commentator on the *Sankhyakarika*, says that Kapila was one of the seven 'manasaputra-s' of Brahma. The *Mahabharata* considers him to be an incarnation of Agni. As regards the place of his birth and abode, all the different traditions may lead to the conclusion that he was born near a lake called Bindusara in the Himalayas, lived for some time in the tarai region where the city of Kapilavastu was later built by the Shakyas, and passed the last phase of his life near the land where the Bhagirathi flows into the Bay of Bengal.

The Sankhya system is generally regarded as rationalism or realism because it analyses the nature (prakriti) into twenty-four subtle or gross elements. But it must be borne in mind that the Sankhya metaphysics accepts the existence of individual souls (purushas) as the twentififth entity and holds freedom from all sufferings (duhkha-nivritti) through spiritual emancipation (moksha or nih-shreyasa) as the goal. It has always been a point of heated controversy whether Kapila was a theist or an atheist, i.e. whether he accepted a creator God. One of the aphorisms in the *Sankhyapravachanasutra* which is sometimes attributed to him without much justification, on the face of contradicting evidence, of course, explicitly states that God (Ishvara) cannot be established by any means of valid cognition (pramanabhavan na tatsiddhih v. 12). In ancient and classical India Kapila's Sankhya was a predominant school of Indian philosophy and its basic tenets such as the five gross elements, five subtle elements, five senses, etc. were accepted by other schools.

It is obvious that no authentic text has come down to us from Kapila but two aphoristic works, viz. *i*) the *Tattvasamasasutra* in twenty-five sutras and *ii*) the *Sankhyapravachana-sutra* in six chapters are attributed to him. It is probable that the former work is earlier and represents the basic teachings of Kapila. There are several commentaries on the *Tattvasamasasutra* and the *Samkhyapravavachana-sutra* and the *Samkhyaprachanabhashya* of Vijnanabhikhsha (16th cent.) is the most comprehensive exposition of the latter work but the Vedantin commentator has gone out of the way to give a theistic twist to his text. The most authentic work on the system, however, is the *Sankhya-karika* of Ishvarakrishna.

It is known from many classical works, particularly from the *Karika* that Kapila left behind him, a distinguished tradition, beginning with his pupil Asuri and Asuri's pupil Panchashikha. His philosophy influenced the contemporary thought and literature.

S.M.

KAPILAR (Tamil) is one of the outstanding wits of the Sangam age. His verse stands out both in quantity and in quality. He is represented liberally in all the Sangam anthologies. He is the author of 206 poems: the 7th section of *Patirruppattu*, *Kurinjippattu* in the anthology of *Pattuppattu*, verses on *Kurinji* in *Ainkurunuru* and in *Kalittokai* and several verses in *Narrinai*, *Kuruntokai*, *Akananuru* and *Purananuru*. Contemporary references to him are several and full of love and respect. He shows close acquaintance with many of the kings and chieftains of whom the Chera king Chelvakkatunko Valiyatan and the chieftain Pari are worth mentioning. After Pari's death, he took care of his daughters until he gave them away to Malaiyar. His *Kurinjippattu* was written to instruct an Aryan king Prahattan, the principles of Tamil poetry. His list of 99 varieties of flowers in this poem in superb. He is supposed to be a brahmin by caste and native of Tiruvatavur in the Pandiyan kingdom. The legend that he was the brother of Tiruvalluvar and Avvaiyar is not believed now. He was par excellence the poet of the hill region, Kurinji. Judged by modern standards, he was veritably a king among Tamil poets.

C.B.

KAPUR, KANHIYALAL (Urdu; b. 1910, d. 1980) was born in District Lyalpur, West Punjab. A Urdu satirist, son of Hari Ram Kapoor Patwari, he passed B.A. in 1932 and M.A. English, Govt. College, Lahore in 1934. He was a student of Pitras Bukhari, and started his career as composition teacher in D.A.V., College Lahore, but was retrenched after $1^1/_2$ years, took to tuitions to earn his livelihood, and later worked as lecturer in English in D.A.V. College, Lahore from 1934 to 47. After the partition, he became the Head of the English Department, D.M. College, Moga, (1947-64) and worked as Principal of the same College from 1965-1973. After retirement, he settled in Pune, and contributed regularly to Daily *Hind Samachar*, Jullundar. Kapur was one of the topmost Urdu humorists and satirists. He got the Ghalib Award for his light essays. He was also a successful parodist. His collections of light essays are: *Sang-o-Khisht* (Lahore, 1942), *Shisha-o-Tesha* (Lahore, 1944), *Chang-o-rabab* (Lahore, 1945), *Nok-e-nashtar* (Bombay, 1948), *Bal-o-par* (Delhi, 1952), *Narm garm* (Delhi, 1957), *Gard-e-karavan* (Delhi, 1960), *Gustakhian* (Delhi, 1967), *Comrade Sheikh Chilli* (edited by Prakash Pandit) and *Nazuk khayaliyan* (Delhi, 1973).

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G. J.

KAR, BALAKRISHNA (Oriya; b. 1886) was a litterateur and journalist. He passed the B.A. examination from

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Calcutta University and taught in high schools. In 1927 he established the Saraswata Press at Cuttack. His first works were: *Chandragupta* (a historical drama, 1926) and *Phulachangudi* (Basket of flowers. 1928) which is an Oriya version of an English original. Then he published *Nuapatha* (New lessons), *Charupatha* (Fine lessons, 1940) and the journals *Jahnamamu* (The uncle moon, 1932) and *Madhukosha* (Treasury of honey, 1944)—all these for children. He was the editor of *Sishu sankhali* (Children's darling), an encyclopaedia for children in 3 volumes (1941-57), and of the daily news-paper, *Matribhumi* (started in 1950, now defunct.)

He is also the author of the following biographies: *Maithili, Padmini, Rani Laksmibai, Madhusudan, Kharabela,* and *Ashoka*. His translations include *Sibadasa* (a translation of Shakespeare's *King Lear*, 1937), *Se deshara purana katha* (The mythological stories of that country, Greece), *Nitimanjari* (moral tales based on Aesop's fables, 1943). He edited also *Sahakara* (1930), the *Ramayana* (1931), *Bhagavad Gita* (1932) and *Purohita sarvasva* (1935).

K.T.

KAR, BIMAL (Bengali; b. 1921), is an eminent short-story writer and novelist. He spent his childhood and early youth in Bihar and some of the adjoining areas of West Bengal. Two of his earliest stories were published in 1944 in a now defunct journal, *Prabartak*. His first important story was *Indur* (The rat), published in the periodical *Uttarsuri* in 1952. The story attracted popular notice and also the attention of the editor of *Desh*, an influential Bengali weekly. Since 1952 he became a regular contibutor to *Desh* and *Anandabazar Patrika* where most of his short stories and some of his important novels have been published. He joined the editorial staff of *Desh* in 1954. In most of his stories and novels he stays close to his familiar settings in the suburban areas of Bihar, though one of his most successful novels, *Dewal* ('The wall'), a trilogy, deals with the impact of the World War II on lower middle class life in Calcutta. He usually follows the omniscient narrator's point of view, but in some of his stories like 'Niraja' 'Sahachari', 'Machhi', and the novel *Asamay* (1972), he used the first person singular method of narration with remarkable skill. In his persistent preoccupation with death he was probably influenced by some of his traumatic experiences in childhood and his experiences in Calcutta during the war years. In his writings he is less concerned with plot or incidents than with the inner perceptions, tensions, and self-questionings of his characters and with the creation of a mood or situation through short, suggestive dialogues and controlled understatements. His power as a short-story writer lies in his bold handling of submerged motivations and explorations of certain tabooed areas of human desires and relationships. He has a keen awareness of the beauty and the fulness of life, but his awareness is constantly darkened by a sense of insecurity, anxiety and panic, loneliness, disease and death. In his novels like *Purna-apurna* (1967) and *Asamay* there is a growing conviction that however imperfect we may be in our apprehension of the fulness of life, we can have some glimpses of the full circle of perfection through the broken arcs of love and friendship or dedication to some ideals of service to our fellow-mortals. Though apparently simple and unstudied, his prose is subtle in its power of evaocation and emotive suggestions. He has added a new psychological depth and visionary dimension to Bengali fiction. He received the Sahitya Akademi Award in 1975. Some of his stories and novels have been translated into Hindi, Malayalam, Gujarati, Assamese and Oriya.

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P.B.

KAR, BISVANATH (Oriya; b. 1864, d. 1934) was one of the greatest pioneers of the nineteenth century Renasissance. He was one among those who were acting as torch-bearers when Orissa was encircled by darkness of ignorance. He was born in a conservative brahmin family of the village Mulabasanta in Cuttack District of Orissa. He began his traditional education, being encouraged by his father Narayana in the village Parlour with lessons of Sanskirt epic poetry, drama and grammar. Afterwards he learnt English in Pyarimohan Academy and Mission School of Cuttack. During this period his progressive mind was disturbed by the many superstitions and taboos of Hindu religion. He could not reconcile himself to the idea of Hindu idol worship. So he took the revolutionary step to reform the Hindu society being converted to the Brahma cult of Raja Rammohun Roy.

Bisvanath was great innovator, influential editor and eminent prose writer of modern Oriya literature. He was famous as the writer of *Bibidha prabandha* (Miscellaneous essays) which was published prior to the publication of the magazine *Utkal sahitya* (1897) of which he was the founder editor. Most of the essays of this book were published during 19th century in the famous literary magazine *Utkala prabha* and *Sambalpur hitaishini*. In these essays the writer dreamt of a reformed and

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enlightened society. He wished there the flowering of free thought instead of the predominance of scriptures. Everywhere he was deeply concerned with the humanitarian thought. He also gave a call to fight against the humilation of womenfolk, ignorance of the man, racial discrimination, child-marriage, drinking habit and traffic in women. With forceful argument he expressed his views in clear and simple Oriya language. For almost half a century his literary monthly, *Utkal sahitya*, was the literary mouthpiece of Orissa. This journal was responsible for 'Sabuja-movement' in Oriya literature towards the second quarter of the twentieth century. For years he used to write in the *Utkal sahitya* under the heading: 'Bibidha prasanga'. He also published *Satya samadhan*. He was nominated by the then government as a member of the Bihar-Orissa Council. He will be ever remembered for his strong faith in God, continuing literary work, free thought and attractive and impressive prose writing.

P.P

KARAIKKAL AMMAIYAR (Tamil; 5th century A.D.), the mother from Karaikkal is one of the canonised saints in Tamilnad Shaivism and her story is sung by Sekkilar in 66 fine verses. She was born as Punitavati in a deeply religious merchant family of Karaikkal and in time was married to a young merchant Paramadatta. One day the young man sent home two mango fruits received by him from some client. That day a Shaiva mendicant came to their house for food, She gave away one of the fruits to him along with rice for food. When her husband came for lunch, she gave him the other. Remembering the two fruits, he called for the other also. She did not immediately tell him that she had served it away to a visitor but prayed to Shiva and received another fruit. When she gave him this one, he found it much sweeter and asked her how she got it. Then she could not help telling him all that took place and, in a fit of disbelief, the young man bade her pray again and get another fruit from Shiva. The frightened girl did so, got another, and when he received it from her, it just vanished. He was now frightened and not willing to continue his life with Punitavati whom he now took for an angel; he quitely slipped away from the city by ship. After a successful trade, he returned to Madurai married again and settled there. He had a girl child whom he named Punitavati after his first wife. This news naturally reached Karaikkal and when she was taken to him, he prostrated before her along with his second wife and child saying that 'this was an angel from heaven'. Such an act from a husband towards the wife was not heard of in the Hindu society. On this she gave up her body by the grace of God. According to the legend, she took on a ghost form, went to Kailas and had the unique honour of being addressed as 'Oh Mother' by Shiva Himself. From that day she became Karaikkal Ammai (the Mother from Karaikkal). At His bidding she went to Tiru Alamgadu, a shrine near Madras and witnessing the Urdhva Tandava of Nataraja there, her soul attained eternal rest at His feet.

Ammai has sung three poems in a total of 143 verses. The first poem 'Arbhuat-tiry-antadi' consists of 100 verses in the venba metre, with the antadi arrangement, a familiar feature in Tamil literary history (Antadi is the arrangement of beginning a verse in a long series with the last phrase, word or syllable of the previous verse). Here she enunciates an absolute advaita philosophy. The second poem is in 20 verses, 'Tiru-irattai-mani-malai' garland of twin gems, the venba and the kalitturai metres alternating. This continues the same philosophy. Her third poems in the two decades is on the dance of Lord Nataraja at Tiru Alamkadu which express the joy of a simple child at witnessing the awe-inspiring dance of Shiva on the cremation ground.

Her songs form part of the 11th book of the Shaiva canon. They are the natural and soulful outpourings of an extremely joyous but simple being which had a blissful experience of divine manifestation. They are held in great esteem being called 'Arbhuta padikam' and 'Mutta padikam', the songs of the Devaram singers being considered as the younger padikam.

M.Ar.

KARAKA, D.F. (English; b. 1911, d. 1974), was educated in Bombay and Oxford. While at Oxford, he was the President of Oxford Union. He published his autobiographical work *I Go West* in 1938 (London). A brilliant Journalist, he was initially a War Correspondent for *The Bombay Chronicle*. His writings are mostly journalistic in nature ranging from travelogue, *Chunking Diary* (Bombay, 1943) and *With the 14th Army* (Bombay, 1944) to the current affairs. His important works include: *For Everything Indian: The Tragic Story of the Bankruptcy of Wisdom* (Bombay, 1944), *This India* (Bombay, 1945), containing observations on journalism, samples of administration, life, sex, morals, freedom, *Out of Dust* (1942), *Oh You English* (Allahabad, 1945) with ironic sketches of British life, *This Fight for Freedom* (Bombay, 1940), *I have Shed My Tears: A Candid View of Resurgent India* (New York, 1947), *Nehru: The Lotus Eater from Kashmir* (London, 1953), *Betrayal in India* (London, 1955), *Are Bhai: Being reflections on the Problems of Bharat, That is, India*—an ironic satire on contemporary social life,

Besides, he has attempted two historical monographs: *The Fabulous Mogul: Nizam of Hyderabad*, (London, 1955) and *Shivaji* (Bombay, 1969).

He has also written three novels: *Just Flesh* (Bombay, 1941)—perhaps the only novel up to his time by an Indian with a wholly western setting containing only British

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characters, *There lay the City* (Bombay, 1943) located in Bombay against the background of the second World War and *We Never Die* (Bombay, 1944).

Karaka wields a facile pen. His thumbnail sketches are vivid and lively and his satire, though pungent, reflects the irony of the current situation.

C.M.K.

KARAKABITA (Oriya) is a collection of poems by Gopabandhu Das (1877-1928), popularly known as Utkalamani (The jewel of Orissa), poet, editor, social worker and famous freedom fighter and mass leader. Though basically a poet, he could not devote much time to poetry due to his more pressing involvements in the contemporary socio-political problems under the leadership of Gandhiji. Yet the poems that he wrote blazed a new trail of strong nationalism in Oriya poetry, and projected the dignity of man and the need of offering sacrifices and services for the benefit of mankind. His more relevant poems have been collected in three volumes, entitled *Abakash chinta* (Leisurely meditations), *Karakabita* (The poems from the prison) and *Bandir atmakatha* (The soliloquies of a prisoner), the last two mainly containing the poems that he wrote while undergoing prison sentence for taking part in the non-cooperation movement between 1922-1924.

Karakabita contains 13 poems. Though all the poems were written in the prison, all do not have specific references to the prison. In fact the poems can be divided into three or four broad groups. The most important group, of course, includes those poems that directly make references to the prison, and where the poet's feelings and meditations are seen against the restraining situations inside the prison. Such poems show a great urge on the part of the poet to free himself mentally on the one hand, and on the other, a sharp irritation at the fact that he has been most unjustly and most arbitrarily denied his rightful claims for freedom, equality and justice. The poems are 'Bandir biraha byatha' (The prisoner's feelings of separation), 'Bandir sandhya bhakti' (The prisoners evening prayers) 'Bandir swadesh chinta' (The prisoner's thoughts for his country), 'Bandir sandhya bhabane' (The evening thoughts of the prisoner) and 'Pitrupaksha tarpan' (The offerings to the forefathers). At times, in these poems, the poet's irritation turns into anger when he contemplates how the whole country suffers under a self-motivating, fiendish foreign rule, which must be overthrown. In such cases the tone of the poem becomes open and direct, and the poetry becomes like a strident declaration, of a vow to destroy the evil designs of the foreign ruler, as in 'Pitrupaksha tarpan'. But the anger is not the last word. Even inside the prison, and in the midst of all pervading gloom, the poet dreams of a new resurgent India.

There are other types of poems, such as, an elegy which he wrote after hearing the death of a friend, a poem of deep passion expressing intimate feelings of love, a poem on Nilachal, that is, Puri, the seat of Lord Jagannath where he eulogizes the atmosphere of truth, equality and fraternity, and a group of about four poems, dealing with semi-religious mystical feelings, very personal in a way, communicating those subtle but strong threads that bind the individual's deepest emotions, almost like a love-relationship, with a transcendental all-pervading spirit.

The most popular poem in the collection is 'Bandir swadesh chinta' which is also the longest. It has an interesting format in the sense that it is an address poem, like an ode, where the wind is addressed as the cool, soft wind that blows occasionally through the chinks in the door. And as the wind blows from the south and the poet's own room faces the south (he was in the Hazaribagh jail in Bihar, towards north of Orissa), he presumes the wind to have crossed over the places he has known and has been familiar with, and recreates the same places in his mind's eye one after another. The poem begins with references to his own birth-place a small, shady village on the bank of Bhargavi, in Puri district, where the poet remembers many small details as well as the cosy intimate family life he had. Then as the movement of the wind begins from the southern point of Orissa, across Orissa, towards the north, the poet tracks the wind's movement and also at times, directs the wind where and how to move (almost like the banished lover in Kalidasa's *Meghaduta*, and goes on giving an account of places, more or less, in the proper geographical sequence. Thus beginning with Mahendra hills (the crown of Manjusha) it comes over the Ganjam (beautiful gardens full of tasty fruits) and to the river Rushikulya (like a slim girl), and to the lake Chilika (A "full grown beauty' with 'blue long tresses') and then to Srikshetra Puri to blue hills, Lord Jagannath and the sea, where the poet wants to know what instruction the Lord has sent for him, and whether the Lord's devotees and people at all think of Swaraj. Then the wind moves over to Satyabadi, to the poet's own ashram in the midst of sweet-scented arbour and to the temple of Radha and Krishna, where it plays pranks with the divine lovers. Then comes Bhubaneswar and Khandagiri, showing the immense glory of the past, but now all 'broken and ruined', and then to Cuttack, the river Mahanadi and the fort Barabati. where the same feelings of past glory continue along with an immensity of present ruin. Then the wind spreads over to 'dark country', the ex-feudatory states, where people suffer through poverty, mal-administration and injustice and where not a single king realizes that he exists for the good of the people. Finally the wind moves to the west, to Hirakhand (Hirakud) and Sambalpur, the poet's favourite places, where the wind, to avoid heat, 'embraces the cool waters of Mahanadi'. The poem ends when the poet welcomes the wind once again, and hopes that it will not only cool his burnt heart, but

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also take away his feelings of loss and depression.

Karakabita contains fine pieces of poetry and it initiated a new powerful nationalist trend as a whole in Oriya poetry. But it is doubly important because of the stature of Utkalamani Gopabandhu as a great leader and nationalist. The feelings of the poet have been integrated with the convictions and commitments of the nationalist leader, and together they have made *Karakabita* almost a legendary book.

Ja.M.

KARAN GHELO (Gujarati), written by Nandshanker Tuljashankar (1835-1905), is the first novel of Gujarati literature published in 1866. It is also the first historical novel. Nandshanker was employed in Education Department of the Bombay government. At the instance of the then education inspector, Russel, he wrote *Karan ghelo.* The work is based on the fall of the last Rajput king of Gujarat, Karan Vaghelo who, because of his erratic nature, was called 'Karan Ghelo' (mad), instead of Vaghelo. On seeing Rupsundari, the wife of his minister, Madhav, he is infatuated, and abducts her. Madhav takes revenge by inviting Allauddin Khilji, the Sultan of Delhi, to attack Gujarat. Allauddin attacks Karan and defeats him. Karan flees to Baglan, a small state in the south, and seeks asylum, where he dies in disgrace.

The aim of the author is to show that immorality ends in annihilation. When the author wrote this work, the people of Surat, native place of the author, indulged in immoral acts. The author, through the medium of the novel, conveys to the people the tragic end of the persons who indulged in immoral acts.

This is the first romantic work in Gujarati literature. It, however, suffers from many shortcomings. The author, instead of Karan Vaghelo, depicts his contemporaries, and his characters do too much sermonising on social reforms. However, the author is at his best when he describes the beauty of nature, historical places and the wars; nonetheless, he falters when he comes to depict the inner conflict of his characters.

Karan ghelo made much impact on the people and many historical novels were written in imitation. The novel was translated into Marathi as well.

C.M.

KARAN SINGH (English; b. 1931) is a distinguished writer, thinker and a symbol of national consciousness. He is the son of the late Maharaja Hari Singh, formerly the ruler of the state of Jammu and Kashmir. Owing to his royal lineage, he was appointed the Regent of Jammu & Kashmir in 1949 by his father. He took over this position during the turbulent phase that marked the end of a feudal order and the beginning of the democratic process. He continued as Head of the state for eighteen years. He was christend Sadar-i-Riyasat from 1952-65 and was made Governor of the state from 1965 to March, 1969. He was Union Minister for Tourism and Civil Aviation for sometime and then became Minister for Health and Family Planning in 1973. He is an M.P. in the present Lok Sabha. He took his M.A. in Political Science from Delhi University from where he was awarded Ph.D. for his work on Sri Aurobindo. His collections of works include *Aurobindo, Prophet of Indian Nationalism* (1970), *Contemporary Essays* (1971), *Towards a New India* (Vikas, 1973), *Population, Poverty and the Future of India* (1975), *In defence of Religion* (1978), *Heir Apparent* (Oxford University Press, 1982), *The Glory of Amarnath* is his first literary work. Collections of his poems are *Varied Rhythms* (1960), *Shadow and Sunlight* (1962), *Welcome, the Moonshine* (1965). He has also translated from Dogri into English in his *Anthology of Dogri and Pahari Songs.* He was elected the President, Author's Guild of India in 1962.

Karan Singh was deeply influenced by the writings of Bertrand Russell, Aldous Huxley and the Vedas. His philosophical inquiry coincides with the quest for the spirit of his country and its people. According to him, the malady with the present age is the moral and spiritual crisis. The changing Indian society is becoming growingly materialistic and there is corruption in political institutions. Despite industrialisation, the gap between the rich and the poor is wide. Casteism, regionalism are still major factors in elections. he advocates the preservation of India's rich heritage of the past and the search for its relevance to contemporary socio-economic reality. He also believes in Aurobindo's concept of evolutionary man, importance of forests, wild life for human survival. His human outlook is a marked feature of his travelogues and poems. He pinpoints that India's strength is to be derived from the resurgence of her culture and traditions.

B.R.N

KARANDIKAR, GOVIND VINAYAK (Marathi; b. 1918) is popularly known as Vinda Karandikar. He is a prolific writer in almost all forms of literature. Acclaimed as one of the trend-setters of the modern Marathi poetry, he was a teacher of English at S.I.E.S. College, Bombay at the time of his retirement.

Poetry, short-short-essays, critical appreciations and translations of some English works found special favour with his imagination.

Swed-Ganga (1949), *Mrudgandh* (1954), *Dhrupad* (1959) *Jatak* (1968), *Sanhit* (1975) and *Virupika* (1980) are his famous trend-setting works of poetry. From 1961 to 1977, seven more collections of his poems for childern were published. His poetry is known for its forceful, free

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and fearless search into the secrets of human existence.

His Marathi translation from Butcher's English version of Aristotle's *Poetics* is the only work of its kind in the Marathi language. His translations of Goethe's *Faust* in 1965 and Shakespeare's *King Lear* in 1974 speak for his skill in translation.

Parampara ani navata (1967) is the collection of his critical essays.

He is a winner of four central government and 10 state government prizes for different books and also a winner of Soviet Land-Nehru Award and Senior Fullbright Fellowship.

He is presently occupied with the translation in simple Marathi verse of *Amrithanubhava*, a great philosophical epic work by Sant Jnaneshwar.

La. B

KARANI, DULERAI LAKHABHAI (Gujarati; b. 1896), the writer and editor of seventyfive small and big works of poetry, plays, biography and folk literature, was born at Mundra in Kutch. The most noteworthy service rendered by Dulerai Karani is in the field of compilation of folk-literature in the Kutchi language. The author hails from Kutch and has served as a deputy inspector in the Education Department of the state. He compiled the traditional folk literature of that area, which includes folk-tales, ballads, riddles, proverbs, etc. Notable among these compilations are: *Kutchnan rasjharanan* (1928), *Kutchi kahevato* (1930), *Kutchna kaladharo* (1934), *Kutchi kissabavani* (1938) *Kutchinirasdhar* parts I, II (1972-74) *Kutchi pradeshnun loksahitya* (1972) *kutachi piroli* (1974), *Kutchi Mahavirbavani* (1977) *Kutchna santo*, part I, II (1977-80), *Kutchni kahevatkathao* (1977), *Kutchi bal akhani* (1981), *Kutchi kissabavani* (1981), *Kutchi-Ramujikahevat*. Kutchi *Gujarati shabdakosh* (1982), *Kutchni premkathao* (1984). He composed *Dayanandbavani* (1955) and *Gandhibavani* (1984) in Hindi. In Gujarati, he published collections of poems entitled *Kavyakunj*, part I, II, III (1935, 1938, 1948), novels entitled *Jam Chanesar* (1966), *Jam Raval* (1968), *Jamadar Feteh Mohammad* (1978), *Jam Laksharaj* (1979), biography entitled *Mekrandada* (1960) and plays entitled *Jadeja Veer Khengar* (1969) and *Jagadu Datar* (1971). He also published *Risalo Shah Abdul Ḷatif jo* (1979) in Sindhi.

H.Y.

KARANTH, SHIVARAM (Kannada; b. 1902), whose novel *Mookajjiyakanasugalu* won the Jnanapith Award in 1978 is not merely an eminent Kannada novelist. His interests are diverse and his achievement as an author manysided. The forty novels he has published so far form about half his work. The other half is taken by non-fiction writing which comprises of a three volume book of knowledge for children, a four volume encyclopaedia of modern science for the laymen, books on Indian architecture and painting besides a compendium on Art. His work in the field of the folk-arts, especially the yaksagana, an indigenous form of dance-drama, has won international recognition. Books of travel, an autobiography followed by three stout volumes of memoirs, short stories, essays and sketches in addition to plays and other occassional writings add upto a voluminous and varied output. Diverse interests, quest for knowledge and experience, an open mind, sensitiveness to beauty in every form, a deeply humanist urge to enrich life in all possible ways have contributed to the unique manysideness of his personality and performance as a writer.

All that can enlighten the mind of the common man and educate him towards achieving for himself and others an enriched way of living has been the domain of his study and work. Educating the common man, young or old, to understand and appreciate the good things that life offers so that he can respond creatively to everything around him and thus make living worthwhile has been his primary concern and the main impulse behind the voluminous body of writing he has done during the last half a century and more. A rare combination of intellect and imagination, coupled with a sensitiveness to all that is elevating in nature, life and the fine arts has made him a creative writer of a very wide range and diverse dimensions. But he is first and foremost, and educator of men who has tried to wean their mind from all kinds of superstitions, intellectual, moral and spiritual, which ignorance breeds and has upheld those humanist values that can sustain and enrich personal, social and national life.

Born in 1902 in the coastal district of South Kanara in a middle class family of moderate means, Karanth responded to the call of the Mahatma Gandhi during the first Non-cooperation Movement. He gave up university education to become an ardent propagandist of the Gandhian ideals of celibacy, prohibition Khaddar, social uplift and self-reliance. These years of wandering and encounter with the realities of living cured much of Gandhian idealistic ardour but developed in him habits of disciplined and dedicated work in every sphere that many contribute to better living for the fellow men. His early, though short-lived, experiment in educative journalism made him a studious writer and gave him the occupation of his life. Doing it alone has been with him a way of life and thought. No amount of strain of work has ever deterred him for undertaking what he has considered worth doing. During the thirties he compiled, wrote and where necessary illustrated, singlehanded and published a three-volume book of knowledge for children called *Bala-prapancha*. Twentyeight years later, he performed a larger feat in compiling information for writing and publishing, all by himself, a four-volume encyclopaedia

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for modern science, both theoretical and applied, for the laymen, called *Vijnana-prapancha*. These seven volumes comprising nearly four thousand large-size printed pages should bear enough testimony to his indefatigable and self-reliant work and to his persistent concern for the education of the common man.

Love of nature and the fine arts, especially painting, sculpture and architecture, has literally drawn him to the ends of the earth. There is hardly another Indian writer who has travelled so widely and often, any number of times all over India and five times abroad. Visiting art-galleries and places of artistic interest or natural beauty has produced a body of writing on these subjects, both voluminous and informative. A series of books on Indian sculpture, Chalukyan architecture and painting in Karnataka has culminated in the publication of his *Kala-prapancha*, a comprehensive account of the world of art, which traces and illustrates the varied manifestations of the artistic impulse in man and the variety it has assumed through the centuries.

Another area in which his researches and experiments have won him international recognition is the field of the folk-arts, specially the 'yakshagana' a rich traditional form of folk-drama, with a distinct structure, costume and mode of presentation. Karanth not only studied its early history and development but also revivified its stratified techniques of production by enlivening its dance-patterns and restoring to its original sense of harmony and colour in costuming and make-up. He went further and evolved out of its constituents what he calls the yakshagana-ballet by releasing it from the local language barrier and opening out its aesthetic possibilities to the outside world. His book on this subject entitled *Yakshagana bayalata* won for him the Sahitya Akademi Award in 1959. The Swedish Academy awarded its medal for his contribution to the study of the folk arts.

Wide-ranging and diverse as has been his work in the sphere of the arts and allied of cultural activity, Karanth remains, first and foremost, a creative writer. His early zeal for social reform led him first to drama and then to the novel in which form he has found an adequate medium for the communication of the wide experience of life with all its changes during the past half a century. His early novels were impatient and satircal in tone and content, but soon he realised that seeming life steadily and portraying it in all its width and range was a better way of holding up a mirror to the many inhibitions that thwarted the possibilities of good life.

His first great novel, *Marali manige*, portrayed how three generations preceding and including his own reacted to the changing conditions and patterns of life. Such vivid portrayals figures prominently in his novels of the forties. This gradually led him to a consideration of what gave meaning to life and made its experience worthwhile. Compassion, tolerance and love are the values he upholds in several novels of the middle period, and as happens in the case of every growing artist and Karanth has never ceased to grow the creative search for the meaning and worthwhileness of human existence depend as the years passed. Novels like *Alida mele* which he has writen during the sixties and later reveal more and more of this intellectual quest which culminates in his award-winning *Mukajjivakanasugalu* in which the central character stands for a way of uninhibited thinking about a life. Karanth is the most popular and most respected author in Karnataka today. He is also a Fellow of the Sahitya Akademi.

V.M.I.

KARBAL KATHA (Urdu) is the only Urdu prose work of Fazle Ali Fazli. Written in 1732-33, it was revised in 1748-49. First published in 1961 from Delhi University with an introduction by Khwaja Ahmad Faruqi. The second edition (1965, Patna) edited by Malik Ram and Mukhtaruddin Ahmad, contains an elaborate introduction and a comprehensive glossary. Both the editions are based on the only extant manuscript of *Karbal Katha* (No. Ms. Orient: Sprenger 173) which is preserved in Berlin, West Germany.

Karbal Katha (The story of Karbala) deals with the happenings at Karbala in Iraq, in 680 A.D., culminating in the martyrdom of Husain, Prophet Mohammed's maternal grandson, and his companions. The book is planned after the conventional pattern prevalent among the Persian writers of that period. The opening verses (Fatihat) consist of 207 couplets. The preface (Dibacha) contains Hamd, Na't, Manqibat and an encomium to king Mohammad Shah; reasons for writing the book; chronogrammatic verses giving dates of composition and revision; and a prayer (Munajat) at the end. The introduction (Muqaddama) comprises Hadiths narrating how even nature and prophets bemoaned at martyrdom of Husain. The main body of the book is divided into twelve chapters, each entitled 'Majlis', a term for the meeting held to lament the tragic events at Karbala. It dwells upon the deaths of Prophet Mohammed, his daughter Fatima and grandson Hasan; the martyrdom of Ali, Muslim Bin Aqeel and his two sons, Hurr, Qasim, Abbās, Alī Akbar, Alī Asghar and finally that of Husain. The epilogue to the book (Khātima) consists of five chapters devoted to the account of events which took place upto the fortieth day after Husain's martyrdom and describing how the severed heads of the martyrs as well as the survivors were taken to Damascus and from there back to Karbala. At Karbala, the severed heads were sewn on the bodies before burial. As the book contains twelve chapters, it is wrong to call it *Deh Majlis* (Ten Meetings) as some critics have done. The author himself has nowhere used the title for it.

Karbal Katha was not intended to be a piece of literary composition. Having been composed with an

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avowed religious purpose, it was originally designed to be the translation of Mullā Alī Kāshifī's, Persian work *Rozatush shohada* (Shrine of martyrs) which used to be read to the assemblies of mourners on the first ten evenings of the month of Muharram; but, being in Persian, could not be understood by a majority of listeners. With such audience in view, Fazlī set about translating the book into Urdu and, in the process, made so many alterations that the end-product was a book so different from the original that it can be treated as Fazlī's own independent work.

Being a work of religious nature, its prose passages are interspersed with quotations from the Korān and Hadīth, besides Fazlī's own contribution in the form of Na'ts, Manqibats and Marsiyas. The prose, for all its archaism, is generally easy, simple and fluent. At times it is Persianised and euphuistic. Examples of rhymed prose are also scattered here and there.

Having little literary quality, *K.K.*'s importance lies in its historical value as the first extant Urdu prose work in North India as no earlier prose work—whether original or translated—has come to light so far. It acquires significance from linguistic point of view in the context of its time when Urdu was gaining ground over Persian as the language of conversation at levels but was yet to become the medium of literary pursuits. As such, it is a document of Urdu language as it was spoken at a particular stage of its development when even its grammar had not been worked out.

FURTHER WORKS: Gopī Chand Nārang Khalīq Anjum *Karbal kathā kā lisānī mutālea* (Delhi, 1970); Gopi Chand Narang, *K.K. ki Zaban*, and Khaliq Anjum, *K.K. ka lisani mutalea* in Qadeem Urdu No. of *Urdu-e-mu 'sallak'*, Delhi, Vol. 6, No. 9.

D.M.N.K.

KARENGAR LIGIRI (Assamese) is the second of Jyotiprasad Agarwalla's nine plays, three of which were left incomplete. Jyotiprasad started its composition in 1925 and finished it in 1927, when he was in Europe. It was first staged at the Ban Theatre, Tezpur, sometime after 1930, by which date he had returned from Europe and published in 1937.

As the author himself notes in the preface the plot and the characters are purely fictional, though it has the appearance of a historical drama and the characters have ahom names and titles. The theme projects the romantic idea of untrammelled freedom of the individual as opposed to social conventions and established norms. This central dramatic conflict finds expression in the opposition between the hero, Sundarkanwar's desire to follow the dictates and preferences of his own free will and his mother's pleadings and attempts to uphold the claims of social propriety and norms. While allowing free play to Sundarkanwar's romantic self-assertion and his revolt against the established norms and customs the dramatist also makes it amply clear that he is not unaware of the dangers, or tragic excess involved in the hero's romantic claims to unbridled freedom. This is brought home by the tragic end when the hero is made to realize his own folly in not recognizing the selfless love of Sewali, a maid servant in the royal household, at the appropriate time.

The drama opens with Prince Sundarkanwar's refusal to marry in deference to the wishes of his mother and his resolve to lead a free, unfettered life, pursuing his studies. The mother, on her part, insists that he should marry and carry on the tradition of the royal house with dignity. She also suspects that her son may have been seduced by the maids in the royal house or may have been led astray by his studies of the scriptures. In course of the subsequent scenes, we come to know of the relationship of love between Anangaram, son of a minister and the prince's friend, and Kanchanmati, daughter of the prime minister. Though Kanchanmati loves Anangaram deeply She however refuses to defy social norms and customs and marry him against the wishes of her parents. Sundarkanwar finally agrees to marry Kanchanmati in accordance with his mother's wishes but when he comes to know that she is in love with Anangaram he decides to offer her to Anangaram. This decision leads to Kanchanmati's commiting suicide, and Anangaram leaving the country for the land of the Nagas. The queen-mother now becomes furious, and suspecting that the maid, Sewali, is the cause of the prince's strange conduct, sends her away beyond the frontiers of the royal territory so as to get rid of her. Meanwhile, the prince Sundarkanwar becomes aware of Sewali's love for him but thinks that it is prompted by selfish ambition, and enquires after her. When he finds out what has been done to her he becomes frantic and orders the soldiers to find her out. In the final scene, Sundarkanwar finds Sewali in the land of the Nagas and decides to bring her back; but Sewali chooses to bring her life to an end, proving that her love for the prince was free of any selfish interest. The prince now realizes the greatness of Sewali's selfless love, cries out in agony, and bows his head to that great act of self-sacrifice which has made his own excessive preoccupation with the self seem petty and mean.

The major characters in the play are Sundarkanwar, Sewali, Kanchanmati and Anangaram. Rajmao or the Queen-mother represents the established norms and social customs. Though her attitude and concern for her son's arranged marriage is typical and her cruel treatment towards Sewali is equally typical of her position, she does acquire some individuality by virtue of her talks and manners. The hero of the drama Sundarkanwar is a fine study of the romantic desire for breaking all established customs and for self-assertion with its attendant excesses. The women characters in the play are distinctly individual-

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ised. While Sewali has all the sweetness and charm of a gentle woman and her silent love for and devotion to Sundarkanwar and final sacrifice represent the highest ideal of love without self-interest, Kanchanmati is distinguished by her intellectual powers and free thinking, even though her actual decision and behaviour only reveal her meek acceptance of social norms. The other maids in the play have also been portrayed with individuality. Anangaram's character also shows traces of development.

The play has been acclaimed by some critics as Jyotiprasad's best because of its inherent dramatic interest, fine characterisation and use of musical elements effectively. The play also has the historical value of blazing a new trail in the history of Assamese drama by amply justifying Jyotiprasad's dream of creating profound and effective plays based purely on Assamese tradition and resources.

E.U.

KARIKA (Sanskrit) is the feminine form of the word 'karaka' which is derived from the root 'kri' (to do) with the suffix 'nvul' (i.e. aka). So the primary meaning of the word must have been 'one who performs an action', though the use of the term in this sense could not be traced to any ancient work. Patanjali (2nd. cent. B.C.), in his *Mahabhashya* (on *Ashtadhyayi*, VII.1.1), has cited this word as an illustration without attributing meaning to it. Lexicographers like Amarasimha (*Amarakosha*, III.3.15) and *Medinikara* (*Medinikosha*, I.63) record a few meanings of the word *karika*, e.g. 'a female dancer', 'trade', 'a business', 'torture', etc.

The word is widely used in the sense of 'metrical composition on some topic or doctrine'. Generally the karika-s embody short exposition of rules, or topics, or doctrines which have been earlier taught by terse 'sutra-s' (cf. 'vivaranashloka'—*Medini*. I. 63; sankshipta-sutra-bhavartha-sucakah shlokah karika—*Padavyavasthasutrakarika* of Udayakirti). The oldest examples of karika-s are verses quoted by Patanjali in his *Mahabhashya*, though he does not use the term karika. The ancient most work which is called karika is Ishvarakrishna's *Sankhyakarika*. The *Sankhyakarika* presents short exposition of the doctrines outlined in the *Sankhyasutra* of Kapila, which is most probably, no more extant. Another important karika work is Goudapada's *Mandukyakarika*. Later on, authors, rhetoricians in particular, wrote original works, which are not expositions of earlier sutra works, in the *karika* form, with autocommentaries called 'vritti-s' e.g. *Dhvanyaloka*, *Kavyaprakasha*, etc. Vishvanatha Nyayapanchanana's *Bhashaparichchheda*, a manual of Nyaya-Vaisheshika is popularly known as *Karikavali*.

S.M.

KARIM ABDUL (Bengali; b. 1871, d. 1953) was one of the well-known research-workers in Bengali literature. He did not get much of higher education. He had an indifferent health and could not complete the intermediate course. Working as a clerk in the School Inspector's Office, he spent his whole life as a research-worker unearthing new material of mediaeval Bengali. In this respect, his contribution as one of the foremost historians of Bengali literature is valuable. His most important work *Arakan rajsabhay bangla sahitya* (Bengali literature in the royal court of Arakan), was written in collaboration with Enamul Haque. His other important work is an edited version of *Gorak-bijoy* by Sheikh Faizullah. He wrote numerous articles on the Bengali literature of the middle ages, which opened up many new untrodden paths for future scholars. The people of Chittagong called him Sahityabisharad.

So.B.

KARKANDACHARIU (Apabhramsha) is a narrative poem or 'kathakavya'. The author of this work is Muni Kanaka mara, a Digambara saint, who was born in Chandra Rishi Gotra. He flourished in the eleventh century. Although Karkanda (Karakanda) is said to be a historial person, who lived before the 5th century B.C., we find that the whole work is a compilation of nine stories. The source of these stories is Gunadhya's *Brihatkatha*. The poem is not composed on the pattern of Puranas or 'charitkavyas'. The nature of the story is quite fanciful and legendary. The story of Karakanda is also found in the 'Kumbhakara-jataka' where he is mentioned as 'Karandu Raja'. With Devendra's Prakrit commentary on the *Uttarradhayayana-sutra* it has some apparent similarities. The bulk of the present work considerably increased as it contained nine independent stories which are by and large folk-tales. The work consists of only ten sandhis. The poetry is quite impressive and has some romantic features showing chivalric love. It has many beautiful descriptions of a sea-voyage. The story begins with the love of King Dhadivahana for a beautiful girl brought up by a gardener. But in the end of the narrative, particularly the part of the story dealing with Karakanada's visit to Simhala island, his marriage with the Simhala princess, his return by the sea, separation from his new wife and the tale of Aridamana, it has folk-tale elements. The main story depicts incidents dealing with several previous births of the hero.

Like a folk-tale, *Karakandachariu* also employs motifs in the constituency of 'kathakavyas'. Some of the motifs are 1) falling in love, 2) dohada, 3) taking away of the queen by the vicious elephant, 4) the miracle in the forest: decayed garden blossoming up, 5) beauty becoming jealous of her, 6) the birth of the hero at the cemetery, 7) the curse of sages, 8) obtaining of the vidyas, 9)

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worshipping of an elephant, 10) how the religious elephant attains heaven, 11) a ferocious elephant threatens, 12) the loss of the wife, 13) good omens, 14) Simhala island, 15) the 'khechara' in the form of a parrot, 16) a desert island, 17) breaking of the boat, 18) re-births, 19) renuciation, 20) good fortune, 21) election of a king by the elephant,

In the composition of this narrative poem the poet has used many metres; mainly it is Pajjhatika, intercepted by a few lines of single kadavaka. He has also used a Adilla besides the Dhruvakas.

The poet gives a picture by describing the ideas and actions of an elephant dramatically.. (II.20.10). The descriptions are highly imaginative and expressive. These are rich in imageries, similes and symbols. In the description of the Ganga river the poet presents a fine image of a serpent signifying the floating waves. Lamentations of Rativega and Karakandu are so realistic that these draw out sympathy from birds, animals, and other objects of nature. The king talks with plants and animals like a friend. The narrative is full of supernatural events. Some of these are as follows: I) The parriot has a meeting with the king and fabricates a false account, II) the horse takes away the king and the parrot across the sea, III) the prince finds a divine companion, IV) the King is carried away by a Vidyadhari. V) the appearance of goddess Padmavati, VI) the goodess grants a boon to Rativega, VII) Madanamara is turned into a parrot by an ascetic girl, VIII) the image of Parshva Jina becomes motionless and still on the mountain, ix) Deva appears and consoles the king, x) the havoc wrought by Vidya until overpowered by Champu king, xi) the curse of a sage.

The poet also presents a vivid picture of fierce fighting.

Thus, the whole work is a poetical composition having the preponderance of 'shringara', 'vira' and 'adbhuta' rasas. There is no doubt that these narrative Apabhramsha kathakavyas have influenced the literature of Indian medieval period.

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D.S.

KARKI, DUNDAPPA SIDDAPPA (Kannada; b. 1907, d. 1984) lost his parents early. He did his schooling at Bellada Bagewadi, and graduated from Karnataka College. Dharwada. After taking B.A., M.A. and B.T. degrees, he did his Ph.D., in Kannada for his thesis, *Kannada chandovikasa* (1952). Later he taught in Government High School, Karwar, and Lingaraja College, Belgaum. He was also Principal, Kadusiddeshawar College, Hubli. He visited Russia and France as a member of a cultural delegation of the Government of India.

A poet in the Navodaya tradition, Karki published his first collection *Nakshatra gana* in 1949. It was a collection of lyrics. His second collection, *Bhava tirtha* (1953) is devoted to scenes of natural beauty of places of artistic interest in Karnataka. The third collection, *Geeta gowrava*, published on his 61st birthday, is a collection of narrative poems holding the mirror up to greatness in man. Karki's love of the beauty of nature, his idealism and his ability to extract music from language charactrize his poems.

Bannada chendu (1952) and *Tanana tom* (1952) are collections of poems for children. Karki has also written a collection of essays, *Naldeseva nota*.

V.H

KARMAKAR, GOVINDADAS (Bengali: 15th-16th century). In mediaeval Bengali literature one Govindadas Karmakar is known for his book *Govindadaser karcha* (i.e. the Handbook of Govindadas), which was later edited by Jaygopal Goswami and published in 1895. In this book, Govindadas presented a short life-sketch of himself. We come to know that he was born at Kanchanpur village in the district of Burdwan, West Bengal. Son of Shyamdas and Madhavi, Govindadas, out of some frustration, left home at an early age and went to Navadwip to meet Sri Chaitanya. Sri Chaitanya provided him with shelter and Govindadas served him with deep sincerity. After sometime Chaitanya renounced the world and went to Nilachal as an ascetic. Govindadas accompanied him. He also accompanied Sri Chaitanya in his pilgrimage in southern India. In the *Karcha* Govindadas Karmakar describes this pilgrimage in verse. His book is a kind of journal wherein the poet minutely records his day-to-day experience with his master during the course of the two years of sojourn in South India.

Many modern historians question the authenticity of this book and doubt the existence of Govindadas. They maintain that the language of this book is not so old as it is claimed to be. Vrindabandas and Krishnadas Kaviraj, the noted biographers of Sri Chaitanya does not mention the name of Govindadas anywhere in their biographies. This reason, together with many anachronisms found in the book prompts literary historians to think that a later writer invented this Govindadas Karmakar and attributed this work with all the details of his life to him.

M.Ma.

KARNABHUSHANAM (Malayalam) which literally means the ornament of Karna is a poem written in the form of Khandakavya by Ullur S. Parameswara Iyer (1877-1949). It is a master portrait of Karna, the heroic warrior of the *Mahabharata*. The intention of the poet is to bring out the greatness of Karna. It is interesting to observe the close affinity between Achilles of Homer and Karna of Vyasa. By all standards Karna is a noble man,

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eminently placed and exceptionally talented whose fall is brought about chiefly by a vice in him. He had an inordinate pride, a love for a reputation of being excessively generous. The purpose of the poet was to expose him in his native strength and hence the 'kundalaharanam episode' is chosen for the theme. His aim was not at all the recount the story in all its details such as the presentation of his ear-rings and armour to Indra in exchange for a spear.

In *Karnabhushanam* as Surya comes in the guise of a brahmin, Karna awakes and accosts him. He introduces himself as the son of a Suta and puts himself at the service of the guest. Surya narrates the entire story of Karna and his renunciation by his mother which the latter hears without showing any sign of emotion. At last Surya instructs Karna not to part with his ear-rings and armour for the sake of fame. Karna meets his argument with cool dignity. The thought that Indra would be begging to him for the gifts thrills his soul. His defence of fame is significant since it is posited against Surya's plea that life is more valuable than reputation. Karna's getting the spear in return for the gifts from Indra is dropped by the poet since it will belittle the stature of his hero to receive something in return and for his gift.

The choice of the poetic situation and the portrayal of Karna and Surya have made the poem one of the finest lyrics in Malayalam. It is enriched with poetic excellence of the highest order. It is a great poem, not only because of the profusion of its poetic imagery, not only because of the mastery the poet evinces in depicting the complexity of the characters, its greatness consists in the glorious attempt it makes to plumb the depth of the mystery of the human being denuded of all that he inherits and he acquires.

N.P.U.

KARNAD, GIRISH RAGHUNATH (Kannada; b. 1938). Kannada playwright and author of some of the most significant plays and filmscripts of the later half of the 20th century. Karnad is also a film-maker and actor. Son of Raghunath and Kasibai, he was born in Maharashtra but has Kannada as his mother tongue. He worked as Assistant Manager (63-69) and Manager (69-70) of Oxford University Press, Madras. He was Director of Film and T.V. Institute, Pune, (1974-75). He is widely travelled, had had academic assignments to foreign Universities. He is now the Chairman of the Sangeet Natak Akademi, New Delhi.

His plays include modern classics such as *Yayati* (1961), *Tughlaq* (1964), *Hayavadan* (1971), *Anjumallige* (1977), and *Hittina hunja* (1980). His plays explore the human psyche and its social environment, sometimes taking for their theme traditional puranic themes as in *Hayavadan* and *Yayati*, giving a fresh interpretation. For *Yayati* he was given the state award. In 1972, he received Sangeet Natak Akademi's award for play-writing. For *Hayavadan*, Bharatiya Natya Sangha honoured him with the Kamaladevi Award. His plays have pioneered a style which unites the elements of traditional Indian theatre, such as 'yakshagana' and strikingly modern sensibility for contemporary socio-political realities.

He is an important film-maker and writer of filmscripts. He has written the script for the film *Samskara* (1960) based on the novel *Samskara* by U.R. Anantamurti. With B.V. Karanth, he has co-directed the film *Vanshavriksha* (1971) in which he has also acted, and *Tabbaliyu ninade magane* (1977). He has also directed films like *Kadu* (1973) and *Ondanondu kaladalli* (1978).

S.Y.M.

KARNAGI MAMA AMASUNG KARNAGI AROIBA YAHIP (Manipuri), written by N. Ibobi Singh, won the Manipur State Kala Akademi award in 1982 and the Sahitya Akademi award in 1983. It was first published at Imphal by the author himself.

Karnagi mama amasung karnagi aroiba yahip contains two radio plays on the life of Karna from the *Mahabharata: Karnagi mama* (Karna's mother) and *Karnagi aroiba yahip* (The last sleep of Karna). The plot of *Karnagi mama* is the episode of the visit of Kunti to Karna on the eve of his battle against the Pandavas to dissuade him from the fight by disclosing her identity to him and failing that to beg of him his right thumb. The story is built up with the touching sentiments of a mother and her apparently estranged son who longed for a reunion with her. The last part of the play where Karna is engaged in a verbal duel with Kunti each taking a rigid stand has echoes of Rabindranath Tagore's 'Karna Kunti sanbad.'

The second play *Karnagi aroiba yahip* is based on the episode of the last day of Karna who died fighting a losing battle against insurmountable odds and the grand finale of the disclosure of the relationship between Karna and the Pandavas from the mouth of Kunti to her surviving sons.

Though written separately the two plays could be regarded as a single play in-as-much as the theme is centred round the last days in the life of Karna and the momentous revelations of many secrets of his life which ultimately acted as odds against him. In the two plays the playwright could make his point that Karna was not killed by Arjuna but got himself killed voluntarily and that he died a heroic death fighting valiantly. Not that Karna could not keep his promise which he never pronounced. His death is a voluntarily repose he desired so intensely. In the two plays the playwright brings out the values of eternal bond between a mother and her son, brotherly affection, manly honour and above all, the compassion and humanity of Karna.

N. Ibobi Singh became blind years before he wrote the play. Like John Milton he dictated the play. The

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language is highly poetical and this contributes a great deal towards building up of the play's atmosphere.

I.R.B.S.

KARNATAK PANCHATANTRAM (Kannada), is the Kannada version of Vasubhaga's *Panchatantra*, composed by Durgasimha. Durgasimha lived in Sayyadi (Dharwada district). He completed this work on 8th March, 1031, as scholars have not computed. It is in 'champu' (mixture of prose and verse) and is in Old Kannada. *Karnatak Panchatantram* was first published in 1898 under the editorship of S.G. Narasimhachar and Ramanuja Iyengar. Another edition, edited by N. Anantharangachar, was published in 1973.

Durgasimha has rendered into Kannada, not Vishnusharma's *Panchatantra* but Vasubhaga's. Hence this is a unique work. It is also the first translation of *Panchatantra* into a regional language in India. Vasubhaga's version of *Panchatantra* is popular in South India, Thailand, Java, Laos and other parts of South-East Asia. *Tantropakhyana* is said to be the original work of Vasubhaga but is incomplete. *Karnataka Panchatantram* is the only work complete in every respect.

According to Durgasimha, Vasubhaga who listened to the innumerable stories of *Brihatkatha* narrated by Gunadhya in Paishacha language, selected only the Panchatantra fables, and retold them in the Sanskrit *Panchatantra*. Here, Vasubhaga is the narrator of the stories to the dull princes. In *Karnatak Panchatantram* there are about 68 stories including Kathamukha, Mukhakatha and other emboxed stories.

Karnatak Panchatantram is different from Vishnusharma's version. In the former the second and the fifth tantras have changed places. The stories of Mukhakatha and other embossed tales are not the same; A few fables embody the philosophy of Jainism; some of the stories, like Vyasa and Valmiki, Sanjivaka and Pingalaka and the frog and the Brahmin are not found in Vishnusharma's *Panchatantra*; Even where the content is the same, Durgasinha's narration is more detailed.

Karnatak Panchatantram is interesting in that, while the great poets of the age, Pampa and Ranna went to the *Mahabharata* for their source, Durgasimha turned to the *Panchatantra*. Also, it offers valuable clues helpful in the search for the Sanskrit version of Vasubhaga's *Panchatantra*.

M.P. Pujari's *Sri Durgasimha Panchatantrasara* (1939) is a summary of the first Tantra of *Karnatak Panchatantram*. Varadaraja Huilgol's *Durgasimhana Panchatantra Samikshe* (1976) is a detailed study of all the fables in the work, while the same author's *Vasubhaga's Panchatantram—A Critical Study* (1987) is in English. His *Vasubhagana Panchatantra Rathegalu* (1982) is a collection for all the fables in the work.

Vishnusharma's *Panchatantra* was translated into Kannada in the 19th century by several authors, among them some Christian missionaries. *Kannada Panchatantra* by Rev. F. Kittel (1864) and by Rev Garrett (1865) are noteworthy; these are mostly narrations in simple prose for school children. Rev. Kittel's introduction is scholarly. Mummadi Krishnaraja is said to have translated Vishnusharma's *Panchatantra* into Kannada (1856). The present century has seen several versions, those by Devudu Narasimha Sastry, D.K. Bhimasena Rao and M. Jeevana being noteworthy.

V.H.

KARNATAKA BHARATA KATHAMANJARI (Kannada) is a Kannada epic composed by Kumara Vyasa, a poet of the fifteenth century. His name was, in all probability, Naranappa, and he was a devotee of Sri Veernarayana of Gadag. The epic is popularly known as *Kumaravyasa bharata* or, since the poet belonged to Gadag, as *Gadugina-bharata*.

The poem narrates the story of the first ten 'parvas' of Vyasa 'Bharata'. Pampa had already composed his great epic based on *Vyasa-bharata*. Like him, Kumaravyasa assumes the freedom to modify the story, without distorting his original. Sometimes he just translates passages from the original. But he has an unfaltering command of his material. Clearly he was familiar with Pampa's epic. Episodes, like Vidura snapping his bow in rage when Duryodhana insults him, and Suryadeva appearing before Karna to warn him against granting the boon that Kunti will seek, which are not found in *Vyasa-bharata* but are narrated by Pampa, are included in Kumaravyasa's narration. At times he seems to paraphrase a passage from Pampa. There are also episodes , not found in the Sanskrit poem or any other Kannada version of the Bharata, like the arrogant Duryodhana not rising to welcome Krishna, and them tumbling from his throne to the very feet of Krishna as the Lord presses the ground. These episodes may have been invented by Kumaravyasa, or the may have borrowed them from folk literature.

Kumaravyasa belongs to the age of 'bhakti': *The Mahabharata* is to him the story of Krishna, and the means of washing away all the devotee's sins. It is the fire that reduces to ashes the roots of all sin and sorrow. So Lord Krishna is the hero of the epic. The life of all men is but the manifestation of His will, the acting out of His plans. Kumaravyasa is always thrilled by the appearance of Krishna in the story, and not seldom does his paean ignore the demands of the situation. His Krishna is a remarkable creation. Perhaps he is the only epic hero in world literature endowed with a lively sense of humour. He is capable of gentle, affectionate humour, and can make fun of himself. He is capable of affection and pity—pity which extends even to those whom he is going to destroy, like Karna. He is the servant of His devotees Kumaravyasa portrays him as omnipotent and omniscient,

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but yet his Krishna becomes intensely human and real.

Kumaravyasa miraculously reconciles an all-powerful divinity with man's moral responsibility. Duryodhana himself at one point declares that it is Krishna himself, in his (Duryodhana's) heart that makes a reconciliation with the Pandavas impossible. And yet the other characters have individualities of their own, and choose and act by themselves. Had the poet failed to make this reconciliation, his work would have just become a rhapsody of devotion. Partly the reconciliation is made possible by Kumaravyasa's interest in the variety of human nature. While he celebrates Krishna in the story, he also delights in the wealth and variety of human nature, so that not only a Duryodhana or a Bheema or a Draupadi is endowed with individuality but even a cowardly Uttara becomes thoroughly credible. Though he comes from *Vyasa-bharata*, Uttara gains here added interest by the sheer magnitude of his cowardice and his frank admission that he is satisfied with the belles of his court and would rather do without the 'apsaras' in heaven. Kumaravyasa's characters have distinct idioms and express themselves characteristically. Partly the reconciliation is achieved by making 'bhakti' the soul of true 'veera'. Veera rasa is prominent in *Vyasa-bharata*, while bhakti rasa dominates Kumaravyasa's version. The Kannada poet makes bhakti the arbiter of the destiny of the mightiest heroes—Bhima, Duryodhana, Arjuna, and Karna. It is the devotion of the Pandavas to Lord Krishna which saves them from all dangers and steers them to victory; Duryodhana is beyond question a great hero, but his opposition to Krishna seals his doom; and those devotees who, like Bhishma and Drona, stay with Duryodhana, are respected, but cannot stave off defeat.

There is a dramatist in Kumaravyasa. He can create unforgetable scenes, where mighty wills clash and character is revealed in action; he can make speech itself action.

Kumaravyasa is a master of language. He was evidently a learned man, with knowledge not only of the Sanskrit language and literature but of the different systems of philosophy, and of the fine arts. Pampa was the commander of an army, Kumaravyasa was a village scholar. And yet his descriptions of battles and of single combats are remarkably vivid and thrilling. He describes nature in her different moods, with a wealth of details; but his descriptions are functional, as for example, the glowing description of the irresistible loveliness of nature in the forest in spring. As beauty and joy transform nature, Pandu seeks his bewitching wife Madri, and the fatal embrace changes the destinies of royal families and of the entire country. The poet can draw an unforgetably picture with words. Generally Naranappa blends Sanskrit with Kannada judiciously—the former to create an impression of grandeur or sublimity, the latter to create an impression of homeliness. A whole stanza may be just Sanskrit words strung together; sometimes it is predominated by Sanskrit words, but suddenly a simple Kannada word props up to arrest the attention and focus on an important detail. Few poets reveal the range and power of the Kannada language as Kumaravyasa does. He is justly celebrated for his similes and metaphors; they issue forth from his mind sparkling and fresh. He can condense experience into a few words with all the effect of an age-old proverb. It has been said that, even to pick up the most powerful abuses and the most stinging insults in Kannada one has to go to Kumaravyasa.

Kumaravyasa creates a world ruled by a Supreme Power which is in favour of righteousness. Divinity becomes manifest in human form, but is endowed with rare liveliness and majesty and warmth. Even to the most righteous, earthly life is not smooth; suffering is implicit in it, but it is a trial of the soul's loyalty to 'dharma'.

The epic comprises about 8,000 shatpadi stanzas a shatpadi contains six lines, the third and he sixth containing more syllables than the rest; the second syllables of the lines rhyme. The verse is uniformly vigorous. The poet gave this stanza such variety and flexibility that for two centuries it reigned supreme.

For five centuries this epic has attracted the sophisticated reader and the illiterate man alike and even today 'gamakis' recite passages in big cities and little hamlets, to deeply moved audiences.

The standard editions of the epic is *Kumaravyasa mahakaviya Karnataka bharata katha manjari* (1958), edited by Masti Venkatesha Iyengar and K.V. Puttappa.

L.S.S.R.

KARNATAKA GATA VAIBHAVA (Kannada) is a historical treatise on Karnataka that created an epoch in Karnataka during the second decade of this century. Written by Alur Venkata Rao, the book opened the eyes of the Kannada people who had lost their very identity as a result of their territorial split into five major fragments of jurisdictions. It furnished a new outlook regarding nationalism and provincialism which, in the author's opinion, were not opposed to each other.

In the introduction of the 6th edition of the (1950), the author suggested that the need to study it from the scholar's point of view was still there for the attainment of an all round development for the unification of Karnataka.

Tracing the origin of the work, the author places on record his reminiscences of two events which had an indelible stamp on his sensitive mind. The first was his visit to the Navabrindavana (a group of nine holy samadhis of the Madhwa sanyasis) near Anegondi on the bank of the river Tungabhadra, which took him to the Hampi ruins on the 4th May 1904. Overwhelmed by the ruins of the capital of the Vijayanagar Empire, he felt the urge to study the history of the great empire and the other dynasties of ancient Karnataka. The journey into the glorious past of Karnataka, culminated in his solemn

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commitment to the cause of restoring the past glory 'gata vaibhava'. The second event was the unprecedented agitation of the Bengalis over the proposed split of the province of Bengal into two parts by the British rulers (1905). He compared the anti-partition agitation of the awakened Bengalis with the political apathy of the Kannadigas and discovered the truth that the circumstances of their territorial fragmentation for centuries, were responsible for the political indifference of the Kannada people. This prompted him to dedicate his life to the task of unification of Karnataka, the first step in this direction being the production of this work.

Taking a rapid survey of the contents of the book, one finds that the highly emotional tone makes this work a passionate historical treatise. In the first chapter the author condemns the derisive attitude of the Kannadigas towards their own land and language and pleads that the cynicism is due to the utter ignorance of their history. In the second chapter, he argues, with ample historical evidence, that Karnataka that was once great throbbing with spiritual vitality, can never die and that the country which manifested its matchless glory for over a thousand years continuously, is certainly, not dead. In the following nine chapters, the author proves the extent of the ancient Karnataka from the river Kaveri to Godavari, depicts, in brief, the life sketches of the ancient Vibhutis (great personages) and finally narrates the political history of all the important dynasties of ancient Karnataka from the Satavahanas to the Vijayanagara Emperors. And the last four chapters deal with their glorious adventures in all the fields arts and architecture religion and philosophy, language and literature. He once again exhorts in the concluding chapter that the Kannadigas should catch up the magic power that is there in the word 'Karnataka' which has come down to them from times immemorial and proceed further with determined will towards the fulfilment of the cause of Karnataka unification and its integral perfection.

Karnataka gata vaibhava does not teach history but it inspires direct action. The author himself admits in the introduction to the first edition, that he is fully aware of its defects as a history, and that he would be too happy to see that better books be soon published to replace it. Whatever the defects, this work will ever remain a unique and rare example of a book of power and inspiration.

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S.R.M.

KARNATAKA SAMSKRITI SAMEEKSHE (Kannada) is a study of the culture of Karnataka (1968) written by H. Thipperudra Swamy, which won the Sahitya Akademi Award in 1969; he was only forty when he received the award. The work, published by D.V.K. Murthy of Mysore, contains 861 pages. It contains 52 useful illustrations, representing the architectural wealth of Karnataka.

The author proposed to write a series of novels on the life and times of Basaveshwara, the Virashaiva reformer saint, and so took up an elaborate study of the cultural history of Karnataka. This led to the composition of this book. It comprises ten chapters dealing with (1) Indian culture, (2) the political history of Karnataka, (3) administration, education, religion and the social structure in Karnataka over the centuries, (4) the culture of Karnataka reflected in the epigraphs, (5) elite literature, (6) folk literature of Karnataka, (7) architecture, (8) sculpture, (9) music, dance and painting and (10) the summing up.

This is one of the important reference works on the cultural history of Karnataka. It provides a profusion of material. The material is well organised and lucidly presented. No book had up to that time offered such a comprehensive and many-faceted study of the literature and culture of Karnataka.

N.S. Ta.

KARNATAKA SAMSKRITIYA PURVAPITHIKE (Kannada) is a work of S.B. Joshi (1967). The book traces the origin of ancient Kannada culture and its spreading in the north and central parts of India. The author of *Kavirajamarga* (9th century A.D.) said that Karnataka stretched from the Kaveri to the Godavari. Examining this statement, Joshi has journeyed to the distant misty past of Karnataka. This was a subject which had engaged him in research even in the early thirties, and he had written articles. His Marathi book, *Marathi samskriti*, also deals with the same subject.

Joshi has a distinctive approach to the subject. His source materials are drawn from linguistics, ancient history, geography, anthropology, literature, epigraphy, ethnology, epics, the Vedas and the Puranas. The work is multidimensional.

Joshi has discussed at length ancient Karnataka culture and its dissemination. His views, in brief, are: (1) 'Kannadau' is the correct form, and not Karnata. (2) Language and culture are two faces of the same coin. There is no culture without language. (3) 'Kandamil' is the source language of Kannada and Tamil, and the culture of the people who spoke this language makes its presence felt even in the Vedas. (4) Many place-names in Maharashtra, Madhya Pradesh and Gujarat are of Kannada origin; they suggest that Karnataka culture had at one time prevailed in these regions. (5) Recent excavations at Tekkalkote, Brahmagiri and Chandravalli show the links of Karnataka culture with Saindhava culture (2000 B.C.). Joshi has based his arguments on the reports of Alchin and Nagarajarao. (6) In course of time, as Karnataka waned,

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Maharashtra gained strength; i.e., Maharashtra came to be caved out of Karnataka. (7) Karnataka culture originated in the region to the north of the Godavari—between the Narmada on one side and the Ganga-Sona rivers on the other side.

Thus Joshi has argued that Karnataka culture existed long before the Christian era began. It has played an important role in the cultural history of India. Some scholars do not accept his conclusions; they regard his arguments far-fetched and influenced by his love for Karnataka. There are others who have been inspired by Joshi's interpretations. This work has been keenly discussed.

But Joshi's astonishing range of scholarship and his intuitions have received wide praise. The work bears testimony to his exceptional scholarship, his sharp intellect and his courage based on faith in his evidence. The book received the Karnataka Sahitya Academy Award (1967) and the Sahitya Akademi Award (1970).

V.H.

KARPURA VASANTA RAYALU (Telugu), described as a modern prabandha, is an early work of C. Narayana Reddy. Published in 1957, when the poet was a little over twenty-five years of age, the work gives ample evidence of youthful romanticism and exuberant imagination. The diction employed is in the tradition of the prabandha period and the work is embellished with a variety of descriptions. But the prosody employed is not of the classical variety; the poet used a variation of the 'matra' (quantitative) system of prosody made popular by Gurazada. The poet used this kind of prosody in *Nagarjunasagaram* (1955), in which he specially used khanda and tyashragati. In this works he preferred an increasing use of tyashra and mishra gati.

The story relates to the history of Andhra in the fourteenth century, when Kuamaragiri Reddy ruled over a part of the Andhra Desha with Kondaveedu as capital. He was an aesthete and a lover of fine arts, especially dance. According to the monumental work, *History of Reddy Kingdoms* by Mallampalli Somasekhara Sarma, to whom this work was dedicated, Kumaragiri used to celebrate the herald of spring for nine days as Vasantotsavamulu and thus earned the sobriquet of 'Karpura vasanta rayalu'. Leaving the onerous responsibility of statecraft and wars to his brother-in-law, Kataya Vema Reddy, the king used to spend his time in the enjoyment and promotion of fine arts; he is also reputed to have composed a treaties on the art of dance, *Vasantarajeeyamu*, inspired by the graceful court-dance, Lakuma, described as 'priya sadrisha priya'.

The composition commences with a description of the procession of the king during the spring festival and his participation in the gaieties, including the worship of Manmatha, the Lord of love. The poet describes the king in the classical similes of Indra, Vishnu, etc. On that occasion, the king happens to witness the dance of Lakuma and falls in love with her. Forgetting himself, he rises, goes to her and puts the garland round her neck. Soon., he makes her the court-dancer and spends all his time in her company. When Kataya Vema leads the expedition to Vijayanagar, he is unable to accompany his friend owing to his infatuation with the danseuse. Once on the insistence of Kataya, the king comes to the court but soon hurries out when he receives the message that Lakuma sprained her leg. The queen is perturbed by these developments, not so much for personal neglect as for the abdication of royal responsibilities by Vasanta Raya. When the entreaties of Kataya fail to wean the king from his beloved and even the advice of Lakuma herself is unable to send the king back to his duties higher than his personal pleasure, the queen makes up her mind to act. She goes to the palace of Lakuma one night and urges Lakuma to release the king from her hold for the good of the country, Lakuma receives the purport of the queen's message and decides to lay down her life in the cause of a higher entity, the society. Performing a terrific dance of death—'rudra tandavam'—she kills herself with a dagger and dies in the arms of the king. By this she is able to make the king aware of his responsibilities as a king. In her final act of sacrifice, Lakuma rises to the dizzy heights of a martyr; the poet describes her as 'a most respectable lady'.

The story as told by the poet is a blend of reliable historicity and imaginative detail. Historical documents merely mention Lakuma as a beloved of Vasantaraya. The poet weaves around the slight historical detail in imaginative tale of love and sacrifice and organically builds into it the message of the supremacy of the demands of the state over those of the individual. But the durable aspects of the work relate to the sweet lyricism, lilting cadences and evocative descriptions. The poet reveals commendable knowledge of the intricacies of the art of dance in the description of mudras in the dance of Lakuma. The description of the moon as 'the umbrella of pearls atop the chariot of the lord of love' is one of the several impressive descriptions. The description of Lakuma as an epitome of the several aspects of nature;

> It's nightfall, when her eyes she closes in;
> It's day resplendent, when her eyes she opens out;
> The earth he finds in her bottoms round;
> The water still he finds in the deeps of her eyes;
> The sky he observes in her sinuous middle;
> In fine, she stands symbol to nature entire...

This recalls an earlier poem of Reddy, 'The beloved of nature', in which he describes the stars as the jasmines in the hairdo of his beloved and finally implores dame nature to stand before him instead of his beloved. The work is characterised by delicacy of imagination and richness of perception. The dialogue between two aesthetes—Kumaragiri Reddi and Kataya Vema is full of

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brilliance. In characterisation, Lakuma rises above the others; she is symbolic of larger individualism. The poet leads the tale to its tragic denouement with consummate skill; the act of sacrifice of Lakuma is preceded by the dance of death. The scene is touchingly portrayed and the dialogue that ensues between them is sensitively depicted.

The work is on the whole an achievement for the young poet in giving full freedom to his imagination and powers of description and succeeds as a homage by a modern poet to the tradition of prabandha, which has all but gone out of modern Telugu literature.

The work published originally in 1957 is subsequently brought out as a pocket book edition by M. Seshachalam & Co. Madras in 1972.

S.S.P.R.

KARPURAMANJARI (Prakrit) is a play of four Acts which appears to have been very popular in its time. The Act I centres round the marriage of a king called Chandapala and his beloved the Kuntala princes, Karpuramanjari, who is really a cousin of the queen, in order to win for himself imperial rank. As the play proceeds the kings's jester, Kapinjala enters for announcing the arrival of Bhairavananda, a miracle-maker or magician, at the door. Permitted, he enters bragging of his Yogic attainments. As directed, he presents on the scene the damsel Karpuramanjari; the apparition tells her tale and queen decides to add her to the number of her attendants. The King and the damsel fall at once in love.

The second Act shows the amorous and gay king love-sick. His beloved is kept under strict vigilance of the queen and her watchful maids. The king seeks the help of his jester for arranging a secret meeting with his beloved. Vichakshana the maid, brings a letter from the princess avowing her love for the king. The poor princess, who is in a love-lorn condition has been assigned by the queen two important tasks: a play on the swing and the task of satisfying the 'longings' of three trees, Tilaka, Kurabaka and Ashoka in the 'pramadodyana' (Ladies' park). This may offer to the king an opportunity to see his beloved. As directed by Vichakshana, the king and the jester wait neer the Marakatapunja (Emerald-bunch). There the king observes with romantic delight the swing-play of the princess. Later he also observes the embracing of the Kurabaka, the eyeing of the Tilaka and the kicking of the Ashoka plant, all this done by the princess Karpuramanjari to fulfil their 'longings'. Immediately the trees put forth flowers. It is now the time of the evening, the time of appointment for the first secret meeting of the hero and the heroine.

In Act III king is all the more love-sick. He describes a dream in which he saw his beloved princess standing at a hand's distance from his bed and how he tried to seize her by the skirt of her garment and she suddenly vanished. The king and the jester then go out in the darkness of the night to the vicinity of the Rakshagriha (detention house) where the king's beloved princess has been confined. They both sneak in the detention house. The jester cleverly puts out the lamp and in the darkness suggests that they all go out in the open in the ladies' park. The king leads the princess holding her by the hand. The guards at the detention house raise a hue and cry.

Act IV shows the end of the subterranean passage opening on the garden completely blocked. The detention house is now being heavily guarded. Vichakshana and her sister Sulakshana have been discharged and Sarangika is now placed in charge of the princess.

With the dismissal of Vichakshana, the jester enlists Bhairavananda's sympathy and support for his friend, the king, for he (Bhairavananda) wields great influence, as that of a Guru, over the credulous queen. He consented to receive the gift and proposed by the way a marriage of the princess Ghanasaramanjari, the daughter of the Lata king, just because it was predicted that she would bring to the king whom she married the title of a sovereign ruler. The queen consents to this proposal, least suspecting that Ghanasaramanjari was Karpuramanjari herself. The wedding was fixed for celebration that very evening and the king was asked to remain present at the sanctuary of Chamunda under the banyan tree. Bhairavananda had arranged for a subterranean passage from the detention house to the removable idol of Chamunda which concealed its entrance. This passage enables the prisoner (Karpuramanjari) to play a game of hide-and-seek with the queen as directed by Bhairavananda. Ultimately Bhairavananda discloses the identity of Ghanasaramanjari who is no other than Karpuramanjari. The queen, victim of a mean tricks, celebrates the lover's marriage, the jester acting as the priest of the ceremony.

The writers on Sanskrit dramaturgy invariably cite the *Karpuramanjari* as an illustration of 'sattaka'. It is the earliest available sattaka, which is only a variation of the type of drama called 'natika'. The *Karpuramanjari*'s performance on the stage must have proved a great source of attraction to the general contemporary spectators who sought some sort of diversion and amusement, for it presents the various incidents as so many surprising trick-scenes: The emergence of the heroine almost from nowhere as proof of the miraculous powers of the master-magician in the first act, the swing-play of the lovely maiden, and the satisfying of the longings of the three trees, one after another in the second act, the scenes of darkness alternating with the moon-rise in the third act, the folk-dances, the game of 'hide and seek' at the temple of Chamunda and the splendid spectacle of the ceremony of wedding, humour of the coarse and the crude with a free mixture of the elements of the ridiculous and the ludicrous would certainly delight the audience. Rajashekhara cultivated the art of expression and the Vaidarbhi style of exhibiting the characteristic features of

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compactness, clarity or lucidity and sweetness and elegence. He often impresses his readers by his original ideas and the glitter of newly coined words and expressions. Although there is no novelty about the theme of the sattaka, and although Rajashekhara's dramatic sense is poor, his ability to handle elaborate Prakrit metres is undeniable; in 144 stanzas in the *Karpuramanjari* he has seventeen varieties. His accomplishment in metres, especially the Sardulavikridita, his facility of expression which Ksemendra justly praises, is really praiseworthy. The *Karpuramanjari* contains substantial evidence to show that Rajashekhara had some real poetic talent. The swing scene contains really effective lines of word-painting, in harmonious metre. Excellent also is the king's address to the Ashoka tree when it was made to blossom by the touch of the foot of his young beloved.

He is more of a poet than a playwright. In the scene of squabble between the jester and the maid Vichakshana he portrays the jester as an ignorant, illiterate character devoid of any poetic talent but the same jester is shown to blossom into a great poet, when he describes the charms of the heroine in the swing-scene, when he narrates his counter-dream to the king, when he discusses the question of aids to beauty or the theory of love or when he vividly describes the folk-dances. Again, how inconsistent it is that the heroine who is very sick is taken over to the garden to play on the swing and to fulfil the longings of the three trees! Further, he misses in the third act the golden opportunity of depicting a lively, intimate love-scene between the king and Karpuramanjari. The king is shown wasting away the rare occasion of the moonlight meeting just on the recitation and appreciation of a few verses composed on the rising moon by himself. The wedding scene of the fourth act, which is frivolously conceived and childishly executed, is a further proof of his very poor dramatic sense. The quarrel scene between the jester and the maid, presentation of the heroine in an embarrassing state of wet semi-nudity (bathing beauty), the silly game of 'hide and seek' between the queen and the heroine do no credit to the dramatist, nor are they likely to provide entertainment to the trained spectators in the absence of an interesting story and thrilling dramatic action.

Rajashekhara is devoid of the power to create a character. The king is most unimpressive as a hero. Rajashekhara copies Shri Harsha in depicting his hero. His heroine, Karpuramanjari is without merit. His Vidushaka is a hackneyed character. The master magician, Bhairavananda is borrowed from Shri Harsha's *Ratnavali* and is spoiled in the borrowing.

In composing this sattaka Rajashekhara was heavily influenced by Kalidasa's *Malavikagnimitra* and Shri Harsha's *Ratnavali* although there is an attempt at novelty in some scattered scenes and incidents. The intrigue is poorly managed. The influence of Kalidasa and Shri Harsha has not, thus, proved advantageous.

The *Karpuramanjari* of Rajashekhara was a model for at least five later writers, to imitate. They are: The *Rambhamanjari* of Nayachandra (14th century), the *Chandralekha* of Rudradasa (17th century), the *Vilasavati* of Markandeya (17 century), the *Shringaramanjari* of Vishveshvara (18th century), the *Anandasundari* of Ghanashayam (18 century) who is said to have composed two more sattakas. As the *Karpuramanjari* of Rajashekhara is the earliest available sattaka, the credit of introducing this genre of dramatic composition goes to Rajashekhara.

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V.M.K.

KARSANDAS MULJI (Gujarati; b. 1832, d. 1871) was a social reformer, journalist and writer. He started thinking on public problems from his student days. The Jnan Prasarak Mandali (Society for dissemination of knowledge) held an essay competition on the remarriage of a Hindu widow. Karsandas wrote a portion of the essay on the theme and the unfinished piece fell into the hands of his orthodox aunt, and he was asked to leave the house. He was appointed the headmaster of Gokuldas Tejpal Seminary in Bombay. He joined the newly started Buddhivardhak Hindu Sabna (Society for the advancement of mental culture among Hindus). Karsandas wrote a paper on the advantages of foreign travels which in those days were considered a taboo and against the shastras by the orthodoxy. He read this paper (1853) in the open meeting organised by the Sabha. He started his own journal ournal, the *Satyaprakash* (Light of truth, 1855) which he edited to the best of his honesty and ability. In the same year, a big religious controversy ensued between Shaivite brahmins and Vaishnava maharajas (Priests). Karsandas found this to be a good opportunity for exposing the degraded cult of the maharajas and their immoral practices. He wielded his pen with great force, unusual vigour and strict integrity in the columns of *Satyaprakash*. He published in it an article, pointing out that the maharajas were licentious in their sexual relations and advised them to take care of their conduct. Maharaja Jadunath, head of the Vaishnava sect of Surat, sued Karsandas as editor of *Satyaprakash*, and Nanabhai Rustomji Ranira as printer of the paper for libel in the court at Bombay. The judgement was delivered by the court in favour of Karsandas.

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M.H.J.

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KARTIKA TIRUNAL RAMAVARMA MAHARAJA (Malayalam; b. 1724, d. 1798). King Ramavarma of Travancore royal family, popularly known as Kartika Tirunal Balaramavarma or Dharmaraja, was born on the 5th Karkatakam in the Malabar era 899 under the asterism of Kartika. His father was Keralavarma Koil Tampuran of Kilimanoor and mother Rani Parvati Bayi. King Marttandavarma (1706-1758), the architect of the erstwhile Travancore State, was his maternal uncle. At a young age he mastered the arts and sciences and became a votary of the poetic muse and an able soldier in battle. He acquired proficiency in languages like Sanskrit, Persian, Hindustani and Malayalam in addition to Portuguese and English which he studied under a tutor named Pietro de Vegas. He also had a working knowledge of Dutch. Fr. Paulino Bartalomeo, who visited the Maharaja in 1770, was impressed by the proficiency of the king in English and presented him with a Comparative Grammar in Portuguese, English and Malayalam which the foreign scholar had prepared. The king also evinced interest in literature, music, dancing and kindred arts in addition to his fascination for Yoga and Vedanta.

On the death of Marttandavarma in July 1758, Kartika Tirunal ascended the throne and ruled till his death. There were many memorable events during his period. He drove the Zamorin of Calicut from Cochin and later forced the ruler of Cochin to part with some important regions. He entered into permanent alliance with the Nawab of Arcot and concluded a permanent treaty with the English East India Company. He successfully withstood the incursions of Tippu Sultan.

As an author and patron of literature he occupies an important position. His *Balaramabharata* (Trivandrum Sanskrit Series No.118, Trivandrum, 1935) in Sanskrit deals with the techniques of Indian classical dance and drama in accordance with Bharata's *Natyashastra*. The work is the result of his practical knowledge and as such it is a unique contribution of Kerala to Sanskrit dramaturgy. It details the rules of expressive dance and records the author's views in many places. Kartika Tirunal was also a poet of distinction. In Malayalam he wrote six attakkathas. A seventh one *Narakasuravadham* based on the episode in *Srimadbhagavata* was also partly composed, though it was completed by his nephew Asvati Tirunal. Kartika Tirunal has used to less than thirty-eight ragas in his Kathakali songs and this suggests his mastery of music. He was also a great patron of poetry.

He gave generous encouragement not only to Kathakali but also to other art forms. According to tradition he introduced 'mohiniyattam' in Kerala after witnessing the 'dasiyattam' of Tamilnadu. He popularised Kathakali in Kerala by arranging its performance during festivals in Kerala temples.

N.P.U.

KARUNAKARAN, THIRUNALLOOR (Malayalam; b. 1923) is a talented poet who brought a genuine humanistic note to his poetry. Influenced by Marzian aesthetics, Thirunalloor's writings are focussed on the principle of work; they discuss the need of dedicated labour. His first collection, *Soundariathinte padayalikal* (The soldiers of beauty) is a juvenile exercise in protest and exhortation. But subsequently, he matured into a true humanist with sympathy for the down-trodden. His poetry is essentially autobiographical, in the sense that it is the expression of felt experience. Many of his poems have a ballad-like simplicity. The rural scenario is basic to his art. All his images and symbols originate from life in the village and its neighbourhood. 'Rani' is one of his fine narrative poems in which an unfulfilled love is described with simplicity as well as pathos. After 1981, there is the intrusion of an ironic note which suggests frustration and disillusionment about the dream of the golden age to come. He shows a partiality for Dravidian metres and uses them with grace and beauty. He never deviates from the traditional forms, and shuns steadfastly the experimental new poetry. Thirunalloor's knowledge of Sanskrit is of a high order. His translation of Kalidasa's *Meghaduta* is perhaps the best so far in Malayalam. He has translated Kalidasa's *Shakuntalam* also. He is a distinguished Professor of Malayalam and taught for the best part of his life in University College, Trivendrum. A specialist in Linguistics and Kerala History, he wrote a fine study, *The Evolution of the Malayalam Language—Theories and Facts*. The poems of Thirunalloor Karunakaran, published in 1984, was awarded the Kumaran Asan Prize for Malayalam Poetry.

K.Sr.

KARUNASHRI (Telugu; b. 1912) is the pen-name of Sri Jandhyala Papaiah Sastry, a great poet who has enriched Telugu literature in various ways. A village named Kopparru in Guntur district is his native place. He is the youngest of five brothers. He passed many examinations in Sanskrit, Telugu and Hindi and established himself as a scholar in these languages.

Of his writings three books are famous: *Udayashri, Karunashri* and *Vijayashri*. They brought him immense fame. In *Udayashri* a wide variety of subjects are dealt with; some are narratives and some reflective poems. There are poems on characters found in our epics, on great leaders, on partiotism, love, nature, etc. Whatever be the subject, the presentation is beautiful. *Karunashri* deals with the sacred life of Gautama, the Buddha. *Vijayashri* voices the poet's own patriotic feelings. The theme is the Mahabharata battle. His books are very much in demand. The first part of *Udayashri* has seen 49 prints, the second part 26, *Vijayashri* 25, *Karunashri* 24 and the *Telugu bala shatakam* sold one lakh and 13 thousand

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copies. The fact bears testimony to the poet's great talents and the degree of appreciation of his poems.

Besides poems he wrote a large number of playlets which have been broadcast from AIR. He has to his credit many translations, editorials and forewards to books. He organised many literary gatherings. Judging by the reception of his writings, we can name him a people's poet.

Karunashri was felicitated by the All India Poets Meet in Delhi in 1961. Later in 1980 he was also felicitated by the Benaras Hindu University. In 1982, the citizens of Vijayawada performed 'kanakabhisheka' to Karunashri and presented him with a gold bracelet. In 1982 the Venkateswara University awarded him D.Litt. Many literary and cultural societies like Andhra Mahasabha (Madras), Andhra Sangham (Pune), Andhra Sanskrittika Mandali (Sholapur), Andhrasamithi (Bilaspur), World Telugu Meet and Nannaya Utsava Committees bestowed on him titles like 'Kavita Kalanidhi'. His life is dedicated to poetry. He is a 'kala tapasvi'.

It is difficult to define Karunashri's style. It is soothing and gentle. It is beautiful expression of lofty ideas and tender feelings originating in the poet's heart. One finds in his a rare blending of Srinatha's solemnty and Pothana's piety and simplicity. He was inspired by Pothana and followed the latter in style and expression.

His admiration for Pothana is so intense that unwittingly Karunashri acquired a similar style. The sweetness that prevades Pothana's poems has flowed into Karunashri's pen. It is no exaggeration to state that Karunashri imbibed ease and elegance from his favourite poet. At the same time it is not at all an imitation. We find the stamp of originality in every one of his poems.

His writings have given opportunity to a number of scholars to reveal their own talents. Many a thesis was produced on his works.

Among his poems, 'Pushpavilapam' (from the first part of *Udayashri*) 'Kuntikumari', 'Sandhyashri' and 'Karunamayi' from *Udayashri* are purple patches. They have earned for the poet many laurels. These poems were rendered into music by the gifted singer Ghantasala Venkateswara Rao.

K.Sar.

KARUPPAN, PANDIT K.P. (Malayalam; b. 1888, d. 1938) was born in a family of fisherman in Cheranallur. He broke the shackles of social inhibitions and raised his firm voice through his literary compositions against the oppressive social and economic forces of his times. He was born in the village of Cheranallur in Cochin as the son of Ayyan of Kandattilparampil and Kochupennu. A firm believer in God, this boy belonging to the scheduled caste was taught Sanskrit and allied subjects like grammar by orthodox caste Hindu scholars like Rama Poduval of Annamanta, Valiya Kochunni Tampuran of Kotungallur, Godavarma Tampuran of Kotungallur and Sahrida yatilaka Rama Pisharoti of Cochin. The king of Cochin known under the august name of Rajarshi showed a particular affection for Karuppan who had already acquired some basic knowledge of English also.

Karuppan started his official career as a clerk in the department of fisheries in the State of Cochin and later joined the education department and became a Pandit (equivalent to a lecturer) in the Training School at Trichur. He also looked after the welfare of the backward classes and became the Convener of the Basic Education Reform Committee. He soon became a member of the Cochin Legislative Assembly. The king bestowed on him the prestigious title 'Kavitilakan' in recognition of his literary efforts. Towards the end of his career he became a Malayalam Pandit in the Maharaja's College, Ernakulam and the Superintendent of Oriental Languages. He died of pleurisy.

A prolific writer on a variety of subjects, he showed his talents in literary pursuits. Some of his works have even started controversies. His drama *Balakalesham* won the prize in a literary competition, but sparked a controversy that lasted for sometime in the literary circles. His *Udyanavirunnu* (The feast in a garden) was composed in protest against his omission from a feast which included all other members of the legislature. Possessed of a pleasing and energetic literary style, he also composed *Kaliyamarddanam* (Ottan tullal), *Edward vijayam* (Musical play), *Bhaimiparinayam* (Malayalam drama), *Lalitopaharam* (Kilippattu), *Acharabhusanam*, *Shakuntalam* (Vanchippattu), *Jatikkummi*, *Dinasvaram*, *Tirunalkkumi*, *Kairalikautukam* (in three parts), *Balodyanam* (in three parts), *Chitralankaram* (in six parts), *Jubileeganam* (in three parts), *Oru tarattu* (a lullaby) and a book on songs of certain communities. His works include musical plays like *Dhruvacharita*, *Saudamini*, *Panchavati* and *Shakuntala* (second part). He also attempted a translation in verse of *Manusmriti* which he did not complete.

The underlying force of his compositions is his dominant progressive outlook which refused to accept victimisation and atrocities. The uplift of the downtrodden was his famous theme particularly since he had been at the receiving end of the communal disadvantages.

N.P.U.

KARVE, IRAVATI (Marathi; b. 1905, d. 1971) was born at Myingyan in Burma and was educated at Pune and Berlin—M.A. (Bombay University), Ph.D. (Berlin University). She was Professor of Anthropology in Deccan College, Pune.

One of the members of the illustrious Karve family of Pune, Iravati was well-known for her scholarship, oratory and writing. She wrote with equal ease in English as well as in Marathi. Har books, not many in number, have made a mark in Marathi literature.

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Iravati started writing rather late, by about 1947, when the personal essay, ruined by the technique-mongers of the previous generation, had not yet revived. Iravati gave it a new turn. Hers was a different kind of essay, not ostentatiously personal or informal, but with a personal flavour, serious in content.

Her writing seems to have no literary aim or ambition, and as such there seems to be no conscious effort on her part to acquire a literary style. As she says in her essay 'Sutaka' (in *Bhovra*), "How much can one earn in a life-time? When the stream of experience overflows, one invites others to share it". This was her way of writing. These essays are, therefore, her spontaneous outpourings, taking a form that her experience dictates, sometimes that of a travelogue, or a character-sketch, or else that of a reminiscence, or just a plain essay. These essays give us glimpses of a world she lived in; she playfully talks about the people surrounding her, her family and relatives, her teachers and personalities that shaped her, her domestic experiences and wider experiences in her field of work which carried her to all parts of India and abroad.

But what makes these common experiences uncommn and lifts them to a lofty level, is their analytical interpretation by a rare personality. Endowed with a sensitive, inquisitive and incisive mind, and enriched by vast learning and varied experience, it is a personality free from usual feminine prejudices, with a scientific, rational outlook, but still having deep religious feeling.

Because of this identity of her experience with expression, her literary journey reflects a journey of her own life. In her earlier essays in *Paripurti*, we find Iravati as a woman happily surrounded by her family and friends, their problems, all wrapped up in her work, her alert mind trying to interpret her new experiences in a larger context of life. Yet her writing has no philosophic overtones. Her mood and tone gradually change as seen in 'Bhatake' (in *Bhovra*). In *Gangajal*, posthumously published, which contains essays written during 1961-71, we see a mind troubled with doubts about good and evil, dilemma of knowing right or wrong action, human destiny and death. Confronted with serious illnesses and shadow of death, she probes deeper and finds utter loneliness of human soul (in 'Ekaki'). For her Vithoba (the lord of Pandharpur) has become a boy-friend (in 'Boyfriend') whom she turns to in her desparate mood. She seeks answers to her questions in the philosophy of the German existentialist Heidegger, the Upanishads, and the *Mahabharata*, which has been her constant companion. *Yugant*, her major work, is the fruit of these studies on the *Mahabharata*. In it she compares also the philosophy of the *Gita* with that of the Buddha and the existentialists. Most of the essays in *Gangajal*, like 'Ekaki', 'Manse atmacharitra kan lihitat', Kinkali', 'Ukal', 'Sarva tuch ahes' are written in that state of mind and have deep philosophic overtones.

Because of these qualities of her writing, Iravati has carved out a permanent niche for herself in Marathi literature.

Her publications include: *Paripurti* (1949), *Bhovra* (1952), *Gangajal* (1972), a collection of literary personal essays, *Marathi likanchi sanskriti* (1955), a collection of her speeches at Mumbai Marathi Sahityasangha, embracing sociological exposition of Maharashtrian culture, *Yugant*, a collection of articles which while portraying the key characters of the *Mahabharata*, discusses the sociological and cultural aspects of the era. It is considered to be the best epitome of her writing and was picked up for the prestigious Sahitya Akademi Award in 1968. *Kinship Organisation in India* is her major research work on sociology in English.

I.S.

KASAYAPAHUDA (Prakrit) is written on the philosophy of Jainism. The Sanskrit title of this book is *Kashayaprabhrita*. It is described in the *Churnisutra* as 'Kasayapahude summatteti aniogaddare'.

Pejjadosapahuda is another name of this text. The work is considered as the second Siddhanta grantha of the Digambara tradition. This text is an elaborated description of 'pejja' and 'dosa' which are nothing but 'kashaya' themselves. Pejja indicates 'raga' or passion and 'dosa' means hatred. It is called *Kasayapahuda* as it is the elucidation of 'kashyas', i.e. raga (passion), dosa (hatred) and 'moho' (ignorance).

This text is written in verse. Many verses are mere interrogation on the main subject. This text contains two hundred thirty-three verses, divided into fifteen chapters. The first verse explains the utility of the title of this text. The second verse enumerates the chapters (or adhikaras) mentioning the number of verses in each chapter. The *Kasayapahuda* is traditionally believed to have been composed in the fifth century B.C. but there is authentic evidence in the commentaries to prove that the work was written not earlier than the first century of the Christian era.

According to the *Shrutavatara* of Indranandin, Acharya Gunadhara, the author of the *Kasayapahuda* taught the work to Nagahasti and Aryamankshu who explained it in their commentaries.

The first eight chapters of the work describe the different stages of charming action from which this world (sansara) is originated. Different stages of weak action are explained in the last seven chapters. The relation between action (karma) and soul (atman) is nothing but the relation between 'the cover' (avarana) and 'the covered' (avrita). This relation is divided into four types in Jaina philosophy as 'prakriti', 'sthiti', 'anubhaga' and 'pradesha-bandha'. In this way this text depicts the four stages of action.

There are several commentaries on the *Kasayapahu-*

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da; the most important ones are as follows: *Churnisutra* of Yativrishabha, *Uchcharanasutra* of Uchcharanacharya, *Chudamani* of Tambalur Acharya, an elaborate commentary of Samakunda and *Jayadhavala* of Virasena and Jinasena.

The first standard edition of the *Kasayapahuda* was published in the Jain Sangha Granthamala in 1944.

The philosophy of action and its results as propounded in the *Kasayapahuda* has been alluded to by many Jain creative writers.

Bi.S.

KASHIKAVRITTI (Sanskrit), popularly known as *Kashika* is the oldest available complete commentary of the 'vritti' type on the *Ashtadhyayi* of Panini. The *Vritti* was written in Kashi, whence comes the title, by Jayaditya and Vamana, both known as Buddhists. The work is a unique example of joint authorship in ancient India, since the first five chapters were written by Jayaditya and the last three by Vamana. It is generally believed that both the authors flourished during the seventh century A.D.

The *Kashika*, written in easy but elegant language, fully explains all the grammatical intricacies in the terse sutras of Panini. The style of interpretation is very systematic. The authors first show the relation of a particular sutra taken up for interpretation, with the preceding and following sutras by showing the words which have to be repeated from both or either. Then they paraphrase the sutra and add examples and counter-examples. It is obvious from the introductory verse that the work was based on the *Mahabhashya* of Patanjali and an older '*Vritti*' which is now lost. But the authors differ from Patanjali at several places.

Jinendrabuddhi (8th cent.), a renowned Buddhist teacher and grammarian, wrote an elaborate commentary called *Kashi-kavivaranapanjika* or *Nyasa* on the *Kashika*. Another commentary called *Padamanjari* by Haradatta (12th cent.) is well-known for its comprehensiveness and independent views.

S.Y.M.
S.M.

KASHIRAMDAS (Bengali), the greatest among the versifiers of Bengali Mahabharatas, was the son of Kamala Das whose ancestral homeland had been in Indrani Pargana in the district of Burdwan, West Bengal. But Kamalakanta left his homeland and settled in Orissa. Kashiram was probably born in Orissa; but later returned to Bengal.

Kashiram's younger brother, Gadadhar Das wrote a poem entitled *Jagannath-mangal* in 1642, in which he mentions the *Mahabharata* of Kashiram. So, Kashiram's work must have been completed before that date. In the colophon of a manuscript of Kashiram's Birata-parba we find 1526 Saka (1604-1605 A.D.) as the date of its completion. Elaborate researches have shown that after the completion of the Adi, Sabha and Birata parbas of his *Mahabharata*, Kashiram started Bana-parva, but died before finishing it. Singers and scribes, however, compiled the remaining parbas from the writings of other poets and replaced their bhanita (signature) with that of Kashiram Das. As a result of this, we have got a full-fledged Bengali *Mahabharata*, consisting of eighteen parbas, bearing the name of Kashiram Das as its author. The writers of the later parbas of this *Mahabharata* have not been identified, except for Krishnananda Basu, and Nandaram Das (supposed to be a nephew of Kashiram), who later completed his work. Kashiram's literary style is simple but beautiful. Generally, he had followed Vyasa except in a few cases like Subhadraharana and Rajasuya Jagna (of Yudhishthira). In Bengal, his popularity as a poet is matched only by that of Krittibas.

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Su.M.

KASHRI ADBUK TARIKH (Kashmiri,) by Autar Krishan 'Rahbar,' is an analytical study of the origin and development of the Kashmiri language and literature, especially poetry. Based on modern principles of historiography, the book portrays in a lucid style the theories of emergence, evolution and development of the language between 1200 and 1775. The very first chapter of the book elaborates different theories propounded by various schools regarding the origin of Kashmiri, and concludes in locating 'pishachas' as the earliest speakers of this dialect. Then follows a comparative discourse on poetry, and last of all life sketches of some prominent poets and sketchy analysis of their works.

On the inner title, the book has been mentioned as Volume I. But no additional volume has been brought out even after the lapse of two decades, in spite of the demand from the readers.

George Abraham Grierson, the well-known orientalist and linguist, was the first man to publish a comprehensive summary of the origin of the Kashmiri language. His classic work *Linguistic Survey of India* (1928) left an everlasting impression on our scholars for locating the origin of Kashmiri in the ancestors of Hunza and Nagar tribes and in their Dardic dialect. Grierson also compiled the first *Dictionary of Kashmiri Language* (1916-32). Being over-shadowed by the tall stature of this Irish scholar, every student of history of Kashmiri language tries to establish the 'Darads' as aborgines of the valley. It was Abdul Ahad 'Azad' (1903-1948) who, after Grierson, tried to give a critical estimate of the works of Kashmiri poets and wrote down their life sketches in his Urdu work in three volumes, *Kashmiri zaban aur shairi* (Vol. I. 1959,

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Vol. II, 1962, Vol. III, 1963). His work is considered to be a meritorious book of his time. But, except for a few essays and scattered notes, no comprehensive work on Kashmiri was published by a writer in Kashmiri language itself. Hence Rahbar's work can rightly be called a 'basic work' on the subject. As recorded in the printline, the task involved him for six long years from 1959 to 1965, and has been published with some financial aid from the State Cultural Academy.

The Kashmiri language has never been a court language. It never enjoyed a fair treatment from the local elite and was rather shunned by kings and their counsellors merely due to a false prejudice. The authorities in pursuit of their own prestige always had an adaptability either towards Sanskrit or Persian. the Kashmiri dialect, therefore, left for the unsophisticated masses, could accumulate very little qualitatively. Yet its miraculous survival before such a monopolization owes a lot to the rich folk and past traditions. Till recently people used to sit together in the evenings listening to folk-stories narrated by the elder man of the house. Women and children used to sing in courtyards the most popular love-lores which had come down to them through generations. Although discarded from palaces, the language flourished in the fields among farmers, workers and the common man.

We have been able to record a few references of the great works of some of the poets who flourished during the past six centuries, like Lal Ded (1335-1400), Nund Rishi (1378-1438) and other mystics, and we are made to believe them as our beginners.

Rahbar has tried to locate some references of Kashmiri prose and poetry written before Lal Ded and has quoted great works like *Brahatkatha* owing its origin to Pishacha language (presumably Kashmiri). He has also traced a reference regarding the use of Kashmiri language as far back as the 8th century when the Karkota King, Jayapida, ruled over the valley. In the second chapter, the definition of Prakrit, Apabhramsha and their influence of Kashmiri dialects, has been recorded in an elaborate manner. He has tried to classify the evolution of the Kashmiri language in four different periods, namely (1) early period, (2) preromantic period, (3) period of romanticism and mysticism and (4) modern period. The last category is sub-divided into pre- and post- 1947 literature. The classification has been done in lieu of the trends in literature and not century-wise or in terms of political divisions done by his predecessors.

Tarikh deals with periods as classified under No.1 and No.2 only. The other two, it appears, will be discussed in the following volumes of the book.

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Ba.A.

KASTURI, N.(Kannada; b. 1897, d.1987) was a Kannada humorist, novelist, dramatist and essayist. Born in Cochin, Kerala, and an M.A. and B.L. he joined Marimallappa High School, Mysore, as a teacher (1922) and later entered History Department of Mysore University. He retired as Superintendent, D.R.M. College, Davanagere, Karnataka in 1956. He learnt Kannada after he came to Mysore, and mastered it so superbly that he would critically read old Kannada classics, and write with genuine humour. In his sixties, after he entered Sri Satya Sai Baba's ashram he learnt Telugu well enough to edit a Telugu periodical, *Sanatana sarathi.* He spent the last thirty years at Puttaparthi. He knew Malayalam, English, Kannada and Telugu. He was honoured by the Karnataka Sahitya Academy (1981).

Associated with the famous humorous monthly *Koravanji,* Kasturi both contributed humorous essays and skits and encouraged a number of writers to write. His was gentle, friendly laughter like Stephen Leacock's. Among his collections of humorous essays are *Allola,* and *Kallola* and *Yadwa-tadwa.* He was a genius in coining new words on the analogy of existing words and twisting the meaning of words to suggest new angles and create humour. His *Anarthakosha* is a dictionary of deliberately perverse definitions. He wrote plays which generally evolved in an interesting fashion. Usually he and a group of friends enacted impromptu plays built around a chosen theme or situation; later these were given final shape by Kasturi. Among his popular plays are *Gaggayyana oadibidi, Varaparikshe* and *Kadane.* He rendered into Kannada *Alice in Wonderland* as *Pataladalli papachi.* Among his novels *Changuli cheluva* and *Chakradrishti* stand out. The former is the life-story of a mason delineated with sympathy; it shows the serious side to Kasturi's character. In the latter, the central figure, a clerk, does not appear at all; a number of people talk about him, revealing themselves in the process. He wrote a book on Ashoka and another on customs of marriage.

FURTHER WORKS: Donkubala (1944), *Shankvadya* (1948), *Allola, Kallola, Upaya vedanta* (1951), *Dilleeshwarna dinachari, Nonda teevi, Maduve* (1958), *Shivashakti swarupa divya* pavada (1964), *Satyam shivam sundaram* (3 parts).

L.S.S.R.

KATAMARAJU KATHALU (Telugu), a well known lyrical ballad, is a favourite song of the masses in Andhra especially in the coastal belt. The collection of folk literature in Andhra Pradesh began in the second half of the 19th century.

Katamaraju katha is a ballad cycle with the name *Katmaraju kathalu.* It is believed that there are thirty-two stories in this cycle. But no one is sure of the names of all those stories. Six of these stories are in the Govt. Oriental Manuscripts Library, Madras. Veturi Prabhakara Sastri

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published them along with his introduction. Tangirala Venkata Subba Rao collected another eleven stories with their appendices. A.P. Sahitya Academy published them with his introducation in two parts in 1975. C. Tirupati Rao assisted him in this project.

Katamaraju kathalu is very much cherished by the Yadavas of Andhra. They were sung in Nellore, Prakasam districts and in some parts of Guntur, Guddapah and Kurnool also.

Katamaraju was a Yadava King who ruled in 13th century in Nellore district. He was a subordinate king of the Kakatiya emperor. He fought a battle with Nallasiddhi Raju, son of Manmasiddhi Raju. While trying to fix the date of composition of the work with the available resources, V. Yashoda Devi held that the date of the war as 1259. Mallampalli Somasekhara Sarma doubted the historicity of this ballad and said, "Though the story is very interesting it lacks historicity. Except the names of the Nallsiddhi and Khadga Tikkana there is nothing historical in this work. The story might be true, but there is no evidence to prove its historicity. Nor is there any evidence to show that the persons mentioned either on the side of Katamaraju or on the side of King Nallasiddhi are historical". (Preface to *Katamaraju katha*) Sarma's doubts are true to some extent. Nallasiddhi one of the main characters in the ballad is a Pallava king whereas the king Nallasiddhi is a Chola King in history.

Katamaraju, the Yadava King had innumerable bovine cattle heads. His herdsmen used to graze the cows in the grass fields of Lankamala, Palakonda, Nallamala (Cuddapah, Kurnool districts). Due to the seasonal changes there was no green grass in his fields. So he sent his cows to the adjacent fields in Nellore district. He made an arrangement with Nallasiddhiraju to give some calves in exchange for the permission to graze his cows in grass fields. But Katamaraju's herdsmen grazed the cows in crop fields instead of grass fields. His herdsmen hunted the wild animals in forests. Nallasiddhi's huntermen suffered a lot due to this hunting. Poluraju, uncle of Katamaraju killed a parrot belonging to the concubine of Siddhiraju. This action enraged Siddhiraju and he ordered the herdsmen to Katamaraju to get away immediately from his lands. Katamaraju wanted to teach Siddhiraju a lesson. The war took place in 1259 according to some historians. T.V. Subba Rao after a deep study of the source material opined that the above war took place in 1282. It seems the main cause of the battle was the difference about the agreement regarding the grazing rights of the grass lands.

According to the ballad cycle Katamaraju won the battle. The versifiers of the ballad glorified the strength of Katamaraju in several ways. But local records say that the king Nallasiddhi carried the day. The geneology of Katamaraju was described in detail in the Gundlapalem inscription. Seventeen generations of his family were described in this inscription.

Katamaraju was born on Thursday (Phalguna Shuddha Panchami) in the year 'Dhata'. Peddamma and Peddaraju were his parents. Even today Phalguna Shuddha Panchami is an auspicious day for Yadavas. Katamaraju's family worshipped Shiva giving a pride of place to Ganga as the supreme deity. Katamaraju's surname was 'Kariyavala'. He had several other names as Katredu, Kata Koteswarudu, Pasuvalanna and Avulanna. It is said that he had seventy-two titles. He had a vast treasure of cattle. The composers of the ballads described that the cattle herds of Katamaraju occupied 48 square miles when grouped but when scattered occupied 96 square miles.

Katamaraju married Ganga of Marlavari family. They had no children. It is said that they did not live together.

Some Telugu scholars believed that Mahakavi Srinatha wrote the lyrical ballad of Katamaraju, but it is not available. Gangula Pina Yellayya is the real author of some of the stories in the ballad cycle. *Avula Valuraju katha* by Vadarupa Madduleti Kavi, *Pampadri katha* by Mallayya, *Avula Poluraju katha* by Kanakabandi Ghattayya, *Kariyavularaju katha* by Pinayellayya, *Katamarajuku pattam kattina katha* by Marayya Kavi, *Papanuka katha* by Mangalapuri Venkatadri, *Agumanchi katha* by Jarugupalle Chenchayya were written respectively.

Avula Valuraju katha is the first story in the ballad cycle of *Katamaraju kathalu*. Avula Valuraju was the king of Yelamanchili. He fought with his neighbour Kalubhuta Gangaraju and died in the battle.

Pampadri katha is the second story. Peddiraju is the son and descendent of Avula Valuraju. For a long time Peddiraju had no children. He entrusted his kingdom to his brother Poluraju and went on a piligrimage to Kalyana Pattanam.

In *Peddiraju katha* Peddiraju visited many places in his piligrimage. Katamaraju was born to Peddiraju in his sixtieth year with the blessings of Kata Koteswara.

Among this ballad cycle *Katamarajuku pattam kattina katha, Kariyavularaju katha, Battu Rayabaramu, Kotapati Jativriksham techche katha, Veduka bongarala katha, Errangaddapati potlata, Agumanchi katha,* are very famous among the Andhra folk.

Several types of folk singers popularised the *Katamaraju kathalu* ballad cycle. Kommulavaru, Gollasuddulavaru, Poda Pothulavaru are famous among them. These folk singers first pray to the Lord Gananayaka for the uninterrupted blessings. Later they pray to Ganga, the supreme deity of Yadavas. These folk-singers celebrate Ganga Jatara or Ganga Tirunallu on a grand scale. Herdsmen and people belonging to various professions join this festival very enthusiastically.

Katamaraju is idolised and worshipped at Errogodda-

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padu and Kanigiri. In Kanigiri temples were also built for Katamaraju.

After the folk-literature acquired status of an academic subject in several universities, deep study and research have taken place on ballad cycles. Not only literary scholars but historians and social scientists also showed much interest in these ballads.

Katamaraju kathalu reveals a lot of social history of the 13th century of Andhra Pradesh. Kings of those times cared for their cows very much and also valued and worshipped them. They worshipped cows and thought that killing a cow was a greater sin than killing a man.

The actual language in all its variations actually spoken by the common man of those days was imbibed in this ballad. Poetry of the masses rendered into this ballad achieved the appreciation of both the scholars and the common folk. Our scholars and learned men benefitted much on reading this ballad containing some original and novel ideas and maiden expressions.

K.R.R.

KATARVEL (Marathi) is a compilation of assorted short stories by the renowned modern Marathi short story writer, Arvind Gokhale. The stories compiled in this book, twenty-five in all, have been selected from Gokhale's first four short story collections, viz. *Nazrana* (1944), *Janmakhuna* (1947), *Unmesh* (1947) and *Tanuja* (1948). These trace the development of Gokhale's art of short story-writing.

Gokhale had taken to writing about a decade before the publication of his first collection *Nazarana*. This was an age of short story-writing in Marathi literature, and the veterans like Phadke, Khandekar, Y.G. Joshi were already at their zenith and made the short story the most popular genre in Marathi literature.

Gokhale's earlier stories were inevitably imitative and on the subjects in vogue or topical, e.g. 'Adam ani Eve' tells of the pre-independence efforts to form labour unions. 'Biday Bondhu' portrays a Bengali prostitute—a victim of Bengal famine in 1943. *Konkaranchi katha* is about an illiterate villager, who is a run-away recruit in World War-II. First four stories, written earlier, do not bear his own stamp, but later ones show the writer expressing himself in his own new idiom.

Gokhale, along with Gadgil, broke a new ground in the genre and ushered in the era of new short story. What strikes one about Gokhale's stories is his freshness of outlook. Without appearing ostensibly new or eccentric in language, imagery or theme like Gadgil, Gokhale presents an entirely unusual or novel aspect of situations. 'Janhavi'. 'Dusari dasi'. 'Urmila'. 'Na takleli' and 'Konkaranchi katha' are some such stories included in this collection. 'Janhavi' is a village girl forcibly kidnapped by a Mang, but rescued by the brave youth of the village, an event publicly celebrated. But with Gokhale her real story starts when none is prepared to marry her with her stigma and she is compelled to find her own way out by going back to the kidnapper. In 'Urmila' (of the Ramayana), he imagines what this Janaka's real daughter must have felt while always playing a secondary role to 'Sita', his adopted daughter. The old couple in 'Bhatukali' hits a novel idea of entertainment in their boring, empty life. They play dolls like children. 'Dusari dasi' (Second slave) is the second educated wife of an artist who marries her for her 'intellectual' company, but she discovers to her own chagrin that she is no less a slave than the first uneducated wife. In their commiseration, the two become friends.

'Bujgavne' (Scarecrow) is the story of a different category. Here the experience is intensely felt and it takes a different form. Narrated in the first person singular, it tells the saga of the frustrations of a self-denying freedom-fighter, who left school during the freedom struggle and underwent imprisonment and all sorts of hardships, but after the Independence finds, by a strange irony, his classmate—an Anglophile careerist, now a collector—exhorting people about sacrifice and patriotism on the occasion of the flag-hoisting ceremony on the 15th August.

Another main characteristic of Gokhale's writing is his dispassionate attitude, whatever the subject. He excels in identifying himself equally with any type of character, without being personal. He neither advises, nor comments. His stories usually depict emotional tension, and move on by their own emotional momentum, without the application of any propellant by their writer. He especially succeeds in painting the emotional world of his women characters.

Gokhale is well-known for his vast variety of subjects, characters, situations and locales. In 'Adam and Eve', he depicts the relationship between a Christian couple, while in 'Biday Bondhu' he takes us to a brothel. In 'Ghar-ghar', he peeps into the hovels of the underworld; in 'Sawadhan' (Beware), he paints an authentic atmosphere of a mediaeval family. 'Bhatukali' (Playing dolls) reveals the minds of an ancient couple, while 'Konkaranchi katha' gives the glimpse of the terrorised mind of a runaway army soldier.

A master craftsman, Gokhale's stories surprise their readers with unexpected turns at the end. Short story is Gokhale's only forte, and he has served its cause with a rare, single-minded devotion. He did not experiment with any other form.

I.S.

KATAVA-KATIBANDHA (Marathi) is a form of verse based on the matra rhythm, it has the enjambement or running-on movement of the blank verse. It is a long-drawn composition of verse stanzas which are called

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'kadaven', like the 'kadavaka' of the Prakrit-Apabhramsha verse forms. The term 'katibandha' used to signify katava, which seems to be a Sanskritized back-formation, for we do not get any reference to any such term in any treatise on prosody and versification written in classical or the medieval times or Katibandha really means any long verse, divided into subdivisions or 'katis', and was used by a 19th century 'shahira' poet, Ananta Phandi.

Katavas had become very much popular with the 'Kirtankaras' in the 18th and 19th centuries. The only major poet who utilized this verse from to its fullest capacity, was the great lyricist Amritarai. The 'akhyana' compositions containing Amritarai's katavas spread from the north to the south, especially to such places as Baroda, Indore, Gwalior in the north, and Hubli, Gadag and Tanjore in the south. They were sure shots to engage attentions of the musical-minded audiences. Thus, they were veritable stock-in-trade of the kirtankaras.

Amritarai wrote scores of these katavas. But strangely enough, they do not actually form a part of any akhyanas. Though Amritarai is credited with a couple of such 'prakaranas', the katavas do not form any significant part of them. Amritarai selected popular incidents as narrated flatly or rhetorically by the kirtankaras, and composed his katavas around them, giving them an individuality and a rhythmic flow. The themes of these katavas range from the glorious to the pathos. They often narrated the names of the different famous warriors, pitched against each other in battle formation, or a catalogue of the various 'divine' weapons of 'astras', or strung in flowing rhymed lines the varying items of the popular Peshwai meals. In the actual presentation, the kirtankaras, along with the accompanying members of their kirtana-troupe, who were all expert musicians, changed the tempo and stresses in the narration, without hampering the basic rhythm or its even beats. In rhetorical apostrophes, they often addressed the absent gods and heroes like Shankara, Rama, Ganesha and Bhishma, Dharma and Karna, or Ravana and Meghanada. Then the tempo would naturally be high-pitched and the intonation would be full of nuances of emphasis and pauses. But when the topic would be light and humorous, the address would obviously be intimate and conversational, taking the audience into confidence. Later writers of 19th century and early 20th century composed such light-hearted katavas. They became stock-in-trade even in Gujarati kirtanas, the kirtanakara ('buva') obviously following the Dakshini (Maharashtrian) stye of kirtana. Thus, katavas of Amritarai, like 'sansara-dukkha-varanana', 'sitasvayamvara', 'sudama charitra' would contain serious passages, and 'draupadi vastraharana' would contain serious and light--hearted passages, when the poet would describe the wickedness of Duhshasana, and then, would enumerate the enormous length of garment of different styles and textures. The katava called (Narada) Naradi is a sure piece to evoke laughter in audience when he would paint the penpicture of Narada, donning the apparel of a female and becoming Naradi. And while the Kirtanakara enumerates the catalogues and lists, he softens down his voice, descends in an almost conversational style, and the 'tala theka' also assumes a dimmer and lower range of its 'bolas' or strokes. In the composition of these Katavas, there are numerous verse stanzas, and the ending line of each of these stanzas of katavas is usually rhymed with the starting couplet which naturally is the burden of the song or the unifying strain. The main body of the katava has rhymed lines, which are not broken into rhymed couplets, but each stanza may have its own rhyming scheme, in which all the lines (of the kadaven) are loosely rhymed. The beat of rhythm is generally the 'dhumali' or 'kehrawa tala' with a slow or fast movement as the Kirtanakara deems it proper. The opening lines of different katavas (the Dhruvapadas) are often in different 'matra' (syllable) groups or 'ganas', but the tala 'theka' remains the same and offers to the reciters or singers opportunities to expound his mastery over the tala beats, with pauses and breaks, in accordance with the composition of the Dhruvapadas. In an exceptional case like the "Dhruva-charitra", the tala beat is 'Dadara', the lines being broken into six-matra groups. In other katavas the lines have eight matra groups, suitable for the Dhumali-Keharava 'theka'. All this is not to suggest that the katava is a sort of 'musical' interlude. It is more or less a rhythmic and rhetorical device, a kind of digression, full of quick pace used to lighten the otherwise heavy atmosphere of the puranic akhyana.

Some of the editors of Amritarai's katavas have used the term 'kataka' as a synonym of katava. This term is also used by the bardic poets of 17th century 'povadas', to signify their long drawn-out heroic narratives, consisting of 'kadas' or 'katis', i.e. kadaven. The other synonym 'katibandh' is also used to denote the bardic or other compositions like 'povadas' and 'lavanis'. Poet Ananta Phandi has said so in one of his bardic povadas. But Amritarai himself has referred to his katavas as 'katibandhas' in one of his songs (song No.37).

N.G.J.

KATHA (Rajasthani) may generally be taken as a 'vata' (story). Though writings based on a katha are both in prose and verse, the term katha used here carries a specific meaning. Among the various genres in Rajasthani prose, the 'khyata' the 'vata' and the 'katha' are the most important ones on account of their qualitative and quantitative aspects. There is a difference between a katha and a vata. The vata is predominantly pleasing and fictitious, and has a sufficiently broad base, while religion, moral conduct and preaching of righteousness are the main ingredients of the katha. The traditional meaning of a katha in the modern jargon is generally taken as a

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mythological tale with a religious bearing. It is aimed at giving a didactic turn to a story with a view to highlighting the religious import. There has been a long standing tradition of the Jain kathas in Rajasthani literature which are available in a written form in large numbers. The folk-tales have also been set down in writing. The Jainas have utilised them on a large scale as illustrations in their commentaries on various works. They are all didactic in nature and are aimed at preaching morals. There are Vaishnav kathas as well. A number of kathas based on vows, fasts, week days, and days of the month are too well known.

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Hi. M.

KATHA (Sanskrit). The beginning of Sanskrit prose-writings may be traced to a very dim antiquity, and the origin of this species of literature is shrouded in greater obscurity than that of the 'kavya' itself. The extant works of prose literature are of a comparatively late date. The extant prose literature may be divided into two broad classes: romance and fable. The prose romance first makes its appearance in a fully developed form in the works of Dandin, Subandhu and Bana. In early classical Sanskrit there were numerous types of prose romances, the two most prominent among them being 'katha' and 'akhyayika'. The akhyayika is specifically mentioned by Katyayana in his *Varttika*, and Patanjali, commenting on it, mentions the names of three akhyayikas whose form and content are not known. The very title of the *Brihatkatha* and the designation katha applied to each story of the *Panchatantra* indicate an early familiarity with the words katha and akhyayika, but the terms are simply used to signify a tale in general, having no specific technical meaning.

Dandin, who flourished in the seventh century A.D., writes in his *Kavyadarsha* that there is no vital point of difference in the nature of the two types of prose compositions, viz., katha and akhyayika and he regards them as the different names of one and the same species. But, according to Amarasimha, the lexicographer, katha is a purely poetic creation, while akhyayika possesses a historical basis. Bana himself alludes to the two classes of prose composition, called the katha and the akhyayika, intimating that his *Harshacharita* ranks as an akhyayika while, on the other hand, the *Kadambari* is a katha which lacks the specific features of the akhyayika. In point of matter, it has a complex structure of its own, since it consists of a long narrative in which other narratives given by the characters of the work are interwoven. In his *Harshacharita*, Bana glorifies his patron, King Harsha, who flourished during 606-647 A.D., and gives an account of his genealogy and early life as a great traveller. But his *Kadambari* is a unique Sanskrit prose romance of katha type which deals with the love story of Chandrapida and Kadambari wherein Bana makes lavish use of his poetic imagination in relating the story. Parallel to the main story runs the love affair of Pundarika and Mahashveta. The book also contains some biographical account of the author in the beginning. Bana's *Kadambari* is remarkable for long, involved constructions, unusual words, use of epithets after epithets with the verb held back for pages together, unusually long compounds, and fondness for details and descriptions, even to the neglect of the main narratives and action.'

Some notable characteristics of these two classes of writing as defined by Sanskrit rhetoricians are enumerated here:

(1) In an akhyayika, it is the hero himself who tells the whole story, while in a katha the story is told either by the hero or by someone else. (2) An akhyayika is divided into sections named 'uchchhvasas' and contains verses in 'Vaktra' and 'Aparavaktra' metres, while in a katha it is not so, (3) In a katha, such topics as the kidnapping of a girl, battles, separation, the rise of the sun and moon are described; it is so in an akhyayika, (4) A katha is distinguished for insertion of certain catch-words which the author intentionally puts in. It is essentially a fictitious narrative, which may sometimes be told in the first person, but whose primary interest lies in its invention.

B.N.H.

KATHA AHAMANI (Rajasthani) also called *Katha ahadavani*, was authored by Delhaji, who flourished between 1433 and 1493 approximately. The date of composition of the work may be somewhere near 1470. It is the first narrative poem in Rajasthani dealing with Abhimanyu, the hero of the *Mahabharata*. Composed in various metres and meant to be sung in various ragas/raginis such as 'Dhanashri', 'Maru', 'Soratha', 'Gaudi',g 'Dhavala', 'Asadhahadi', etc., it is a sizeable volume of 717 stanzas. Written in a dialogue form, it is full of narrations and musical renditions. It was found in a manuscript form and deserves publication with a well-edited text, carrying different variations. The story, in short, runs thus: Krishna killed many demons, and Ahlochana of Mathura was one of them. His pregnant wife hid herself in a forest and, thus, saved her life. She gave birth to a mighty son named Ahadanava. When he grew up, he came to know that is was Krishna who had struck at the very roots of his family. He took a vow to capture him and chain him. Being pleased with his intense penance, Vishvakarma gave him an amulet, and he proceeded to Dwarka. Krishna, in the guise of an old brahman, met him on the way. He told the demon that he was a priest of his father Ahlochana. Thus, gaining his confidence, Krishna advised him to enter the amulet. This being done, Krishna closed

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the amulet and blew his 'Panchajanya' conch at which the demon's body was transformed into a bee which continued to hum inside the amulet. Krishna returned to Dwarka with the amulet. When Subhadra opened the amulet, the demon, who was converted into a bee, quickly entered into her stomach through the mouth. Krishna told her the secret of 'Chakravyuha' (a specific strategy adopted in the great Mahabharata war) to which he responded as a child in the womb. Subhadra was married to Arjuna. In due course of time the bee was born as Abhimanyu. Instigated by Krishna, the demon Talu, lord of the nethermost world, attacked Indra. Arjuna went to the territory occupied by Indra to help him. Knowing that their own sister's son was their enemy, the Yadavas always lived in a state of fear. When Abhimanyu was 10 years old, his marriage was solemnised with Uttara, the daughter of King Vilha of Virata. Krishna again prompted the Kauravas to plan the strategy of chakravyuha. When the Pandavas were unable to penetrate it, Abhimanyu got ready to do so. A number of camel-breeders rushed to fetch Uttara from Viratanagar on camelback. Knowing that Abhimanyu was going to enter the battle field, Subhadra remonstrated with her mother-in-law Kunti on this decision. Uttara also requested Abhimanyu not to proceed to war, but he ignored all the appeals. Seven of the best of the heroes were defeated while entering the Chakravyuha, but they all struck Abhimanyu collectively and deceitfully. While dying he remembered his enmity of the previous birth with Krishna. At this juncture Arjuna returned from the kingdom of Indra. His sorrow knew no bounds when he learnt of the death of his son. At Arjuna's request Krishna promised to show Abhimanyu to him. For this they proceeded to Kurukshetra. On the way they saw that a brahman was lying dead of snake bite. Arjuna communicated this fact to the dead man's parents and his wife. The wife replied that those that lamented the death of a person were fools. At this Arjuna's grief was lightened. Further on, Arjuna saw Abhimanyu playing dice. He did not recognise Arjuna and only said that Krishna himself had put him to death, but to avenge his death he asked him to kill Jayadratha, as it was he who wounded him even after his death. When Arjuna promised to do so, Abhimanyu got up to be embraced by him. Arjuna then returned and killed Jayadratha. Later on, the entire army consisting of eighteen divisions of the largest size was destroyed. The poet ends on an ethical note.

This is an extraordinary work of its kind from the linguistic, literary and cultural points of view. It reveals the various forms of common parlance, idioms and proverbs of the period in an authentic way. There are three types of descriptions: the dialogue form, the poet's own utterances and expressions of his feelings by a particular character. The dialogues are dramatic and impressive, which have been used on 21 occasions. The second type of descriptions mainly include the episodes of the brahman, the birth and marriage of Abhimanyu, the she-camels, the city of Viratanagar, the marriage party, the feast, the canopy set up for marriage ceremony, the beauty and make-up of Uttara and the family customs while proceeding to the battle field. Subhadra's grief on learning that Abhimanyu was going to the battle field, and Uttara's agony when Abhimanyu left for the battle and later on, when he died, are the situations where characterisation appears at its best. The poet has presented lively pictures in these descriptions. The interesting descriptions of the old brahman and the she-camels, deserve a reading to be believed. The poet seems to be particularly successful in fathoming a woman's mind. Four of these female characters are worth noting from this angle. They are Subhadra, Uttara, Kunti and Uttara's mother. Their sentimental expressions as a mother, mother-in-law, wife and daughter are indeed, incomparable. A number of living pictures expressing the actions, demeanours, hopes, desires, thoughts and emotions in given circumstances befitting the fair sex, are found in abundance. The sentiments expressed by Subhadra and Uttara are unique. Among the male characters, Krishna is the central figure and the protagonist of the dramatic action in this poetical work. No where has any attempt been made to divert the events from the natural flow. This has helped in maintaining the easiness and a certain naturalness throughout. The basic difference brought out in this main puranic episode also helps in keeping the curiosity alive. Abhimanyu is the hero of this story. His enthusiasm, while proceeding to fight, has been vigorously expressed. His feelings of love or eroticism find scant attention in the work. The story has three turning points—one is from the beginning upto the marriage of Abhimanyu, the other is upto the death of Abhimanyu in the battle, and the third from Arjuna's return to Hastinapur upto the end. The second one is comparatively more important than the rest. Here we find human feelings permeating the fast moving current of events. When Abhimanyu leaves for the battle, it seems as if the dramatic depiction of pathos is in full swing. The poem contains the description of erotics, heroism, pathos and tranquillity of mind. It has a peaceful end. Every character has a common man's heart-throb and all are full of human sympathy and brotherhood. But Krishna is, no doubt, an exception, as he had a definite goal to achieve. The author has, at all times, encouraged the need of sublime virtues and the reader draws necessary inspirations from them. Glimpses of the soul of the desert land is visible at every stage of description.

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KATHA BANASUR–KATHA GURUCHARITA

KATHA BANASUR (Kashmiri) of Bhattavatar is the earliest 'paband' or 'kavya-paband' (kavya prabandha) in Kashmiri that has come down to us, the earlier ones having all perished. Bhattavatar, the court-poet of Sultan Zain-al-Abidin, wrote this book on the alluring episode of Usha's love for Aniruddha as narrated in the *Harivamshapurana*, within the broader framework of the fierce battle between Bana and Krishna. As the very title of the poem indicates, the war episodes occupy a disproportionate space in the story encroaching thereby upon what should have fairly belonged to the romantic component of the theme.

Yet the paband is not a mere versification of the *Harivamshapurana's* story; it is qualitatively a different piece of writing, patterned on the puranic subject. The only formal affinity with *Harivamshapurana* that *Banasurkatha* betrays, is the interlocutory device whereby the whole narrative is framed within the scope of what Vaishampayana narrates to Janamejaya. The *Harivamshapurana* has a preponderance of the Anushtup with rare expections, while *Banasurkatha* has employed as many as twenty-six metrical forms, Sanskritic as well as Prakrit Apabhramsha. Among the Sanskrit chhandas used, we find Vasantatilaka, Malini, Sragdhara, Shardulavikridita, Pushpitagra, Praharsini, Drutavilambita and Mandakranta, while the Prakrit-Apabhransh forms includes Thaddo, Dukkatika, Narkutaka, Kaddoda and Phiru. Non-availability of the earlier or subsequent documentation of most of these metrical forms (including Thaddo that sounds convicingly Kashmiri in nomenclature) is quite intriguing. The use to which these have been put, nevertheless, presupposes a precedent of considerably long standing.

The language of *Banasurkatha*, again, presents a problem; it sounds older than that of Lal Ded's utterances which are positively earlier, despite the possibility of their exposure to amendment during the course of oral transmission. Bhattavatar, in fact, appears to have deliberately harnessed the Sanskrit (even archaic) and Prakrit diction to his own use with a view to impressing the audience at the royal court.

Instances of monotony or artificiality in the poem are not many. On the contrary, the work (comprising 400 stanzas, mostly of four lines each, occasionally of six lines or more) maintains, on the whole, consistant simplicity and, on occasions, even elegance of diction. The description of the warfare, however, seldom rises above the level of mediocrity, while the treatment of youthful love, whenever possible, touches a fairly high level of competence. Here is a glimpse of the love-lorn Usha who has just had a dream in which Aniruddha enthrals her:

> Crying like a separated swallow in space,
> shedding tears of blood from lovely eyes,
> she was afire; even icy water wont cool her down.
> The damsel was consumed by her beloved's lover.

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P.N.P.

KATHA GURUCHARITA (Assamese) is the first prose-hagiography in Assamese literature, and the largest and most elaborate of all medieval Assamese hagiographies either in verse or prose. It is an anonymous, undated work. Internal evidences indicate that it must have been written by some Vaishnava devotee or devotees within the precincts of some Satra or Vaishnava monastery towards the end of the seventeenth or the beginning of the eighteenth century. The manuscript of the book originally contained 154 folios writen on agar wood bark strips, each of the size of $6^1/2 \times 18$". Of these, 7 folios 22-28pp. are missing. Banikanta Kakati received the manuscript from His Holiness Chaturbhuja Misra, Satradhikar or the Abbot of Barpeta Satra in C.1925. At Kakati's behest, Upendrachandra Lekharu edited the book and added an Introduction and Appendices. It was published by Harinaryan Duttu Baruah in 1952 with a Foreword in English by Banikanta Kakati and Birinchikumar Barua. The book contains 622 pages, of demy 8vo size.

The work is a chain of records of as many as ten or eleven persons' lives, all of them being religious preachers of the preceding periods. Shankaradeva's life occupies the first and most prominent place, and then the author (s) deals lineally with the lives of Shankaradeva's successors in the religious order instituted by him. The accounts of the lives of these saints do not stand independently but are dovetailed together. But even the dovetailing does not make all the accounts a coherent whole. Thus this work appears to be more a chronicle of the sixteenth and seventeenth century Vaishnava saints and preachers and of the Vaishnava religious institution than a biography proper. The remark of Banikanta Kakati and Birinchikumar Barua that it "stands pre-eminently" as a "systematic prose-biography" in early Assamese literature, cannot, therefore, be accepted strictly in its true sense.

It is inappropriate to call it a biography proper for another reason. Like all other verse and prose biographies of the Vaishnava saints in medieval Assamese it resembles the medieval European hagiographies in its deification of the subject occasionally at the cost of veracity; and in its use of supernatural elements even at the cost of credibility. It is, therefore, more proper to call these medievel Assamese biographies of the Vaishnava saints and preachers hagiographies like their European Christian counterparts. It is significant that even from the medieval age these works have been described in Assamese as gurucharita or charita and not as jivani or biography.

With these reservations one can certainly agree with the two critics mentioned above that this work is not only the most voluminous and complete but also the most trustworthy and authoritative of all the medieval hagiog-

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raphies in Assamese verse or prose. The work, however, records mainly and comprehensively only the lives of the two principal preachers and saints, Shankaradeva and Madhavadeva. The other lives are all cursorily portrayed. As a hagiography of Shankaradeva and Madhavadeva, it is distinguished from other works on the same subjects in the same genre in that it abounds in many small details of the subjects' day-to-day life, both public and private; and in many political, social, and economic references. The compiler treats the materials with some restraint, while attributing superhuman qualities to the saints and in the use of the supernatural, especially after the early part of the work. It is these qualities that make this hagiography unique in Assamese literature.

The work assumes a special importance in that it throws a flood of light on the contemporary social, cultural, economic and political condition. There is much important, and rare information about socio-economic, socio-political and socio-cultural life of the people of the time for which it has come to be regarded as a valuable source-book of reference for researches on seventeenth and eighteenth century Assamese life and society. The book gives us some new information in connection with Shankaradeva's pilgrimages to Northern and Southern religious places.

The book adds to our knowledge these aspects about the life and society of the region it covers (viz., the Brahmaputra valley and the present North Bengal): the special importance attached to the learning of Sanskrit; the Satras that flourished as centres of Vaishnava religion and culture, various social customs of the time including the Sati and slave-trading; trade and commerce; the handicrafts of the region and the special skill of the people in their handicrafts, political and commercial relations with the neighbouring kingdom of Bhutan, the political relationships among the ruling kings and principalities of the region, the Koch kings, the Ahom kings, the Kacharis, the Chutias, the Bhuyans, etc., the political relationship between Gauda kingdom and Koch kingdom, the Muhammedan invasion of the Ahom kingdom,—all these, too, find place in this hagiography.

The prose style of the book also assumes a special importance. In rather short simple sentences, its author or authors have not only very successfully recorded the events of the subjects' lives, but have also made the lives, especially those of Shankaradeva and Madhavadeva, very lively. This is done even while maintaining through the book a devotional ardour. Occasionally and appropriately, the style gets emotional and poetic while on certain other appropriate occasions, it becomes humorous and light. And yet, all along, it remains simple and rhythmic. It is for this lucidity and rhythmic quality that Kakati and Barua compare the prose-style of this work to that of the authorized version of the *Bible*. Its prose-style, no doubt, is a landmark in the history of Assamese prose.

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Go.S.

KATHAKALI (Malayalam) is the highly evolved theatrical form of Kerala. It is a stylised and non-illusionistic art-form that integrates the elements of theatre, dance, music and poetry in its structure. In kathakali, the plots of the plays are usually taken from the puranas and other mythical tales of India.

Kathakali basically caters to an initiated audience. The actor in this form of drama resorts to an elaborate code of mudras, supported by body movements and facial expressions. There is no speech uttered by the actor; vachika or oral rendering is done by the back-ground musician who renders the text of the play, the meaning of which is depicted by the actor through his histrionic skill. The music in kathakali, set to 'raga' and 'tala' are captivating, and they have a vital role to play in establishing the context, mood and situation of the drama. The music is a combination of the classical Carnatic and the indigenous 'sopana' styles. The orchestra consisting of 'chenda', 'maddalam', 'chengila' and 'elattalam' serves to sets the mood and tempo of the dramatic situation. The costume and makeup in kathakali are stylized and spectacular. Rather than imitating life, they represent symbolic traits of character. The stage setting is minimal with only a huge metal lamp adorning the stage, the lighted wicks providing the stage-lighting. Traditionally the performance of kathakali begins after dusk and continues till day-break.

The libretto of a kathakali play is called 'attakkatha' ('attam' meaning 'dance' and katha, suggesting 'narration'). The language of attakkatha is a melliflous mixture of Sanskrit and Malayalam, the degree of both varying from author to author. The structure of an attakkatha is made up of 'shlokas' (which have a narrative function) and 'padams' (which serve the function of dialogue). The shlokas usually serve as a bridge between two scenes, apprising the audience of what transpired in the earlier scene and what is to follow in the next scene. After enacting the meaning of the padam, the actor also has a chance to exhibit his scholarship and histrionic skill, by resorting to 'manodharma' (imaginative, improvisational acting).

Among the major plays of the kathakali repertoire, the first mention may be made of Kottarakkara Tampuran (17th century), who is said to have been the innovator of Ramanattam, the earlier version of kathakali. He composed eight plays based on the story of the *Ramayana*, covering the incidents in the life of Rama from his birth and

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marriage to his coronation. Though his plays are not marked by their excellent literary quality, Tampuran's plays have a historical importance. Some of the plays, including *Balivadham* and *Toranayddham* are still popular on the stage.

The other important writers of kathakali texts include Kottayattu Tampuran, Unnayi Varier, Kartika Tirunal Ramavarma Maharaja, Irayimman Tampi, Kilimannor Tampuran, etc. Kottayattu Tampuran composed four plays—*Bakavadham*, *Kalyanasaugandhikam*, *Kirmeeravadham* and *Nivatakavachakalakeyavadham*—which are a combination of theatrical effectiveness and literary beauty. The plays have a tight structure and are ridden by dramatic conventions peculiar to the art form. They leave a lot of scope for the actor to embellish situations of theatric appeal.

Unnayi Varier's *Nalacharitam* is a major landmark in Kathakali. This play stands out from the rest in its multi-faceted appeal. *Nalacharitam*, composed in four parts to be presented on the stage in four nights, deals with the romantic story of Nala and Damayanti. Varier took the basic story from the episode of Nala discussed in the *Mahabharata*, but he gave it a new dimension by infusing the elements of poetic imagination and dramatic potentiality. The main task of realizing the different levels of experience in the text is on the actors who take on the roles of Nala and Damayanti, who have to possess a high degree of sensitiveness, combined with a thorough mastery of technique and capacity of expression. To give one example from the First Day s story: in the scene of Nala's pining for Damayanti after having heard about her from various sources, the mood of 'viraha' (love in separation) is built up to its very peak, and the actor is able to convey the intense manifestation of passionate love skilfully and persuasively, at the same time not bordering on vulgarity and coarseness. In the same manner, *Nalacharitam* offers limitless possibilities to portray all the elemental passions of anger, revenge, despondence and joy in their sweep and entirety; this is the reason why this play is hailed as the highest point in the repertoire of kathakali plays.

Among other major plays, mention may be made of Irayimman Tampi's *Keechakavadham*, *Uttaraswayamvaram*, Kartika Tirunal Maharaja's *Rajasuyam* and *Narakasuravadham*.

Though in its essence, it is intended for an erudite audience, Kathakali did not remain strictly elitist because it employed multiple channels of theatric communication, blending high brow dramatic action, music, spectacle, and also occasionally low comedy. This art-form, which had gone out of favour for sometime, received a great fillip at the hands of Vallattol Narayana Menon, the eminent poet, who tried to revive it by establishing Kerala Kalamandalam, an institution which gives rigorous training in the field of traditional performing arts. Of late, the attempts of institutions like Margi to revive kathakali and yet preserve it in its pristine purity have produced favourable results.

Su.G.

KATHAKAVYA (Rajasthani). Among the 'prabandha kavyas' (composite poems) written on individuals and events, those dealing with 'charita' (biography) and 'katha' (tale-based narratives) are important. It does not matter if they do not carry titles ending with charita and katha at all. There are Rajasthani works written by the Jain poets, which carry titles ending with 'chaupai', 'rasa', 'prabandha', etc. Nevertheless, these are essentially charita and katha kavyas. In the katha kavyas the story or the stories have an importance of their own and are interdependent, while in the charita kavyas, the story or stories are mainly utilised to depict the character of the hero. The Apabhramsha poets, perhaps, did not differentiate between the charita and katha kavyas, but the difference is quite clearly visible in such works written in Rajasthani. *Katha Ahamani* by Delhaji and *Katha Chittodaki* by Kesaji are katha kavyas, while giving other accounts also delineate the charita of Abhimanyu and Jambhoji respectively. But *Katha Autarpata* by Vilhoji, though named as katha, is essentially a charita kavya which focusses on the child-life of Jambhoji, while at the same time referring to several events.

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Hi. M.

KATHAKOSA (Prakrit). Out of the four 'anuyoga' (expositions) the 'prathamanuyoga' or the 'dharmakathanuyoga' consisting of legendary tales of those who have attained the highest by leading a virtuous life, plays a significant role in illustrating the principles of Jainism. It is through this medium that Jain monks were able to meet the demands of their adherents. Jain authors compiled 'Kathakosas' or 'Treasury of Stories' from time to time, particulary during the period of the 11th and 12th century A.D. They are rich mines of tales and anecdotes and are worth studying from the point of view of universal literature. These tales are interspersed with appropriate gnomic sayings. There are numerous such Kathakosas which are still lying in manuscript forms in various Jain Bhandars. Their composition was not limited to Prakrit and Sanskrit only, but they were written in Apabharamsa, Kannada, Tamil, Old Hindi and Old Gujarati as well.

Kahanayakosa or *Kathakosa-prakarana* by Jineshvara Suri (11th century A.D.), is a popular treasure-house of delightful stories, mainly composed for the edification

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of religious and moral teachings. It comprises 30 Prakrit verses which have been illustrated with Prakrit stories mixed with prose and verse. *Akkhanayamanikosa* (*Akhyanakamanikosha*) or *Kahamanikosa* (Kathamanikosha) by Devendra Gani (11th century A.D.) with the commentary of Amardeva (12th century A.D.) is a collection of numerous didactic tales. Devendra Gani has composed verses in Prakrit and Amardeva has provided us with an illustrious commentary. The commentator was well-versed in Prakrit, Sanskrit and Apabhramsha. The major part of his commentary is in Prakrit which is interspersed with Sanskrit and Apabhramsha narratives.

Kaharayanakosa (Katharatnakosha) by Gunachandra Gani, pupil of Sumativachaka, was composed in Prakrit prose and verse in 1101 A.D. The author has also used Sanskrit and Apabhramsha in his work. The popular stories narrated here are not steroityped but are new and are rarely found elsewhere. Though the main theme of the stories is religious and didactic, in between the narration, we come across important secular material such as discussion about sneezing, the characteristics of a king, the art of interpreting marks on the body (samudrika), testing of jewels (ratnapariksha), cure of snake-poison, magic spell, mountain-festival, mining (khanyavidya), the disease of elephants, invocation of guardians of a quarter of the sky, sea-voyage, assemblies discussing questions and answers (prashnottara-goshthi) and the like. The *Kumaravala-padiboha (Kumarapala-pratibodha)* by Somaprabha Suri (12th century A.D.) is another collection of stories. The major part of the stories is written in Prakrit, but they are also narrated in Sanskrit and Apabhramsha. The last 'prastava' composed in Apabhramsha, contains two long narratives, one of them is in allegorical form. There are equally numerous narrative works composed in Sanskrit. The *Brihatkathakosha* by Harishena (10th century A.D.) is a mine of religious and popular stories, based on ancient Jain texts. It is very important for a comparative study not only of Jain narrative literature but also of social, cultural, historical and the lexical material contained therein. It has been edited critically with a scholarly introduction by late A.N. Upadhya. Prabhachandra (11th century A.D.) wrote another Kathakosa known as *Aradhana-satkatha-prabandha* in Sanskrit prose, with occasional quotations in Sanskrit and Prakrit. Another Kathakosa by an unknown compiler (last quarter of the 11th century A.D.) has been translated by C.H. Tawney in English (1895). It is a collection of 27 tales interspersed with Prakrit verses. Another Kathakosa (or *Kathasangraha* or *Antarakatha-sangraha*) is composed by Rajashekhara Maladhari (middle of the 4th century A.D.). The collection contains religious as well as humorous stories narrated in simple Sanskrit prose in a conversational style of the *Panchatantra*. Subhashila Gani (15th century A.D.) compiled still another Kathakosa known as *Bharateshvara-Bahubali-vritti*, giving the stories in Sanskrit prose and verse, interspersed with Prakrit quotations. The *Katharatnakara* (Ocean of stories) by Hamavijaya (1600 A.D.) contains 258 stories, most of them written in simple Sanskrit prose. Quotations in Sanskrit, Maharashtri Prakrit, Apabhramsha, Old Hindi and Old Gujarati are found throughout the work. Most of the stories are similar to those found in the *Panchantantra*. It was published with a German translation by Johannes Hertel in 1920, in Leipzig and Weimer. It was reprinted under the title *Das Perlenmeer*, edited by Roland Beer. Shrichandra compiled his *Kathakosa* in the 11th century in Apabhramsha with varied metres divided into 53 samdhis. Among Kannada Kathakoshas, mention may be made of the *Vaddaradhane* (11th century A.D.) composed in Old Kannada prose with quotations in Prakrit, Sanskrit and Kannada. *Punyashravakathakosha* was compiled by Nagaraja in 1331 A.D. The Jain Mathas of Moodbidri, Karkal and Sravana Belgola preserve such numerous palm-leaf manuscripts awaiting publication. The *Tiruttakadeva* is a collection of stories by Jivakachintamani (11th century A.D.) in Tamil.

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J.C.J.

KATHAKOSHA-PRAKARANA (Prakrit) also known as Kahanayakosh *(Kathanaka-kosha)* is a work by Jineshvara Suri. It is a collection of stories, perhaps the last work of the author, composed in 1051. A.D. in Dinduanagrama (in Marwar). The Kathakosa contains 30 Prakrit gathas, explained in Sanskrit, giving illustrative stories in Prakrit being an admixture of prose and verse. The object of narrating these stories, according to the author, is to preach examplary narratives leading to liberation, the highest end of life. Most of the narratives are traditional, borrowed from early Jain sources, although a few of them have been composed by the author himself. Generally, the narratives are written in Prakrit prose, interspersed with stray verses in Sanskrit, Prakrit and Apabhramsha. They are composed in simple lucid style, free from composition of words arranged in compounds and unnecessary verbosity. The work belongs to the category of 'dharma-katha', comprising the tales related to the worship and eulogy to God Jina, service to monks and offering them alms, upliftment of Jain religion and various popular tales of laymen who did their utmost for the elevation of Jain *'dharma'* and 'sangha'. It is also endowed with social and

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cultural material in between the narrative. It is stated that when the Sabari lore was accepted by someone or offered to others, the Vidyadharas celebrated the feast in front of the great statue of Rishabhadeva. The charms against the snake-poison has been referred to. In order to remove the effect of poison, first of all the forehead of the patient was struck, a string was revolved in his left nostril and his naval was rubbed with ashes. In archery (dhanurveda), the typical positions of a bowman engaged in discharging arrows are mentioned. In order to get a son, people worshipped the goddess Katyayani by offering her their own flesh. In music (gandharva), various sounds, their origin, the divisions of musical notes and regulated rise and fall of sounds through the musical scale is mentioned. A number of Prakrit verses describing the nature of prostitutes are quoted. Reference has been made to alchemy (dhatuvada and rasavada) by which, employing herbs and medicines, copper was transformed into gold. For Dhatuvada reference has been made to the *Jonipahuda*, an important Prakrit work on the science of prognostication. In the manner of Kautilya's *Arthashastra* a king has been instructed to be always watchful of his surroundings. Sea voyage has been described. Due to high tide ships were wrecked causing immense loss to life and property. The affluence of rich merchant Shalibhadra of Rajagriha has been described.He used the precious blankets for the purpose of cleaning feet. The study of the Kathakosha is useful for comprehending the development of new Indo-Aryan languages. The work has been edited by Jinanivaya Muni and published in the Singhi Jain Series (Bombay,1949).

J.C.J.

KATHASARITSAGARA (Sanskrit), one of the two Sanskrit adaptations of the *Brihatkatha* of Gunadhya, prepared in Kashmir, was compiled by Somadeva between 1063 and 1082. Just a few decades ago Kshemendra had prepared his compendium *Brihatkathamanjari* of the same work but most likely Somadeva had not seen or consulted it. But his *Kathasaritsagara* is immensely valuable to us, not only for its great literary qualities, but for preserving the richest treasure of popular tales.

Somadeva lived during the reign of Kalasa, King of Kashmir, which was marked by intrigue, bloodshed and suffering. The aborigines frequently raided and devastated the kingdom. Kalhana has also given a realistic account of the anarchy of this period, which gets reflected into the underworld of Somadeva's narrative–full of murders and bloodshed and rogues, thieves and harlots. There are vivid pictures of the acute misery caused by war or famine, revealing his minute observation and originality.

The *Kathasaritsagara* is rightly called the 'Ocean of the streams of stories'. It is a sea in which hundreds of rivers of stories have fallen. Somadeva has incorporated, beautifully in the frame of the central story of Naravahanadatta, as many as 350 popular tales.

Like Kshemendra's work, the *Kathasaritsagara* is also divided into eight chapters called 'lambaka' or 'lambhaka'. He claims to have strictly adhered to the original work of Gunadhya, but it appears that some of the stories have been added by Somadeva himself. The versions of Kshemendra and Somadeva considerably agree with each other, in comparison to the third version, viz. The *Brihatkatha-shlokasangraha*, written by Budhasvamin of Nepal. The desire to combine the various independent cycles of popular tales such as those of *Mrigankadatta, Muktaphalaketu, Vikramaditya*, etc, persisted in the Kashmirian version of the *Brihatkatha*. The fables of the *Panchatantra* are also present in the *Kathasaritsagara*.. In spite of the aberrations, Somadeva's work is marked by greater cohernce and desire to preserve the effects of the frame story. Being a consummate story-teller, he is rightly praised for his superior quality of vivid narration.

Putting together the various cycles of the popular tales with their vast range was not an easy task in itself. Somadeva has accomplished this task in his own way. Not encumbered by the desire to cut short the narrative in order to be brief, he moves slowly but majestically, delighting in interludes. The main story is often overrun by the subsidiary stories. Sometimes the stories in different versions occur twice or even thrice in different places in his massive work. Clearly, like Budhasvamin, he was not as concerned with the tale of Naravahanadatta as with the colourful whoops of interesting stories, episodes and fables, interwoven into his work. In this respect, Somadeva had a better sense of anticipation of the possibility of the development of the frame story of the *Brihatkatha*, which is basically somewhat tiring. The hero of the main story wins one woman after another, and as they are destined for him, the difficulties coming in the way to the union or reunion are not very significant. The introductory stories of Udayana, his faithful minister Yaugandharayana and his two wives—Vasavadatta and Padmavati, which are the sources of the plots of a number of Sanskrit dramas, are definitely more interesting than the stories of the hero.

There is hardly any class of stories not to be found in the *Kathasaritsagara*. The stories that do not stand in internal relationship with the central narrative can be classfied into several groups. There are fictions about the meeting of heavenly damsels,of interference by gods and demons in the affairs of men. More interesting are the tales of magic— of wizards and witches, of money-seekers and wealth-diggers, transformation of men into animals, magic locks and keys, etc. In still more colourful admixtures, we find the novelistic stories— the stories of boatmen facing shipwreck, of wonderful palaces under the bottom of the seas,of adventurous travels on the earth, of romance and suffering, where love is aroused through

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dreams and portraits, of thieves, scoundrels and fools. Besides the witty anecdotes, there are mythological or epical stories also. It is a work of larger and more varied appeal, containing a gallery of sketches from life. The characters of middle class Indian society aare painted vividly and realistically, evincing a wide and intimate experience of human life and sence of humour and robust common sense. Somadeva's understanding of human nature is authentic and delineation of emotions very sympathetic. At places, he is able to make the narrative pregant with pathos. The story of Pururavas and Urvashi, for example, is told in a very touching way.

Somadeva's achievement lies in combining the best tenets of classical Sanskrit poetry with all the excellences of popular tales, and in infusing the massive collection of stories, acquired traditionaly, with life and vitality. He pick up most appealing portraits from the contemporary life. There is the story of Shurasena, a Kshatriya in royal service, who could not return to his wife for long as he had to obey the summons of his master and was detained. She awaits his promised return, becoming sick everyday of unfulfilled longing. At last, Shurasena gets the long-awaited permission to return home. He hastens over the desert on his swift camel. There came on him the dread hot season in lion-shape, with blazing sun for mouth and fiery rays for mane. At last he arrives, only to discover that he has been too late. He then saw his wife lying dead in all her finery, like a creeper in full bloom, uprooted by the wind. Seeing her, he held her in his arms struck dumb with sorrow. Overpowered as he was with grief, his breath straightaway departed with lamentations.

We find the life in medieval India mirrored in the *Kathasaritsagara*. It is steeped in superstitions and beliefs in miracles and sorcery, but there are graceful shadows of kindliness. "This world would be nothing but a dreary wilderness", says Somadeva, "if the gracious people were not born here to help their followmen, like the wayside trees providing shelter in torturous heat." In his outlook towards women, Somadeva is naturally bound by the morality of the middle ages. There are cynical stories heaping contempt on the women, recounted by him but also implied reverence for chaste woman. A king has a white elephant with the miraculous power of flying in the sky. It gets hurt and falls down. A divine voice announces that the elephant will be cured when touched by a chaste woman. Then the king discovers to his horror that not one among his eighty thouand wives is capable of rendering the assistance. To add to his grief, all the ladies of the city come and touch the animal for no result. Ultimately, one poor woman was found, who was perfectly pious and chaste and the moment she touched the animal, it stood in the form of a human being. The king, outraged by the dishonesty of the womenfolk, marries the sister of that chaste lady, with the exceptation that she will never deceive him; and for precaution, he shuts her inside a palace in a lonely island. But what to talk of the ways of the women, he is ultimately deceived by her as well (XXXVI. 9-90). There are also stories of honest and faithful wives. We meet here the wise and pious Devasmita who assures the youngmen wanting to seduce her away, to meet them at a fixed place just to let them go away with a stigma on their faces. There are stories of procuresses and the filth they inflict upon the society, but there are witty stories of wise and pious ladies who save their honour and get rid of them.

Somedeva rises above the mentality of the society of the age in his sympathetic portrayal of love of youngsters, in many a tale in his work.

Although there have been a number of attempts of preserve the lost work of Gunadhya in Sanskrit, none of them comes up to the mark as the *Kathasaritsagara* does. Winternitz says: "The *Kathasaritsagara* of Somadeva has the greatest importance for the history of Indian literature also on account of the fact that in it there are several stories which have been worked upon by several other poets, of course, not only on the basis of Somadeva's work, but also on that of Gunadhya or on that of some older recension of the *Brihatkatha*, not available to us elsewhere so nicely as in Somadeva. The work is of the highest importance for the history of the World Literature too, inasmuch as not a few stories that we find in Somadeva, any that are still older and perhaps have had their source in the *Brihatkatha*, are the most popular and most familiar ones in the West.... Lastly, we must not forget to mention the extent to which our knowledge of Indian culture is based on the *Kathasaritsagara*, of Somadeva... We learn from this work much about Indian religions and know about the position of women in ancient India. We get from Somadeva's work abundant amount of information also about the caste system, about ethnographical conditions, about art, artists and artisans, about court-life, about gambling, about drinking booths and other things about the actual life of Indian people."

The most authentic edition of the text was prepared by Durgaprasad and published by the Nirnaya Sagar Press, Bombay (1889); and the complete English Translation is by C.H. Tawney, first published in the Bibliothica India in 2 Vols. (Calcutta, 1880-1884) and then with notes by N.M. Penzer, in 10 Vols (London, 1924-1928).

R.T.

KATHAUPANISHAD (Sanskrit) or *Kathaka-upanishad* (*Katha*) belongs to the Taittiriya school of the *Yajurveda*. The story of Nachiketas and Yama around which the teachings of the *Katha* are woven, originally occurs in the *Taittiriyabrahmana*. The source of the story is traced back to the hymn of the *Rigveda*. The *Katha* consists of the two chapters each of which has three 'vallis' or sections. The entire second chapter appears to be a later addition.

A pious Brahmana Vajashravasa had a son, by name

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Nachiketas. Once he performed a sacrifice and gave away all that he possessed. When he was giving as presents (dakshina) to the priests a few old and feeble cows, Nachiketas felt disturbed and enquired to whom he was going to be presented. When he insisted in his querry, his father said in rage, "Unto Yama I give thee." Nachiketas went to the abode of Yama and waited there without food for three days and nights. Yama, on his return, offered Nachiketas three boons in recompense for the discomfort caused to him. Nachiketas asked for the happy meeting with his father as the first boon. It was granted immediately. Nachiketas, then, requested Yama to instruct him the knowledge of fire. The third request of Nackiketas was one for enlightenment on the question of life after death. Instead of granting the third boon, Yama offered several alternatives, viz., sovereignty over vast domains of earth, life extending one hundred years, charming women, plenty of gold, sons and grandsons. But Nachiketas remained unmoved. Yama, then, describes two different paths and one leading to the good and the other to the pleasant. The self can be realised only through spiritual contemplation. Finally the great question is answered. The self is eternal and death does not annihilate it. Yama tells Nachiketas of the two selves lodged in the secret place of heart enjoying the fruit of deeds. Yama, then tells the parable of the chariot: "know the self as the lord of the chariot, the body as the chariot, the intellect as the charioteer and the mind as the reins. The senses are the horses and the objects of senses are the paths. He who has understanding for the driver of the chariot and controls the rein of his mind, reaches the end of the journey, that supreme abode of the all-pervading." The order of progression to the Supreme Self is then described: "Beyond the senses are the objects and beyond the objects is the mind; beyond the mind is the understanding, beyond the understanding is the great self; beyond the great self is the unmanifest; beyond the unmanifest is the spirit and beyond the spirit there is nothing. That is the end." Finally the method of yoga is prescribed for spiritual attainment: "The wise man should restrain speech in mind; the latter he should restrain in the understanding self. The understanding he should restrain in the great self. That he should restrain in the tranquil self (1.3)." The second chapter discusses mainly how the self can be realised, the first section states that the individual self is one with the universal self. Failure to comprehend the essential unity of being is the cause of rebirth. The second section describes the individual self which is both immanent and transcendent. The third section describes how one can comprehend one's self. The self transcends the ordinary means of apprehension. It can be realised through yoga and for that faith in his existence is an indispensable condition.

The *Katha* expounds in detail the Upanishadic theory of an immortal soul which survives after the death of the body. There are two selves, the individual self and the Universal Self. While describing the Universal Self of Brahman, the *Katha* mixes up negative and positive characteristics of it. The fundamental principle of the *Katha* is that the universe is one and there is no difference within it or without it. Self is perceived not by logical reason but by spiritual contemplation. The first quality for self-realisation is introversion. The second stage is abstinence. The next stage is the path of self-realisation. "Arise", says the *Katha*, "awake and learn from those who are better than ye, for the path of realisation is as hard to tread as the edge of a razor." Important categories of the later Samkhya philosophy like mind and intellect, the 'mahat', the 'avyakta' and the 'purusha' are described in the *Katha*. There are passages in the *Katha* which give us the rudiments of the practice of the yoga doctrine as later formulated. The *Katha* is one of the chief sources from which the *Bhagavadgita* later freely borrows.

The *Katha* aims at envisaging the highest philosophical truth in a poetic manner. It is surcharged with lofty ideas about the immortality of the soul.

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H.M.

KATHAVATTHU (Pali) is an important Theravada Buddhist text. It is generally considered to be the fifth book of the *Abhidhammapitaka*. However, sometimes it is also said to be the third of the seven books of *Abhidhamma*. The literal meaning of the phrase 'kathavatthu' is 'subject of discourse' but in the light of its text the name has been translated as 'Points of Controversy'.

The *Kathavatthu* is a Buddhist book of debate on matters of theology, philosophy, cosmology and so on. This book is ascribed to Moggaliputta Tissa Thera who, according to tradition, compiled it in the Third Council at Pataliputra, convened by King Ashoka (3rd cent. B.C.), against the polemical or controversial points of the schismatic monks or schools. The *Kathavatthu* represents an age when repeated schism disturbed the original unity of the Sangha and gave rise to mainfold controversies and debate and thus presents a significant development in the domain of Buddhist thought and philosophy.

It is interesting to note that the *Kathavatthu* does not mention the various schismatic sects whose views it discusses but Buddhaghosa (5th cent. A.D.) in his commentary on the *Kathavatthu* clearly mentions the sects by name.

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The *Kathavatthu* in its present form and as commented on by Buddhaghosa contains twenty-three sections; each of the sections deals with eight to twelve questions and answers refuting the diverse false views of the heretical groups. Some of the interesting questions dealt with in the *Kathavatthu* are as follows:

1. Do the absolute sense and personality (puggala) exist?
2. Does everything exist?
3. Can an Arhat fall away from Arhatship?
4. Can one as a 'worlding' be free from sensuous greed and ill will?
5. Are the ten powers of the Buddha also shared by his disciples?
6. Is it correct to say that the Buddha lived in the world of human beings?

All these problems are presented and discussed in the form of a formalised debate. This elaborate and formal debating contributed to the development of Indian and particularly Buddhist logic.

The *Kathavatthu* is an important work 'for any reconstruction of the history of early Buddhism especially for understanding the figurative transition from the earlier historical forms to the later developed systems.'

The *Kathavatthu* has been critically edited by A.C. Taylor on the basis of many important paper and palm-leaf manuscripts. It has been translated into English by S.Z. Aung and Mrs. Rhys Davids under the title of *Points of Controversy*.

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Ra.B.

KATHEYADALU HUDUGI (Kannada), Yashwant Chittal's fourth collection of short stories published in 1980 is as impressive an achievement in the post-modernist style as his third collection *Aata* (1969) is in the modernist vein. Of its eight stories half the number continues in the modernist vein. It is only the remaining four 'Katheyadalu hudugi', 'Katheyalli bandata manegoo bandu kada thattida', 'Trayodasha purana' and 'Mukhamukhi' which are in the new mode. While the modernist stories are imagistic and impersonal, taut and terse, the later stories are more relaxed and more in the narrative vein and are more easily accessible to the common reader. Three of them are told by a narrator who is himself the writer and these stories are as much about the art of literary creation as about their actual subjects. Chittal has extended his range and grasp in these stories so as to embrace contemporary socio-economic realities.

'Katheyadalu hudugi' describes a child's death in a society such as ours, stricken with a sense of alienation, and the distortion that results when the father himself becomes the narrator of the tragic incident. The only right step is the adoption of an orphan child, a symbolic act of love which can redeem society. 'Trayodasha purana' depicts a divided and sick society which allows an innocent kid to be victimised for being born in a particular community and for speaking a particular language. 'Katheyalli bandata manegoo bandu kada thattida', perhaps the finest story in the collection, creates the character of a dynamic Harijan working-class revolutionary who takes on the dimensions of a symbolic figure alerting us at all times to be wary of the manouvres of the exploiting classes. In 'Mukhamukhi', the same experience is seen from different angles resulting in a multiplicity of levels and perspectives on life. For example, the destruction of a note, arranging an elopement, is seen to be susceptible to diametrically opposite interpretations at different encounters with the characters involved.

Katheyadalu hudugi is one of the outstanding collections of short stories in the language and received the Sahitya Akademi Award in 1983.

K.N.M.

KATHOPAKATHAN (Bengali), which means 'Conversations', is a text book written in order "to facilitate the acquiring of the Bengalee Language" by Europeans. The work is ascribed to William Carey. One of the earliest books written for the College of Fort William, *Kathopakathan* is bilingual with the Bengali text printed on the left hand pages and the English translation on the right hand side. Carey probably did the English translation and also wrote the dialogues between an Englishman and his servants. The rest of the book was written by some Munshi whose help Carey acknowledges in his Introduction. *Kathopakathan* was first printed at Serampore in 1801. After the second edition in 1806 it was combined with Carey's *Bengali Grammar* in 1818.

Kathopakathan contains thirty-one dialogues between people of different sections and strata of society whose normal life and traditional occupation are presented in these conversations. Curiously, the language behaviour of this heterogenous group is also diverse. The dialogues of the women, faithful and realistic as they are, contain idioms and words, which only the uneducated village women normally use. These conversations are, moreover, carried out in either friendly or disagreeable situations and the language of the quarrels often verges on the vulgar. The conversations of the English gentleman, showing his method of hiring servants, giving out orders to them and his desire to learn Bengali, have a preponderance of Persian words in them. In the dialogues where the participants are only native speakers, the proportion of 'tatsama' words are greater in gentleman's speech, while people of the labouring classes use more of 'tadbhava'

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words. Also, depending on the topic of conversation where land, cultivation, produce and rent etc. are being discussed or business matters such as credit being transacted, a greater amount of Persian and Arabic terms are used.

Kathopakathan presents a lively and vivid picture of the middle and lower classes and as such carries valuable information about the social condition of the early nineteenth century Bengal. Although primarily intended for training civilians, the book undoubtedly goes beyond its pedagogical purpose. The different classes of people whose manners, customs and habits are represented, consist of brahmans, merchants, labourers, fishermen and village women. To Carey goes the credit of taking into cognizance the different classes or occupational dialects and relating them to the social status of the speakers. That at an early stage of Bengali prose Carey was able to recognize the importance of the spoken varieties of the language shows that he was much ahead of his time. His colloquialism was taken up much later by Bengali playwrights and novelists in their dialogues.

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T.W.

KATIRESAN CHETTIAR (Tamil; b. 1881, d. 1953) was an eminent Tamil scholar and commentator on ancient classics. He had his early education in the traditional school in his native village Mahipalanpatti and improved his scholarship by has own independent studies. He developed a taste for classical literature in Tamil and Sanskrit, especially the bhakti literature. He started his career as a propagator of Shaivite Tamil literature under the auspices of different associations and Shaivite mutts. Later on, at the age of 53 he became a lecturer in Tamil in the Annamalai University where he worked for 12 years. Katiresan was honoured with the titles like 'Panditamani' (1925), 'Mahamahopadhayaya' (1942), 'Muthuperumpulavar', etc. in recognition of his services to Tamil literature and Shaivism.

Panditamani has written elaborate commentaries on Sangam classics like *Purananooru*, *Ainkurunuru*, *Patitruppattu*, etc. However, his commentary on the first 170 verses of *Tiruvasakam*, the famous Shaivite devotional work of the 9th century, gave him fame and name. This book, *Katirmani vilkakkam*, was published in 1947. He also translated Kautilya's *Arthashastra*, and the play, *Mrichchhakatika*, into Tamil.

Katiresan belongs to the order of the traditional Tamil pandits; perhaps he was the last in that lineage. He commentary on *Tiruvasakam* earned him the title of Shaiva Siddhanta Vithahar, which means the greatest exponent of Shaiva Siddhanta philosophy. He was one of the expositors of classical and religious literature who could hold the audience spellbound for hours together. He was also a brilliant conversationalost. Those who were close to him say that he had a peculiar talent for making the conversation interesting with a sprinkling of apt quotations and episodes from classical Tamil literature. Katiresan's critical essays on different aspects of Tamil literature have an air of freshness in approach and novelty in expression.

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Sa.

KATTABOMMAN KATHAI (Tamil), a Telugu chieftain who called himself a nayak, flourished in the 18th century. He and his brother, Kumaraswamy, better known as Gomaitturai, have become legendary in the Tamil land. In fact, even during their lifetime, a poem was composed about an incident in his life; many ballads appear to have been sung immediately after their execution by the British. Ballads in different genres continue to appear. There are critics who doubt the patriotism and other qualities of this popular hero and his equally brave brother; but the extent of his popularity and its gritty continuance over centuries must have had some solid basis of unusual qualities and outstanding achievements. Against the evanescence of popular images which we see all through history, the constancy of popular acclaim being accorded to Kattabomman appears to have a message of significance.

The story of this popular hero is told in 'kummi' form in a work called *Kattabomman kummi*, containing 1560 verses. There are other ballads on him written in the last 200 years. A recent ballad written by a folk song writer had a rousing reception for a certain time. A shorter work called *Kattabommu kootu* has been recently published. This folk play is popular in the Tinnevelly district.

Kattabomman was born in 1760. In memory of his grandfather, Panchalan, he built a fort which he called Panchalakkottai in a hamlet in the Tinnevelly district which came to be known as Panchalakurichi. Early in his career he began to earn the animus of the East India Company officials. The anger of the Company found the ablest executioner in Jackson, the Company's military representative at Ramanathapuram. The overt start of the trouble was when our hero declined to pay tribute to the nawab's representatives. As the nawab had to pay tribute to the Company, the Company got into the act and through deceit took him prisoner. He escaped but his commander-in-chief was caught, tortured and sent to Fort St. George in fetters. He created a good impression on the governor who released him, sent for Kattabomman and reasoned with him but failed to prevail over him. He, however, magnanimously allowed the rebel chieftain to

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return home. On return he continued to defy the whites. A struggle ensued with heavy losses on both the sides. Kattabomman sought shelter under the Tondaiman of Pudukkottai who treacherously betrayed him to the British. Kattabomman and his brave commander were hanged by the vengeful Company officials. Gomaitturai continued to defy the whites, entrenching himself in a new fort which he built but ultimately he too was captured and hanged. The valiant Marudu brothers of Sivaganga who had given him shelter were also hanged. The hangings haunted the collective mind of the Tamil country folk whose deep anguish poured out in the form of ballads in simple Tamil, often embellished with vivid descriptions and spirited dialogue. Stage plays, radio and TV shows and films continue to be produced on this hero.

A.V.S.

KATTALE-BELAKU (Kannada), is a three-act play, perhaps the best of Adya Rangacharya's middle career. The play was printed in *Nadedu banda dari* in 1958 and saw a second edition in 1974. It is included in *Hosa samvedaneya natakagalu* (Plays of new sensibility). In Adya Rangacharya's creative career, there is a huge barren middle period when he wrote patchwork for college boys. *Kattale-belaku* marks the termination of this period, triumphantly reasserting his creative genius. The audience returns with a vague feeling of having gone through a single undefinable art experience without knowing how to sum it up, what the 'message' is, how the plot shaped itself, what the plot itself is or amounts to; except that since it is a social profile it might have had a social message. They come away with a feeling of exhilaration, of having witnessed social events close to their own life, contrasted human profiles held together by wit, humour and downright outrageous gaffs and guffaws and some brilliant epigrams, but find themselves unable to pin down any message. The only message possible is 'Be a man', whatever that means.

Summing up the plot or commenting on the characters of *Kattale-balaku* does violence to the consummate artistry of the play. The play has a complex unity and it is cruel to abstract its plot or story. It has none. The following is an attempt to outline the general scheme of the play and bring out its contrasted profiles. The schema may be defined as the counter balancing of four groups of characters who come together on the same plot of ground. Some are non-observers; some mal-observers; some trying to escape observation of their suffering; and a playwright unwilling to write plays with his general conviction that life is not worth writing about. The writer, in one sense, is the meanest of the lot, because many epic, dramatic, tragic events are happening all around him in the darkness of a moonlit night and he does not see them and without nourishing mean intentions of course. So much is happening in life, so many changes, so much suffering, and yet the writer, because he is not a success in money-making, withdraws into himself and refuses to write even when a professional play producer and his manager are eager to get him to write a new play for their production.

In the first Act the producer and the manager try to persuade the well-known modernist playwright to give them a classical epic play on ancient kings and gods because, they assure him, they know the taste of their audience and the ability of their troupe. The playwright refuses to oblige on the ground that such an audience is poor in culture and taste, that the days have changed and that his art too valuable to be wasted on such an audience. Neither money nor his past failures persuade him to write a puranic play with opportunities for song and dance. It is outmoded. At the same time high classical tragedy is being enacted in the darkness around his house. A young man who had his wife ravished has murdered the ravisher and is now hiding in the bushes near his house. A policeman who has received an anonymous complaint of the possibility of the murder comes in hot pursuit and the youth hides in the dark nook inside the playwright's house itself without his knowledge. His father, a country bumpkin, has come with an elder in fear of the possible mishap but is browbeaten and cold shouldered by the all-wise elder who is eager to have a bit of tobacco. An officious citizen who has got a copy of the anonymous letter shuffles in to accuse the policeman of ignoring his duties and reports of a gurgling noise he heard in the bushes. He suspects that two bodies throttled to death are lying under a tree. Two youths who have heard rumours of the murder in the compound are drawn there by curiosity. Confused by conflicting versions of what happened the dutiful policeman gets into a verbal duel with the playwright and is coldly asked to get lost. All along, the murderer is hiding inside his house.

In the second Act, the producer tries to persuade the playwright to write a historical play at least. He refuses on the ground that Indian history is full of mean fratricidal or immoral episodes. Meanwhile, high tragic episode is shaping itself in surrounding gloom. A young woman married to a rich but old and sick millionaire has an affair with the driver. She insistently suggests the driver to murder her husband. The driver feels that their affair is safe with the master alive. In a fit of loyalty he returns to the car in which his master is resting and finds him dead. His death due to heart failure leads to mutual recriminations between the adulterous lovers, each accusing the other of murder. A busybody citizen accuses the policeman of neglect of duty in not investigating the 'murder', but a doctor assures him that it is a case of heart failure. This time the playwright coldly dismisses the policeman, unaware of the death of the millionaire and the high tragedy of the hatred between the adulterous pair. This dramatic episode can be compared with any historical event but the frustrated writer is completely ignorant of it.

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The third Act begins with the producer's attempt to persuade the playwright to write on present-day social themes at least. But here, the writer objects to the choice of interesting episodes and popular modes which make the social themes unreal; for instance, the victory of the faithful wife at the end of a social play in commercial theatre. He avers, "Our plays and your plays are different". At the same time, in the darkness around flit a newly married couple turned out by the landlord for not paying the rent. They contemplate suicide, rest on the doorstep of the playwright and, alarmed by the arrival of the policeman, vanish into his house without his knowledge. The playwright finally succeeds in dismissing the producer, the policeman and the busybody 'citizen'. When his back is turned, out of his house emerge the murderer, the car driver, the millionaire's wife, and impecunious couple and vanish into the darkness. He is totally unaware of the tragic figures fit for epic and history in his preoccupation with art.

S.M.P.

KATTIMANI BASAVARAJA (Kannada; b. 1919) is one of the most rationalistic and revolutionary writers Karnataka has seen in recent years. His father, born in a family of agriculturists, turned a soldier in the armed forces.

Kattimani is an unusual blend of paradoxes. These traits that are so characteristic of the sons of the soil are perhaps a gift from his parents. His life and writings are an admixture of apparent contradictions: ruggedness, vigour, a frank and forthright attitude that almost borders on cruelty, kindness, generosity, stubbornness, a spirit of challenge, and a simplicity—all combine to lend a uniqueness to his life and writing.

Kattimani's home environment was one of struggle and poverty. Yet his love for literary studies was kindled both at home and at school. He was a voracious reader even during his school days. His mother influenced him greatly. Kuvempu influenced his writings. The economic and social inequalities in life posed a challenge to the young writer and inspired him to revolt against establishment and tradition.

Kattimani gave up studies after his High School course. He had to earn his livelihood when he was still in his teens. He took to journalism and was on the staff of several newspapers. He also took to the wearing of khadi. He participated in the freedom movement and went to jail. *Karavan* (1944-1945), his short story collection, is a living expression of the agony and atrocities of life experienced by the writer. He wrote these stories while he was in prison. He gave up journalism and went back to Malamaridi. He settled down in Dharwar in 1964. An ardent socialist, he was nominated to the Legislative Council in 1968.

Kattimani is essentially a novelist. *Jwalamukhiya mele* (On the volcano), a novel published in 1951, received the Soviet Land Nehru Award in 1968. He was inspired by Lenin and the Russian Revolution in his younger days and his own life has been a saga of struggle. But out of this struggle have emerged works of outstanding literary merit. He has written 33 novels, 9 short story collections, one play and a few miscellaneous works. All his works expose the hypocrisy of society and social inequities. Kattimani has waged a relentless war against social injustices. *Swatantradedege* (1946) was his first novel. In this very first novel Kattimani created a trend by which he was to be appreciated. *Madi madidavaru* (1950) and *Jwalamukhiya mele* (1951) are two powerful novels projecting the essential spirit of nationalism. *Jaratari jagadguru, Beediyalli biddavalu* (1953), and *Mannu matthu hennu* (1953), *Khanavaliya neela* (1953) present various facets of exploitation and seek to expose the exploiters.

Kattimani was the President of the 52nd Kannada Sahitya Sammelana held at Belgaum.

C.N.M.

KATUWAL, HARIBHAKTA (Nepali; b. 1935, d. 1980), a top-ranking Nepali writer of lyrical poems, was born at Bogibill village in the district of Dibrugarh in Assam. He studied in Kanoi College, Dibrugrah and in Digboi College. He then worked as a public health inspector and later opted to work as a teacher. He started his literary career by contributing a number of articles to Assamese magazines. He served also on the Editorial Board of the *Radali* brought out by the Asom Sahitya Sabha. He was really one of the forerunners of the modern Nepali literary writing in Assam. He spent much of his time and energy in founding and editing several Nepali literary magazines like *Mukti* (1958), and *Himalaya* (1963).

Haribhakta Katuwal's works include the following: *Samjhana* (Remembrances, 1959), *Bhitri manche bolna khojcha* (The inner man speak, 1959), *Aitihasik kathasangraha* (Stories historical, co-authored, 1963), *Sudha* (Partial epic, 1964), *Purva kiran* (Eastern rays, edited, 1964), *Yo jindagi Khai ke jindagi!* (1972), *Spashtikaran* (Clarifications) and *Ma mareko chhaina* (I am still alive). *Badanam ye mera ankhaharu* (Ill-reputed, my eyes), published posthumously, contains poems and lyrics.

Sudha 'khandakavya' (partial epic) is to be regarded as his first major literary effort. The poet wrote in the Preface: "About fifteen lakh Nepalis live in Assam. No Nepali literary work has as yet depicted Nepali life as lived in Assam. Here I have made a small beginning". Set against the backdrop of the beautiful Sunakurung in Shillong (then in Assam), the epic relates the story of the struggle of Sudha, a helpless daughter of a widowed mother and a prey to the guile of men of property. At the end, inspired by the Bishops Falls of Sunakurung, she casts away the defeatism of bringing her life to an end and gathers courage to valiantly face the world. It is a

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universal theme of struggle against evil concretised in Nepali life as lived in Assam.

Yo jindagi khai ke jindagi is by far the most successful and popular of his works. It is a collection of sixty-one poems. A poet of the romantic tradition, he is nevertheless a close observer of the state of things in the society. Here he has shed the heavy didacticism of his earlier works and has struck a balance between didacticism and romantic flight.

As a lyricist he is supreme, his reputation equalling only that of Agam Singh Giri, the other virtuoso in the art. And Katuwal, like Giri, also died young at the age of forty-five.

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B.R.

KAUL, HARIKRISHNA (Kashmiri; b. 1934) is a Kashmiri and Hindi short story writer and playwright. He was born in Srinagar. His first Hindi short story was 'Bhaiya' (Brother, 1950). His earlier stories indicate the influence of Krishan Chander, Rajender Singh Bedi and Saadat Hasan 'Manto'. He joined Hindi Sahitya Sammelan, Allahabad (1951) and Young Writers' Association, the Junior wing of Progressive Writers' Association, in 1953. He worked as a translator in Jammu and Kashmir Legislative Assembly (1955), and as a clerk in Public Works Department (1955-58 and 1960-61). After doing his M.A. (Hindi) in 1960, he joined a college as a teacher and has been working in that capacity since then. He worked on 'The Technique in the Stories of Renu' and on 'Realism in Post-Independence Hindi Short Story' in Jawaharlal Nehru University (1978-81) for his M. Phil. and Ph. D. degrees respectively. His first collection of Hindi short stories, *Is hammam mein* (1967), received the Central Ministry of Education award in 1971. It highlights the contradiction, bordering almost on the absurd, that is inherent in the lower middle class. In order to bring himself out of isolation he switched over to Kashmiri, the people's language, and wrote 'Taph' (Sunshine) which, alongwith his other stories, is included in *Pata laran parbath* (The chasing hill, 1972). The collection made a mark on the modern Kashmiri short story. In the stories of this collection, Kaul exploits his sense of the ridiculous by portraying his characters in unusual combinations of themes and situations. He got the Cultural Academy Award in 1975 for his Kashmiri stories. His other Hindi stories included in the anthologies *Tokri bhar dhup* (A basketful of sunshine, 1976), which also received the Central Ministry of Education Award in 1977, and Cultural Academy Award in 1978, and *Arthi* (The funeral, 1981) give expression to our social alienation due to rampant political shallowness and cleavage between generations. His characters struggle to the extent of looking ridiculous. Kaul's commitment to Marxism is firm. Among his stage plays, *Natak kariv band* (Stop the drama, 1976), which has a dig at the authoritarianism, was staged in Delhi and Bombay in Hindi Garhwali and Sindhi translations. Notable among his popular radio and television plays are 'Yeli vatan khur chu yivan' (The entangled roads, 1975), broadcast in All India Radio's National Programme, and 'Dastar' (The turban) which has been telecast more than a dozen times. He translated Motilal Kemmu's play, *Ishay* (The shadow, 1977), into Hindi for the Cultural Academy.

Rat.S.

KAUL, JAYALAL (Kashmiri; b. 1900, d. 1986) was an eminent writer and critic. Born in a Kashmiri brahman family, he took his M.A. in English from the University of Allahabad in 1922, and the law degree the next year. For a while he practised as a lawyer in Srinagar but shortly after he joined the teaching profession, retiring as Principal of his alma mater, Sri Pratap College, Srinagar, in 1956. Between 1958-60 he was Advisor to the Radio Kashmir for Kashmiri Programmes, and Secretary, Jammu and Kashmir Academy of Art, Culture and Languages during 1963-66. He was a member of the Executive Board and General Council, Sahitya Akademi, New Delhi, during 1958-67, and had been a member of the Selection Board, Bharatiya Jnanpith since 1973. In 1960, he visited the USSR as a member of the delegation of Indian writers. The Jammu and Kashmir State Academy awarded him a Fellowship in 1973.

Besides Kashmiri and English, he knew Hindi, Sanskrit, Urdu and Persian.

As the Chief Editor of the *Pratap*, the Sri Pratap College magazine, which was the only forum for writing in Kashmiri in the late twenties and the early thirties, he introduced several significant features like 'Folklore' and 'Essays on Kashmiri language and literature'. During the mid-thirties he caused many an eye-brow raise when he added a whole section in Kashmiri. Since the language did not have a script of its own, and neither the Perso-Arabic nor the Devanagari scripts could cover important sounds in the language without causing serious ambiguities, Kaul devised some new signs for phonemes to supplement the Perso-Arabic script. When the country attained independence, the Jammu and Kashmir Government appointed a Committee to devise a script for Kashmiri, and he played a significant role in the completion of the assignment. Practically all books printed in Kashmiri appear in this script now.

Till almost the mid-thirties, the compositions in Kashmiri poetry with a few exceptions either lay scattered haphazardly in manuscript form or were known only orally to a certain type of professionals. Very little was available in print. Kaul was one of those earliest scholars who collected these scattered gems, collated various texts

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and presented a choice selection in Roman transliteration with English translations. (*Kashmiri lyrics: Rine misray*, 1945). The introduction to this book is the first authoritative survey of poetry in Kashmiri from the fourteenth century onwards.

Like several other students of poetry, he endeavoured to give his personal exposition of the odes of Ghalib in English in his work entitled *Interpretations of Ghalib*. It has been placed among the best English renderings of Ghalib because of the aesthetic sensibility of the writer as also his style and diction.

In *Studies in Kashmiri* (1968), Kaul presents his assessment of some literary figures of the past and the present, literary movements since the mid-forties and the achievements of Kashmiri writers in different forms. This book is the first attempt at evaluating in depth some prominent litterateurs. Forms surveyed range from lullabies to 'masnavi', 'vatsun', 'nazm' and 'ghazal', novel, short story and plays.

The fruit of his studies in the 'vakhs' of Lal Ded has been presented in three books. In *Lal Ded,* (Jammu and Kashmir, State Academy, 1961), written in collaboration with Nandlal Kaul 'Talib', we find 135 vakhs or verse-sayings along with their translation in Urdu and also a valuable introduction. The vakhs have for the first time been arranged in an order suggesting the gradual progress of the poetess in the yogic practice. *Lal Ded* (Sahitya Akademi, New Delhi, 1973) is a critical study of the life, times and work of the mystic poetess together with the English translation of her 138 vakhs. It is a research work of a very high merit: the vakhs have been chosen after painstaking scrutiny and many ambiguities have been cleared. The translation is lucid and enjoyable. It conveys not only the thought of the poetess, but also the mode of her feelings and the nuances of her expression.

Mottos on the Sundial (1977) is a collection of the writer's articles in English published separately from time to time. They vary in theme from his 'Auto-obituary' to pedagogics on the one hand, and A.E. Housman to contemporary trends in Indian writing on the other. Bestrewn with nuances suited to the theme, the style is engaging, lucid and precise. They display a fine sense of humour and the reader enjoys the studies.

S.L.S.

KAUL, NANDLAL (Kashmiri; b. 1870, d. 1940) was born in a middle class Kashmiri pandit family. He was educated in the traditional way and knew, besides his mother tongue, Sanskrit, Persian, Hindi and Urdu. As revealed in his dramas, he had a wide knowledge of Hindi lore including epics, puranas and shastras. After completing his education, he joined the State Revenue Department and retired as 'Patwari'. (a junior revenue official).

Nandlal Kaul (also known as Nandlal 'Mandlo') is remembered for his drama, *Satich kahvat*, which he wrote in 1929 and published in 1935. In the thirties, this drama enjoyed great popularity and was staged repeatedly in Srinagar. Its first performance was arranged on the stage of Raghunath Mandir. The play is based on the well-known story of Harishchandra and his devoted wife Taramati. The dialogues are Sanskritized, and the sentences give the impression of literal translation of high Hindi.

In addition to *Satich kahvat* Kaul wrote some other plays also, which include *Ramanraj* (The period of Rama's rule), *Paz pativarta* (Truly devoted wife) and *Dayi lol.* (The love of God), but none of these dramas attracted attention of the people to that extent. Even the titles of these plays are not known to the students and scholars of Kashmiri literature now. It will not be out of place to remark here that the Hindu lore constituted the source of inspiration to our author. Whatever he wrote was based on a theme which owed its origin to the Hindu lore.

In technique, Kaul not only followed the tradition of Sanskrit drama, but also imitated the one adopted by the 'Parsi Theatre'. His rhythmic dialogues and songs inserted in the body of his plays make us believe that there was something of a poet in him.

As regards his language, Kaul mainly borrowed from Sanskrit. In the history of Kashmiri literature, Nandlal Kaul will always be remembered for reviving the tradition of drama after a lapse of almost six centuries.

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Mo.S.

KAUL, ZINDA 'MASTERJI' (Kashmiri; b. 1884, d. 1966) was born in a Kashmiri brahman family in Srinagar. He received his early education in Persian in a 'maktab' (school) where he was regarded as a precocious child. He had to suspend his studies to earn for his family. Later, he completed his schooling and worked as a teacher which earned him the endearing appellation 'Master' or 'Master-ji' from his pupils, friends and admirers. Revolving against the colonial propensities of the British Principal of his school, he shifted alongwith some other colleagues to another institution associated with Annie Besant, where he developed interest in theosophy. The school was later taken over by the State Government along with the staff. Intelligence, affection and patience made him the idol of his pupils. Side by side, he passed his B.A. privately and perfected his hold over Sanskrit, Persian, Urdu, Hindi and English. It is an irony that the college authorities in Lahore refused him admission into the Bachelor of Teaching course, a man ideally suited for teaching. His

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services were transferred to the State Department of Archaeology and Research and finally, because of his patience and mastery over the languages, to the Translation Bureau in the Publicity Department.

Kaul had turned out his maiden verses when he was only nine and continued to write fitfully. It was an age when intellectuals fought shy of writing in their own mother tongue, Kashmiri, and wrote in Persian, Urdu or Hindi. 'Saabit' was his nom de plume in Persian and Urdu, and Josh Malihabadi has remarked that his verse in *Diwan-i-Saabit* provides a treat for the eye and the ear. His Hindi verse published as *Pushpa-patra* in 1914 was dedicated to S.E. Fotedar. He also composed verses in English.

This period of Zinda Kaul's life was devoted to introspection and study. In Persian, Hafiz and Rumi were among his favourite poets, and in Sanskrit he studied, besides others, the Shaivacharyas Utpaldeva and Abhinavagupta. His study of English writers was not very extensive, but it appears that he followed the advice of Ruskin, and whatever he read, he read well. In his own mother tongue, he studied, among others, Parmanand (1791-1879), the apostle of devotional poetry.

Parmanand was the preceptor of Lakshman Kaul, through whom he influenced his son, Zinda Kaul. Parmanand composed 'bhajans', songs, narratives, etc. in Kashmiri, but his work lay scattered with different people in different towns and villages. Kaul retrieved an important portion of Parmanand's works, compared and collated various manuscripts and brought out the first printed edition of his poetry, including the narratives, *Radha-svayamvar*, *Sudama-charitra* and *Shiva-lagan*, in 1941. The completion of this labour of love and devotion pleased Zinda Kaul immensely.

Zinda Kaul's close acquaintance with Parmanand's poetry was fairly old, but this intimate study for the purpose of a printed edition and translation of the verses into English, probably stirred him profoundly and convinced him that his mother tongue was not only the most appropriate medium for expression of his ideas, feelings and impressions, but also resourceful enough for the purpose. By this time, the poets like Mahjur and Abdul Ahad 'Azad' made their presence felt, and they revealed the beauty and the vitality inherent in the language. In the poem 'Panani kath' Kaul says, 'The Kashmiris are to be congratulated. They had lost their tongue but have now found it with great effort'.

Under the impact of these and other influences, Kaul persisted in writing in Kashmiri. His poems appeared in local newspapers during the forties. In a few years, the first volume of his Kashmiri poems numbering 13, entitled *Sumran* (Rosary as a token of love) was published (1951), and the second volume comprising 18 poems appeared a few months later in the same year. He kept away half a dozen poems considering them not of general interest, but these also appeared later. Each verse or stanza is accompanied with an English translation by the poet himself. *Sumran* won the Sahitya Akademi Award in 1956.

Of the 37 poems in *Sumran*, two were dropped in the Lalla rukh edition of 1955. This is a small output, but even then, Zinda Kaul is regarded as a poet. The poet had varied experiences of life at different times—penury, neglect, ill-health, death of his son and later of his wife and some close friends, affection of his admirers, appreciation of his scholarship and poetic talent, and even adulation. But he never strayed from the course he had started on; a profound mystic, he never lost his faith in God or the Ultimate Truth which he equated with love: 'I know no God apart from Thee, Great Love' (Hymn to love/'Lola davas prarthana') or, 'God can be approached through His creation and to see God's wonderful work is verily to worship God' (Spring/Sonth) or 'For supposing we withdraw, can His love let us go? The eternal bond (between the human soul and God) is not so fragile' (Token of love/'Premuk nishana').

It is not that he inherited it as a blind faith. 'Vadihe manush', 'Prashn', 'Stray thoughts' (ghazal), etc. clearly indicate how he passed through his moods of doubts, misgivings, questionings and heart-searching when he was brought to the verge of hypochondriac tears, but he withstood the tornado and emerged unscathed with conviction.

There is a perfect harmony of feeling and thought, rhythm and diction in his work. The poet speaks of his experiences out of the depth of his heart and his expression is suited to the role of a sage speaking from profound depths. There is, however, no assumption of the role of a self-righteous saint or a stentorian prophet. Kaul is always human, humble and different. He is sincere and loving, and his expression is superb.

Words from Sanskrit and Persian origin are harmoniously blended with current Kashmiri in his diction. Kaul eschewed imitative forms, cast new stanza-moulds and gave new rhyme-patterns to Kashmiri verse. His verse-forms include couplets, stanzas of 4, 5, 6 and 8 lines, ghazals and quatrains. The length of stanzas varies in a poem reflecting a mood of exaltation.

As a man of deep faith and profound culture, Zinda Kaul was gentle, simple and affectionate. He was a Theosophist, a Buddhist, a Vedantin and a Shaivite rolled into one. To him, man was the handiwork of God irrespective of religion, language, culture or complexion. And he accepted even misfortune as a gift of God.

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S.L.S.

KAUMUDI MAHOTSAVA (Hindi) is a play written by the well-known playwright Ramkumar Varma in 1948, and

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was first published in 1949. Written originally for the All India Radio, it was first broadcast from Delhi on the 9th October, 1948. It was later staged with appropriate changes by the Hindi Parishad, Allahabad University, on the occasion of its convocation on the 17th December 1951.

The central theme of the play is the struggle that raged between Chandragupta, the Emperor of Magadha, and his Prime Minister, Chanakya, on the issue of celebrating the 'Kaumudi mahotsava' (The moonlight festival). This episode finds mention in Vishakhadatta's Sanskrit drama titled *Mudrarakshasa* (5th century, A.D.), in D.L. Roy's Bengali play, *Chandragupta*, as also in Jaishankar Prasad's Hindi play of the same name. The author seeks to propound that all these great authors have not done justice to the character of the great emperor, and their characterisation is not in keeping with his greatness. While adopting the original plot, Varma's portrayal of Chandragupta is commensurate with the profound dignity of the great ruler. He deals with both the characters with profound seriousness. His portrayal is backed by his deep study of the subject, but he does not allow it to interfere with, or in anyway, cause injury to the dramatic features of his work. The play has a tempo, although its essential drawback is the lack of action, being essentially meant for the audio-medium. Another weakness that draw one's attention is that its diction is too terse at places. Even so, on account of the ingenuous way the drama proceeds apace to its climax and the naturalness with which the dramatic situations manage to keep up the reader's curiosity, it succeeds in leaving the desired effect on the reader's minds. Though in the end Chandragupta himself forbids the holding of the Kaumudi mahotsava, his action is backed by his conviction and in doing so, he certainly does not act as an automaton. This climax is also an evidence of the keenness of Chanakya's perception and his sharp intelligence. Dramatic situations do leave the spectator stunned, but they also have an essential credibility.

In the resurgence of Hindi drama, this play has an important place. Ramkumar Varma is supposed to be the pioneer of Hindi one-Act play. *Kaumudi mahotsava* is indeed a long one-Act play and it goes to prove that all the Hindi's playwrights, who eventually took to writing of stage plays, had adopted the genre of audio-play to begin with. In this long journey from audio-play to stage play, *Kaumudi mahotsava* holds an important position.

V.P.

KAUR (COUR) AJEET (Punjabi; b. 1934) was born in Lahore and had had her early education there. After the partition, she came to Delhi and completed her education with M.A. in Economics and B.Ed. She then took up journalism and edited two directories of trade. For twenty-two years now she has been editing the *Rupee Trade*.

But if she has been an economist or a journalist by profession, she seems to have been a writer both by choice and inclination. And she has made a mark as a short-story writer. In fact, she is one of the very best in the language. Her well-known works in the genre are *Gulbano, Malik di maut, Butshikan, Faltu aurat, Saviyan, Chirian* and *Maut Ali Babe di*. Her stories have been translated into many Indian languages and also broadcast and telecast over the years.

She received many honours and awards from the Government and literary institutions. The Punjab Government honoured her for the collection of short stories, *Gulbano* in 1962. The same year Punjabi Sahitya Samikhya Board chose her as the Shiromani Sahitkar of the year. In 1979 she was honoured by the Punjabi Arts Council and in 1983 by the Punjabi Academy, Delhi, as one of the nine distinguished writers living in Delhi and in 1984 she received both the international IAPX Award and the Baba Balwant Award.

The Sahitya Akademi honoured her by giving her its annual award of 1985 for her autobiography, *Khana badosh*.

She writes in a racy and fluent style and her insight into the human situation is penetrating. She has enriched the language with her valuable creative work.

Gur. S.

KAUSHIK, VISHVAMBHARNATH SHARMA (Hindi; b. 1891, d. 1945) was a skilful novelist and story-writer in the tradition of Premchand. His stories are mostly about the social and family life, especially the evils of child marriage and the tradition of purdah (veil) and dowry. Social reform was the objective of his writing stories, which reflect the softer sensibilites of the human mind. He was an artist skilled in depicting the psychological states of the characters. 'Rakshabandhan' and 'Tai' are his famous stories which were published in the *Sarasvati* in 1913 and 1920 respectively.

Kaushik was born in a Gaud brahmin family of Ambala Cantonment. He was adopted by his uncle who was at Kanpur. He studied upto the Matriculation standard. His literary urge found expression, like Premchand's, first in the Urdu language. He used to write under the pseudonym of Ragib. Receiving inspiration from Acharya Mahavirprasad Dwivedi, he began to write stories in Hindi in 1911. *Ma* (1929) and *Sangharsh* (1949) are his famous works of fiction and *Galpa mandir* (1919), *Bhikharini* (1919), *Chitrashala* (1924), *Manimala* (1909), *Paris ki nartaki* (1946), *Kallol* (1933) and *Prempratima* are collections of his short stories. He also wrote two plays: *Atyachar ka parinam* (1921) and *Hindu vidhava*. He used to write every month in the monthly,

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Chand, a series named 'Dubeju ki chithi', which were much discussed and liked on account of their wit and humour. For some time, he edited the monthly *Prabha*. He also translated a Bengali novel and a few short stories into Hindi.

R.N.S.

KAUSHITAKI UPANISHAD (Sanskrit) or *Kaushitakibrahmanopanishad* belongs to the Shankhyayana recension shakha of the *Rigveda*. Only the Brahmana (30 chapters), the Aranyaka (15 chapters) and the Upanishad (4 chapters) are available in this shakha. In some manuscripts of the *Kaushitakiaranyaka*, the *Kaushitaki upanishad* is found inserted (3-6 chapters). Probably the *Kaushitaki upanishad* was added as an independent treatise to the completed Aranyaka. The *Kaushitaki upanishad* does not form part of the *Kaushitakibrahmana*. The name *Kaushitakibrahmanopanishad* may be accounted for on the ground that the Araynyaka of which it formed a part could be reckoned as part of the Brahman literature of the *Rigveda*.

This Upanishad is pre-Buddhistic and may belong like other ancient prose Upanishads to 800-700 B.C. It exists in two texts. It was commented upon by Shankaranada (c. 1400).

The first dialogue, in the first Chapter, between Chitra Gargyayani and Aruni, contains the speculation on the fate of the soul after death. There are two different paths for the departing soul: 'pitri-yana', the path of the fathers and 'deva-yana', the path of the gods. Those who proceed by the path of the fathers return back to the world to be born again and again after the exhaustion of the fruit of their good works. Those who proceed by the path of the gods reach the world of Brahman. But the world of Brahman in not the final goal. The final goal of the departing souls is their identification with Brahman or the Universal Soul. The second Chapter contains the teachings of the four teachers, Kaushitaki, Paingya, Pratradana and Shushka Bhringara. Both Kaushitaki and Paingya hold that the breathing spirit (Prana) is Brahma, the creator Prana is the source of everything as Brahma is. The one special feature of this Chapter is that some religious customs like daily worship of the sun for the removal of sin, adoration of the new moon for prosperity and the father and son ceremony for transmission of the tradition have been mixed up with metaphysical discussions. The discussion regarding the breathing spirit as the source of every thing, introduced in the second Chapter, is further advanced in the third Chapter, in course of a dialogue between Pratardana and Indra. The breathing spirit is the intelligent self (prajnatman). The intelligent self is supreme. The last dialogue between Gargya Balaki and Ajatashatru, the king of Kashi, in the fourth Chapter contains a progressive definition of Brahman. In the end Ajatashatru explains the nature of Brahman to Balaki by illustrating stages of the deep sleep and that of waking. The breathing spirit united with the intelligent self is only the covering of something else, that is the highest self. All other selves ultimately unite with this highest self.

The *Kaushitaki-upanishad*, like other ancient upanishads, is not a systematic treatise. It is a blend of philosophical speculations and poetic visions. Metaphysical discussions proceed naturally from the physical point. The most important physical characteristic of a living being is breath which is described here as the breathing spirit.

The correlation between knowing and being is established and the breathing spirit emerges as the intelligent self (prajnatman). But the intelligent self is not the true self. The true self is one that knows. 'Mind is not what one should desire to understand, one should know the thinker'. The same result is also obtained by another process, that is, by understanding the stages of the deep sleep and that of waking. It all boils down to this that individual soul is the true soul. But it is not so. The true soul is the Universal Soul. Only that is the real (satya). 'All this whatever there is, all this you are'.

The ancient Upanishads in prose were pioneers in developing their own prose style: living, vigorous and searching. Even though repetitive at places, it retains its vigour. Material splendours of the mythical world of Brahma have been strikingly described in the first Chapter. Even then it remains an ordinary piece of poetry, but the descriptions of the two beloveds, one 'Manasi' (the desired she) and the other her counterpart 'Chakshusi' (the seen she) both waving the world by taking flowers, is itself a fine piece of poetry.

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H.M.

KAUTILYA (Sanskrit). To Kautilya or Chanakya is ascribed the authorship of the famous *Arthashastra* and also the collection of didactic verses called *Chanakyashataka*. He was the friend, adviser and prime minister of Chandragupta Maurya. As given by the Sanskrit lexicographer, Kautilya is known by several other names: Vatsyayana Mallanaga, Kutila, Chanakatmajaw, Dramila, Pakshilaswamin, Vishnugupta and Angula. It appears that his proper name was Vishnugupta. Being the son of the sage Chanaka, he was called Chanakya and on account of his diplomatic crookedness, or curliness of the hair (*Ashtadhyayi*, III. 1.23) he was nick-named Kautilya. Some also called him Kautalya which may be derived from his gotra 'Kutala'. The authorship of the *Arthashastra* is attributed to Kautilya on the basis of external and internal

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evidences. His identity with the preceptor of Chandragupta Maurya is still a moot point; more scholars are inclined to accept this but some ascribe a later date to him. Apart from the controversy as to whether Kautilya, the preceptor of Chandragupta Maurya, is the author of the extant *Arthashastra* or not, it is well established that Kautilya alias Chankaya was a historical personality, that he was instrumental in the overthrowing of the Nandas and establishing the Maurya empire, and that he belonged to the 3rd century B.C. His character is well depicted in the *Mudrarakshasa*, a drama by Vishakhadatta. He was a great politician, a shrewd and ruthless administrator but at the same time humane and sympathetic to the downtrodden. All these traits of character are common with those of the author of the extant *Arthashastra*, which are revealed by a careful study of the text. This personality of Kautilya is referred to in the *Bhagavatapurana* (II. 1.11.12), *Vishnupurana* (XXIV, 6-7) and also in Kamandaka's *Nitisara*.

Kautilya is held to be an Imperialist of olden days, as he propounded that the first task should be to achieve economic and political stability and cultural life would then be sound by itself.

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As. Go.

KAVATHEKAR, DATTATREYA RAGHUNATH (Marathi; b. 1902, d. 1978) was a novelist and short story writer. He retired from the Indian Air Force after having worked there for 25 years. He has some 22 publications to his credit most of which are novels. His novels are usually set against contemporary social background and are usually didactic in approach, propagating conservation of traditional values and virtues. Characters are stereotypes and the situations are melodramatic with a strong sentimental appeal.

Some of his well-known novels are *Vikhandhe prem* (1935), *Udalelya bhavana* (1937), *Gulabachya pakalya* (1937), *Nadninad* (1939), *Chandanyatil savalya* (1940), *Manda* (1943), *Apna. dav* (1941), *Reshmachya gathi* (1942), *Abhalachi savli* (1945), *Ruperi kada* (1959), *Ujedavil andhar* (1976). Of these *Apura dav*, *Abhalachi savli and Ruperi kada* have run into more than 3 editions. The anthology of his short stories is entitled *Kavthekaranchya goshti*. Though he does not enjoy very high literary ranking, his contribution to the popularisation of novel is significant.

A.De

KAVI (Sanskrit). In Sanskrit poetics (alamkarashastra) the place of a 'kavi' (poet) is regarded as the highest among all living beings. To be born as a man is by itself a rare fortune; to be a learned man is rarer still; but to be born as a poet with the gifts of intuition (darshana) and expression (varnana) is the rarest of all attainments. Combination of these two faculties, darshana and varnana, is the *sine qua non* of poetic success, as Bhatta Tauta says: 'darshanand varnanach chapi rudha loke kavishrutih'. 'Pratibha' or poetic intuition combined with the power of expression is thus the essential ingredient of poetic art. But pratibha should be re-inforced by 'vyutpatti' or versatility in various arts and science and other ancillary disciplines (bahujnata) together with a wealth of direct worldly experiences on the one hand and 'abhyasa' or constant practice in the art of poetic composition, preferably under the guidance of a genuine poet or an acute connoisseur of poetry (kavyajna) on the other. Of these pratibha is regarded as the seed (bija) out of which poesy sprouts forth. As Vamana said: 'kavitvabijam pratibhanam' (*Kavyalamkara-sutra*). Without pratibha mere vyutpati and abhyasa are insufficient for the origin of genuine poetry and they make a composition ridiculous (upahasaniya) in the eyes of true connoisseurs (sahridaya). This pratibha is an intellectual-cum-spiritual faculty which far excels all other intellectual and psychological faculties like 'smriti', 'mati' and 'prajna', that can comprehend objects past, present and future respectively. Pratibha comprehends and at the same time transcends all of them and above all plays a creative role as well giving rise to new combinations of matter and form that are rare in the material universe. It is due to this creative role of pratibha that the poet is designated as 'prajapati' or creator. The poet *qua* creator (srashtri) far surpasses God, the Creator because the former is completely free in his creative activity without any external hindrance or limitation, like the cosmic laws of 'karman' and causality that characterise the creation of the latter. Thus a poet's creation is superior to God's, and is not a mere copy of the latter. This view of writers of Sanskrit poetics regarding the nature of poetic art and the role of a poet is just contrary to Plato's conception of the nature of poetry as imitation (mimesis) far removed from the original prototype which it professes to imitate. According to the eminent Indian writers of poetics, a poet is far superior to philosophers, scientists and chroniclers who may have the gift of prajna or scientific intuition, but lack the basic gift of pratibha or creative intuition having as its indissoluble counterpart, the rare gift of expression (varnana), by virtue of which the inmost insights and visions become embodied in beautiful forms in the shape of words embellished with figures of speech and other decorative principles, like 'guna', 'riti', 'vakrokti', 'auchitya', etc. The pratibha of a poet is called 'karayitri', as it leads to the creation or making of poetry. This pratibha may have various grades through which it shines forth, and this gradation or

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compartive excellence (taratamya) in the nature of pratibha is the cause of gradation of poetic specimens too. Vamana divides the poets into two broad classes—'arochakins' and 'satrinabhyavaharins'. The former are averse to the poetic creations of other fellow-poets and depend solely on their unaided powers for their respective creations, whereas the latter imitate and adapt the compositions of famous poets of old and lay hands on whatever they find suitable in the composition of earlier authors without discrimination. There are poets who borrow the thoughts and expressions of others. These plagiarists are stigmatised as 'chaura kavis' by Banabhatta in his *Harshacharita*. Bana ridicules these so-called poets lacking the gift of creative imagination in a verse of the *Harshacharita* (1.6). It is better not to be a poet at all than be a bad poet, says Bhamaha in his Kavyalamkara (I. 12). Bad poetry is but another name for living death (kukavita hi sochchhvasam maranam). Rajashekara, in his *Kavyamimamsa* (Chap. IV) classifies poets under two broad divisions, viz., 'shastra-kavi' and 'kavya-kavi', according to academic learning which predominates over the emotional element, which is a mark of genuine poesy, or vice versa. The former again are divided into three sub-classes, according to the degree of preponderance of scholasticism. Rajashekara enumerates eight subdivisions of the latter, which he designates as 'rachana-kavi', 'shabdakavi', 'artha-kavi', 'alamkara-kavi', 'ukti-kavi', 'rasa-kavi' 'marga-kavi' and 'shastrartha-kavi'. Combination of the characterisitc features of all these eight divisions enters into the formation of a 'maha-kavi' (sarvagunayogi mahakavih). Ten stages for an aspirant after poetic fame are also mentioned by Rajashekhara. A perfectly creative poet is averse to the ideas and expression of other poets—old and new (ayoni), whereas the rest depend upon the works of other poets from which they borrow words and ideas, with occasional variations. They are called 'anyachchhayayonis'. Great poets (mahakavis), as Rajashekhara states, are by nature blind to everything amenable to the perception of other human beings, but with regard to objects and ideas that never come within the range of any creature on earth, they are endowed with divine intuition (divya-drishah) that penetrates into the very core of things.

Bi.Bh.

KAVI, PITAMBARA (Assamese) was a poet of Kamarupa who lived in the town of Kamata. He was possibly a senior contemporary of Shankaradeva (1449-1569). This is evident from a reference to Pitambara when Shankaradeva asked Narayana Thakur, a man of Kamarupa, to name some influential persons of that region who could work as proselytisers. Narayana Thakur named three such persons, one of whom was Pitambara Kavi, who had already rendered the *Bhagavata-purana*, Book X, into verse. Shankaradeva then asked him to recite some verses of Pitambara. Narayana recited a portion of Pitambara's work wherein Rukmini, the princes of Kundinnagar, was eagerly waiting for Krishna.

It is apparent that Pitambara had established himself as a poet when Shankaradeva entered the kingdom of Kamarupa sometime about the middle of the sixteenth century. Khan Choudhury Amantullah Ahmad (*Kochbiharer itihas*) and Sashibhusan Dasgupta (*Descriptive Catalogue of Bengali Manuscripts*) consider Pitambara Kavi to be identical with the great scholar, Pitambar Siddhantavagisha of the Cooch Behar court. According to a chronicle of the Koch kings (*Gandharvanarayanar vanshavali*), the two scholars, Pitambara Siddhantavagisha and Purushottama Vidyavagisha, were in the court of Gauda and were brought to Kamarupa by Shukladhvaja or Silaraya. After his return from Gauda he had the Kamakhya temple rebuilt in 1565. So Pitambara Sidhantavagisha came to Kamarupa some time between 1564 and 1574. But the poet Pitambara composed his kavya *Usha parinaya* in Kamatapura in 1533. It is, therefore, quite clear that the poet is thus distinct from the smriti scholar. That he was a Sanskrit scholar is evident from his elegant translation and adaptation of the puranas. Pitambara was a man of Kamarupa living in Kamatapura and he composed some of his poetical works at the instance of Prince Samarsimha of Cooch Behar.

Pitambara's earliest work, *Usha-parinaya kavya*, was completed on the fifth day of Vaishakha of the year 1533. There is no mention of Bishwasimha Naranarayana or Silaraya in it, and it can be presumed that the poet did not receive royal patronage till that time. The story of Vanasura's prowess, his fight with the Yadavas, the fight between Krishna and Hara, the amorousness of Usha, her elopement with Aniruddha, the marriage of Usha (Bana's daughter) and Aniruddha (Pradyumna's son)—all these have been incorporated in the Kavya on the model of *Harivamsha*. Pitambara's innovation lies in the inclusion of the character of Usha's nurse, Kokila. There are fine touches of lyricism and sensuousness here and there. Pitambara rendered the *Bhagavata-purana*, Book I and Book X into verse. Book I is preserved in the State Library of Cooch Behar. No date of composition of Book X is mentioned. It is stated in the colophon that the book was composed as desired by Kumar Samarsimha (Shukladhvaja) of Kamatanagar. According to E. Gait, Naranarayana ascended the throne in about 1540. Khan Bahadur Amanatulla Ahmed places it about 1533. Hence 1533 can be taken as the upper limit in determining the date of composition of Pitambara's Book X. As for the lower limit it cannot go beyond about 1546, when Shankaradeva heard some of the verses of the same recited by Narayana Thakur. There are sensuous touches in Pitambara's rendering. This book is more an adaptation than a translation. The poet has narrated the episodes from the *Bhagavata-purana* in a pleasing manner. Pitam-

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bara also wrote *Nala-Damayanti* and the pathetic episode of Nala and Damayanti has been skilfully presented. The full text of this book is not available in Assam. Pitambara composed his *Markandeya-purana* (Chandi-akhyana) at the instance of Kumar Samarsimha. The date of the beginning of the composition is given as 1620 (vide two manuscripts preserved in the State Library of Cooch Behar), but this date appears to be improbable in view of the fact that Shukladhvaja died in 1571. The poet has told in 'simple and direct language' the story of goddess Chandi and her victory over the demons. He has made an open translation of killing of demons by Chandi in it. This work is a rare specimen of Shakta literature during this period.

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J.N.G.

KAVI-SAMAYA (Sanskrit). The expression kavi-samaya (poetic convention) has come to be included in the accepted technical repertoire of Sanskrit poetics. It refers to the various conventions in matters of descriptions, characterisation, introduction of poetic figures, portrayal of geographical and other characteristics of particular landscapes that came to be accepted by poets in general and thus became the stock-in-trade in respect of execution of the poet's craft. These features were later on collected from the available works of celebrated poets of old and systematically treated in later alamkara treatises in minute details. As S.K. De observes, 'These decadent treatises, therefore, offer such adventitious aids for ready-made poetry, as may—to take a particular point—be afforded, for instance, by a modern rhyming dictionary or works of similar nature, (Sanskrit Poetics, Vol. II'. Treatment of such poetic convention (kavi-samaya) can be met with in Keshava Mishra's *Alamkara-shekhara* in *Kavya-kalpalata-vritti* of Arisimha and Amarachandra as also in Deveshvara's *Kavi-kalpalata*, the most exhaustive, however, being that found in Rajashekhara's *Kavyamimamsa* (Chaps. XIV-XVI).

Rajashekhara first defines kavi-samaya as 'ashastriyam-alaukikam cha parampararayatam yamarthamupani badhnanti kavayha sa kavisamayah'. Thus, those usages and modes of description, characterisation, etc., though not in agreement with the dicta laid down in shastras or with our wordly experience (loka), that are traditionally accepted by generations of poets without any murmur against their apparent inconsistencies, for the sake of artistic effect, are looked upon as kavi-samaya. Vamana, in the introductory portion of his Vritti on *Kavyalamkarasutra* (Vol. 1), employs the term kavya-samaya to denote the accepted norms of poets in respect of grammar, metrics and gender in particular. But the term kavi-samaya has a much wider significance in the later history of Sanskrit poetics. Rajashekhara observes that great intellects of antiquity by virtue of their wide learning in the vast Vedic lore with its thousands of recensions together with the ancillary sciences, direct experience acquired by travels in distant regions and islands, tried to describe what they had seen and conceived according to their own light. But in the succedding ages, when the intellectual and spiritual powers were on the wane, men of lesser calibre, lacking the wealth of learning as also the varied experience of their ancient predecessors, had to depend on the testimony of the latter, which in their eyes came to appear as sacrosanct and invariable, even though the nature of things had much changed due to the passage of time as also due to local variations in tastes and manners, and they draw upon such second-hand information culled from the compositions of the authors of earlier ages for descriptions in their own works, without heeding the changes that had crept in during the intervening period. This led to the emergence of a body of information in various fields viz., loka, shastra, nyaya, agama, kala etc., that were freely utilised by the later generations, and this came to be known as kavi-samaya. According to Rajashekhara, some of these poetic conventions were genuine and valid and their origin could be traced to the earlier authors, while some were spurious and apocryphal, being surreptitiously introduced by clever minds for achieving their own selfish ends: 'tatrakashcid advatvenavasthitah kavisamavenartha kashcit parasparopakramartham svarthaya dhurtaih pravarttitah'. Rajashekhara classifies kavi-samaya under three broad heads, viz., svargya pertaining to heaven and its denizens, bhauma relating to this world of mortals, and pataliya—having reference to the nether region and its dwellers. But of these three classes he assigns the greatest importance to the conventions relating to this middle region inhabited by human beings. These again can be arranged under four heads, viz., jati (genus), guna (quality), kriya (action) and dravya (substance or individual), according to the nature of the object to be described by the poet. The conventional or stylized mode of description can again proceed along three different paths according to Rajashekhara, viz., asatah nibandhanam (description of things that are non est), satah anibandhanam (non-description of things that really exist), and lastly, niyama (restriction or selective description). Rajasekhara has illustrated all these three modes in respect of introduction of poetic conventions—be they of the nature of jati, guna, kriya or dravya, on the basis of data collected from the writings of celebrated poets of yore. As instances of the first category he refers to the description of lotuses blomming in rivers, swans in lakes and ponds, and of gold and precious gems in any and every hill. Of the second category—want of malati blossoms in spring-time, of flowers and fruits in sandalwood trees and of fruits in Ashoka plants are cited as examples. As regards the mode of selective description

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reference might be made to the poetic convention sanctioning the mountain Malaya alone as being the soil where sandalwood trees can grow, and Bhurja trees growing on the Himalayas alone. All these are poetic conventions in respect of dravya. Similar conventions are noticeable with reference to the remaining categories as as well, viz., jati, guna and kriya. The prevalent custom of poets with regard to the description of fame (yashas) and laughter (hasa) as white, of vice as black, of love and anger as crimson are very common instances of kavi-samaya. In the sixteenth Chapter of *Kavya-mimamsa*, the conventions with reference to *svarga* and *patala* too are dealt with. Rajashekhara concludes his treatment with the following verse: 'so'yam kavinam samayah kavye supta iva sthitah/ as sampratam ihasmabhir-yathabuddhi vibodhitah'.

Later authors like Hemachandra, Keshava Mishra, Vishvanatha and others most depended upon Rajashekhara's extensive analysis for their treatment of the topic-kavi-samaya. Inconsistencies, whether in the sphere of loka, agama, kala or nyaya (loka-virodha, agama-virodha, kala-virodha and agama-virodha) should not be looked upon as poetic blemishes if they have their origin in time-honoured poetic conventions. As Rajashekhara observes: nanvesha doshah/ kathamkaram punar upanibhanarhab ityacharyah/ kavimarganugrahi katham esha doshah-iti yayavariyah. This has been echoed by Vishvanatha in his *Sahitya-darpana* (vii-22): kavinam samaye khyate gunah khyati—viruddhata, where he has collected some of the well-known instances of kavi-samaya in three mnemonic verses in sragdhara metre that are treasured in the memory of every student of Sanskrit poetics beginning with:

malinyam vyomni pape yashasi dhavalata varnyate hasa-kirtt-yoh——(loc. cit, vii 23-25)

Excessive dependence on such hand-books on the part of a poet in making turned the craft of the poet into a mechanical art dominated by stylised modes of description and diction, thus depriving later classical Sanskrit poetry of the freshness of vision and expression varying according to the individual peculiarities of poets.

Bi.Bh.

KAVI-SHIKSHA (Sanskrit) i.e., the education of a poet, is a term used in Sanskrit poetics. Though it is a common saying that a poet is born and not made, it has to be admitted that without proper training and guidance under competent poet-critics (kavyajna-shiksha) the inherent poetic gifs remain dormant and cannot attain to the desired fruition. But even instructions cannot make one a poet if he is lacking in the gift of innate genius and imaginative intuition. Abhinavagupta clearly states that not all poets are Valmiki, Vyasa, Kalidasa or Bhattendur-aja. So they must have to rise to the height of 'mahakavi' by a graudual process of careful training and constant practice.

In ancient India, a separate discipline was brought into being known as kavi-shiksha, the aim of which was to lay down the methods to be followed by a poet in making for successful composition of different species of creative writing like 'muktaka', 'sanghata', 'mahaprabandha'—of which 'katha', 'akhyayika', 'khandakatha', 'mahakavya', 'rupaka', and 'uparupaka', etc., are so many specimens. The aspirant must first practise the art of composing muktakas (single verse) and other varieties of the anibaddha (unconnected) type, and having achieved mastery in that genre should proceed to the composition of poetic production of some length (nibaddha or connected working). An aspiring poet should have to apply himself to the acquisition or mastery of various branches of arts and crafts and scientific disciplines and philosophical systems, like grammar, lexicography, logic, etc., which has to be combined with a wide knowledge of the world at large, the infinite varieties of flora and fauna, the manners and customs of different races inhabiting the earth, the topography of the different regions, all of which contribute to the enrichment and perfection of his poetic art. As Bhamaha proclaims: na sa shabdo na tad vachyam na sa vidya na sa kala/jayate yanna kavyangam aho bharo mahan kaveh// (Kavyalamkara, V. 4). Vamana in his *Kavyalamkarasutra* enumerares some of the important branches of learning that must be scrupulously studied by a poet, viz., Shabsasmriti (grammar), abhidhana-kosha (lexicon), chhandovichiti (metrics), kalas (the various branches of art, 64 in number), kama-shastra (erotics), and danda-niti (polity). Without a through knowledge of grammar the poet is liable to commit grammatical solecisms at every step and it is for this reason that grammar has been given the pride of the place among the kavyangas or ancillary disciplines conducive to perfection of poetic art. Bhamaha and Vamana devote an entire section of their respective treatises towards consideration of grammatical topics. The knowledge of the Kala-shastras, like music, dance, painting, etc., is an insdispensable necessity for the making of a poet as is evinced by the works of great poets, like Kalidasa, Bana, Bhavabhuti, and others. In addition to these major disciplines there are also some important miscellaneous factors that aid the making of a poet, which Vamana collectively designates as 'prakirana', of which 'lakshya-jnatva', 'abhyoga', 'vriddha-seva', 'avekshana', 'pratibhana' and 'avadhana' are some of the specimens (Vamana's *Kavyalamkarasutra*, I.3.11-20). Rajashekhara, in his *Kavyamimamsa* similarly observes that 'kavya-vidya' comprises principally 'nama-dhatu-parayana' (grammar), 'abhidhana-kosha' (lexicon), 'chhandovichiti' (prosody) and 'alamkara-tantra' (poetics) to which have to be further added the subsidiary branches of learning (pavidyas) in the shape of sixty-four kalas, which were exhaustively treated by Dandin in one of his lost treatises, viz., *Kalaparichchheda*, and has been hinted at in his *Kavyadarsha*. Deficiency in any of these ancillary disciplines leads to various poetic blemishes, like 'chyuta-

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samskriti', 'yatibhramsha', 'nyaya-virodha', 'kala-virodha', etc., that mar the beauty of a poetic work and turns it in to an object of ridiucule in the eyes of true connoisseurs. 'Vriddha-seva' is an important auxiliary factor in respect of proper development of innate poetic gifts. It refers to the constant attendance upon those who are superior in both theoretical and practical knowledge of the poet's craft as in the case of flawless acquisition of all other disciplines, like grammar, philosophy, etc. Secluded place, the concluding part of night, especially the small hours before the outbreak of dawn are prescribed as conducive to mental concentration (avadhana) on the part of a poet, without which it is not possible for him to probe deep into the nature of things which he intends to depict. Rajashekhara, in his *Kavyamimamsa*, refers to such factors as 'kavisannidhi' (acquaintance of reputed poets), 'desha-vartta' (knowledge of various lands), 'vidagdha-vada' (discourse with the learned), 'loka-yatra' (thorough knowledge of the manners and customs of different races and peoples) and 'vidvad-goshthi' (participation in discussions in learned assemblies) and 'puratana-kavi-nibandha' as 'kavyamatarah', i.e., the very mother of poesy. Besides, sound health (svasthya), keen memory (smriti-dardhya), shedding off moodiness (anirveda) also are of great help for the development of poetic faculty. He also prescribes purity of speech (vak-shaucha), of mind (manah-shaucha) as also of body (kavya-shaucha), i.e., cleanliness in dress, etc., as the mark of a true poet. The poet should have the knowledge of several languages—Sanskrit, Prakrit, Apabhramsha, and even Bhuta-bhasha, for all forms of dialect have their place in poetic compositions according to variations of character, locality and things to be depicted. Kshemendra in his *Kavi-kanthabharana* (I.3-4) mentions five stages through which one aspiring to be a poet has to proceed thus:

> tatra kaveh kavitvapith shiksha praptagirah kaveh//
> chamatkritshcha shikshaptau guna-doshodgatistatha//
> pashchat parichaya-praptih//

Without initiation into the intricacies of poetic art with the guidance and instruction of an expert in the art, it is deemed well-nigh impossible for one to be recognised as a finished poet and master of his craft. Rajashekhara in his *Kavyamimamsa* (Chapter XI-XIII) minutely deals with the various ways in which words and ideas of other poets can be adapted by aspiring poets, some of which, however, should be avoided by all means. Thoughts and expressions are divided into four distinct categories, viz., 'pratibimbakalpa', 'alekhya-prakhya', 'yulyadehi-tulya', and 'para-purapravesha-sadrisha' on the basis of their varying degree of resemblance with their original prototypes in a descending order. And Rajashekhara echoes the verdict of Anandavardhana in disparaging the mode of adaptation known as pratibimbakalpa that lacks in the genuine spark of poetic imagination. By pursing meticulously these prescriptions as laid down in such manuals as Kshemendra's *Kavi-kanthabharna*, Rajashekhara's *Kavyamimamsa*, Hemachandara's *Kavyanushasana*, as also the fragmentary studies relating to the training of poets in various alamkara-treatises of a later age, it was comparatively easy for a novice to gradually attain the maturity and earn undying fame in the world of letters. Besides the above-mentioned texts the names of such works as *Alamkaraachintamani*, *Kavyakalpalata*, *Kavi-kalpalata*, Gangadasa's *Kavi-shiksha*, and also the treatises of Jayamangala and Vinayakchandra bearing the same title, deserve mention as testyfying to the wide vogue that this particular discipline acquired, when genuine poesy of a Vyasa, a Valmiki and a Kalidasa gradually declined. The wide prevalence of this discipline of Kavi-shiksha gradually led, when rigidly followed, to the decline of spontaneity and emergence of artificiality in poetic art that is so much noticeable in later classical Sanskrit literature.

Bi.Bh.

KAVIKARNAPURA (Sanskrit; b. 1524), Paramananda; Sen, the third son of Shivananda Sen, is well-known in Sanskrit literature under the name and style of Kavikarnapura. How the name Kavikarnapura became famous is told in Krishnadas Kaviraj's *Chaitanya-charitamritam*. As described in it Shivanand Sen met Chaitanya Mahaprabhu who was then residing in Nilachala. During the course of meeting Chaitanya Mahaprabhu wished Paramananda to read a Sanskrit verse. By the Prabhu's grace, Paramanada read a sanskrit verse: Shravasoh kuvalayakshamanor mahendra manidama/Vriandavana Ramaninama Mandanama Khilam Harirjayati.

Having heard such a verse of eminence which mentioned the earring, Chaitanya Mahaprabhu honoured Paramananda Das with the name of Kavikarnapura. Besides this, Krishnadas Kaviraj refers to Kavikarnapura as Puridasa. However, the original name Paramananda Dasa was given by his father.

Kavikarnapur mentions the name of his preceptor Shrinatha in his work *Anandavrindavanchampu* as well as the name of his elder brothers, Chaitanyadasa and Ramadasa. He was a staunch Vaishnava follower of Bengal from a Vaidya family.

Kavikarnapura was born at Kanchanapalli (Kanchanpada) in Nadiya district of Bengal a few years before the death of Chaitanya Mahaprabhu. He writes in his drama entitled *Chaitanya-chandrodaya* that it was composed in 1543, when he was only nineteen. Accordingly it is clear that he flourished during the 16th century.

Kavikarnapura wrote several Sanskrit Vaishnava works including a biography of Chaitanya Mahaprabhu in verse and a drama bearing the same theme. The works of Kavikarnapura are: *Alamkarakaustubha* (on rhetoric), *Chaitanyachandraodaya* (a drama), *Chaitanayac-*

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haritamritam (an epic), *Parijataharana* (an epic), *Aryashatakam (lyric)*, *Krishnahnikakaumudi* (lyric), *Chamatkarachandrika* (lyric), *Anandavrindavanachampu (champukavya)*, *Gaurangaganoddesha-dipika*, *Vrihatkrishnaganoddesha-dipika*, *Shrimad bhagavatatika*.

V.RA.

KAVILE PATTU (Malayalam), first published in 1966, is a collection of thirty-three poems written by Edassery Govindan Nair which won the Sahitya Akademy Award in 1969.

Most of the poems in this collection reveal the vigour of his poetry. The title poem is a narration of a folk myth. The only son of a mother sacrifices himself to appease the Mother Goddess's thirst for human blood. On hearing this the real mother rushes to the Mother Goddess, not to complain of the loss of her only precious possession but to ascertain that her son had not trembled in fear while submitting himself for the ultimate scrifice. From that day, the poet feels, the Mother becomes a victim of suffering for the sake of her 'children'. This poem is a good example of how a folk myth can be used to project deep-rooted universal human sentiments. It is interesting to note here that two mothers—one terrestrial and the other celestial—meet at a critical juncture and the human emotions triumph over the superhuman principle. The atmosphere of a folk narration is throughout maintained in this poem by employing perceivable natural imageries and by resorting to repetitious words and phrases.

In another poem called 'Svarnadanam' (Donation of gold) the poet depicts a woman offering her jewels to the cause of the nation and comments: "What if the Indian woman is unadorned? Better than being adorned by the Chinese hands tomorrow".

M. Leelavathy, a well-known critic summarizes Edasseri's outlook: "Edasseri's philosophy is a blending of the sympathy towards oppressed and the unsympathetic attitude of 'no pardon' towards the oppressors". According to her, most of Edasseri's narrative poems are based on ordinary incidents of his familiar surroundings, embellished with poetic ornamentations.

In 'Ambadiyilekku vintum' (Once again to Ambadi), another poem included in the collection, the poet's nostalgia about the foregone past in interpreted against the gopika's eternal yearning for their lover, Krishna, Daruka who is driving his chariot towards Ambadi is the symbol of our life's quest for contentment. Life is not a journey through smooth surfaces. Daruka says:

> It pleases me to push these chariot wheels through paths uneven.
>
> What taste have the snacks of life, if they are not salted with tears?

And the gopikas submit their prayer to their protector in the following manner:

> Gather all our garments
> along with our inner lights,
> Hang them around yourself smilingly,
> While we remain with closed eyes
> in blissful shyness,
> Cover us, O! kind-hearted
> With the music of your flute.

In the poem 'Bimbisarante itayan' (The shepherd of Bimbisara) another universal truth is revealed through the thin frame of a historical incident. The shepherd is driving a herd of goats to the 'yajnashala' for sacrifice. He is only doing his 'dharma'. Among the goats a tiny one limps, unable to keep pace with its mother. Buddha comes to the scene and carries the lame goat and comes to the place of sacrifice. His proclamation that 'that which cannot be given should not be taken away' resounds in the place. The poet's intention was not merely to recreate the episode. The whole poem is written in the words of the shepherd in a candid manner. This gives a depth to the message of the poem.

Edasseri's poems have a freshness about them. He never allows his poems to appear as old and outmoded. This is why he is often referred to as 'the poet of vigour'. The poems of this collection substantiate this truth.

K.M.P.V.

KAVIRAJ, GOPINATH (Sanskrit; b. 1887, d. 1976) was born in a respectable middle class family of East Bengal (Now Bangladesh). His childhood passed mostly through uncertainty and illness. His family surname was Bagchi but as his grandfather was a well-known Ayurvedic physician, the Bagchis came to be called kavirajas (meaning ayurvedic physician) though the practice of Ayurveda was not their family calling any more.

A year after the Entrance Examination which he passed with credit from Dhaka, Gopinath decided to go out to a distant and dry climate for higher studies mainly to avoid bouts of malaria which had laid him low both in spirit and health. He chose Jaipur Rajasthan where he got shelter in the house of the Dewan as a private tutor. Four year after that he passed his B.A. examinations with first class first.

After Jaipur, Varanasi became not only the place of his studies and work but also the nucleus of his life-long spiritual quest. He had heard and known about the excellent work done by Dr. Arthur Venice, the Principal of the Government Sanskrit College and this was an additional incentive for his choice of Varanasi. He at once established an intimate rapport with the eminent British scholar and joined his post-graduate course of study. In 1913 he passed his M.A. (Sanskrit) as first in the first class

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of the Allahabad University, securing record marks in his special papers. Attractive offers of jobs began to come from various sources, but at the instance of his mentor, Dr. Venice, he decided to accept the librarianship of the College Library since then known as Saraswati Bhavan. He worked in this position for ten years from 1914 to 1924. During this period all publications of the Saraswati Bhavan bore the unmistakable stamp of his astounding scholarship. In 1924 he became the principal of the College, and after 13 years in 1937 when he was about 50 he retired voluntarily to go into 'Vanaprastha' in the true Indian fashion. In the mean time he received initiation from Swami Vishuddhananda, well-known Tantric and Yogi. Thereafter life revealed to him as a mingled web of diverse experience. He declined the offer of Vice-Chancellorship when the Sanskrit College was converted into a University. He never ran after fame or honour, but both came to him in ample measure. The Government of India gave him the title Mahamahopadhyaya in 1934. He also received the coronation medal of the Government in 1937. Three Universities—Calcutta University, Allahabad University, and Banaras Hindu University conferred their honorary D. Litt on him. He received a Certificate of Honour from the President of India in 1959 and subsequently the fellowship of Burdwan University, Asiatic Society of Bengal and of Bombay. Other honours that came to him were; Padmabibhushan (1964) and the title of Sahitya Vachaspati from the Government of Uttar Pradesh (1965), and Deshikottama from Visva Bharati (1976). He also received the Sahitya Akademy Award for his *Tantric vanmaya men shakta drishti* in 1964. The range of his scholarship was almost limitless and whether it was literature or tantra, philosophy or religion in its different forms and denominations, he wrote on them always with rare insight and understanding. He mastered more than a dozen languages and wrote in Bengali, Hindi, English and Sanskrit with equal aplomb and efficiency. As a researcher he could be the best model for any aspiring scholar, but in his comprehension and in his ability to conjure up a total vision of life through reading, he was unique. And above all he was an ideal teacher. Till the end of his life his residence was an academy of arts and innumerable scholars came to meet the Acharya who had gradually grown into an institution, and seek his guidance and direction in their academic and spiritual efforts.

But what actually distinguished Gopinath from other scholars was his constant endeavour to realize the truths learnt from books in his own life and to find the living embodiments of these truths in the lives of the saints and savants of his time. In 1948 writing to a friend he said: "I have read hundreds of books, but have I been able to learn what is worth learning? Have I learnt to be indifferent to both sorrow and joy? .... Where is for me that lesson of love after which there is no need for any other knowledge? My heart only makes the petty look important and forgets what is really big and worthwhile."

M.M. Gopinath Kaviraj edited a good number of Sanskrit texts. His greatest achievement is the series: *The Yoga-Tantra Granthamala* published by the Sampurnananda Sanskrit Vishvavidyalaya, Varanasi. Among his numerous original writings the following deserve special mention: *Shri Shri Bisuddanandaprasanga*, *Bharatiya sadhanar dhara*, *Tantriksadhana*, *Aspects of Indian Thought*, *Shrikrishna prasanga*, etc. Kaviraja's writings on the biographies of saints and teachers, though religious and philosophical in content, have the flavour of good literature.

KAVIRAJA (Sanskrit). This is obviously a title of honour generally given to the best of poets and specially to a poet who is able to felicitously compose in six or more languages. Consequenly many kavirajas are known in literature and inscriptions. However, the poet who became famous by this title was the one patronized by King Kamadeva (1182-1197) of Jayantipur in the North Canara. His name, according to K.B. Pathak, was Madhavabhatta. He was the author of two kavyas, *Raghavapandaviya* and *Parijataharana*. In the former he refers to himself as 'Kaviraja' and 'Kavirajasuri'. In fact, in the *Raghavapandaviya* the author places himself at par with Subandhu and Bana in composing poems with divergent meanings in his compositions (vakroktimargh-nipuna) and asserts that there is no fourth poet so proficient in this style.

The *Raghavapandaviya* written at the instance of King Vira Kamadeva, is the earliest available poem narrating two stories through the same word-collection. In thirteen Cantos it simultaneously deals with the stories of the *Ramayana* and the *Mahabarata* and hence the appropriateness of the title. For the same reason it was called also 'dvisandhana' or 'dvyashraya' kavya. Sanskrit language with its fecundity of expressions is best suited for conveying more than one meaning. Kaviraja definitely claims our attention as the earliest known writer who exploited the richness of Sanskrit words for a whole composition, every verse having two meanings. Kaviraja's style although artificial made a deep impression on later Sanskrit poets, many of whom, with reasonable success composed works conveying many stories and ideas. In fact, these grew to such a number that they came to form a genre by themselves.

The *Parijataharana*, written at the instance of Kirti Narayana, a minister of a Kadamba ruler, is a mahakavya in ten Cantos on the *Bhagavata*—episode of the removal of Parijata tree by Krishna from Indra's garden.

S.S.J.

KAVIRAJA CHAKRAVARTI (Assamese) was the court poet of the Ahom kings Rudra Simha (1696-1714) and Shiva Simha (1714-1744). His real name was Ramanar-

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ayana. His other names were Dvijabara, Kaviraja Vipra and Kaviraja Dvijabara. In *Bhaswati* Kaviraja Chakravarti says that he is the scion of Shrimanta Daka Chakravarti. Under the royal patronage of Rudra Simha and his son Shiva Simha, Kaviraja Chakravarti composed in adaptation *Gitagovinda Krishnajanma khanda, Brahmavaivartapurana, Shankhachudabadha kavya* and *Shakuntala* He also composed some songs *(Gitar puthi)*. Kaviraja Chakravarti's Assamese rendering of the *Gitagovinda* closely follows the original of Jayadeva and the book is profusely illustrated. *Shankhachudabadha kavya* is also illustrated. In it there are a few illustrations depicting the court of King Rudra Simha. The metrical *Brahmavaivarta purana* gives a faithful rendering of all the important episodes of Krishna's early life. His *Krishnajanma khanda* which is a faithful translation of the Sanskrit version (Prakriti khanda) deals with the episode of Shankhachuda and Tulasi.

His prose rendering of *Bhaswati*, a book of astronomy, is an abridged adaptation of the Sanskrit *Surya siddhanta*.

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J.N.G.

KAVIRAJAMARGA (Kannada) is the first extant work in Kannada. This work on poetics was written in the age of Amoghavarsha Nripatunga (814-879) of the Rashtrakuta dynasty. Though based on the Sanskrit work of poetics, *Kavyadarsha* of Dandi, it is significant because of what it tells us about the Kannada land, the language, the people and the preceding literature.

There is difference of opinion among scholars about the authorship of this work. At the end of every Chapter are found the words, 'Kavirajamarga approved by Nripatungadeva' and so there is room for the view that the author was Nripatunga himself. But the words 'Srivijayaprabhutamanidam tanagagisidom Kavishwaram' and 'Srivijayaprabhutamanidam Kaikolvudi malkeyam', found in the work, lend support to the view that a poet, Srivijaya by name, was the author. There is another interpretation that the work, composed by the poet Srivijaya, was revised by a court poet Kavishwara so as to secure the approval of Nripatunga. It has also been argued that Kavishwara was Srivijaya and that Srivijaya was Nripatunga himself. But most scholars accept the view that Srivijaya was the author, and that he was not Nripatunga.

Some stanzas in the first Chapter, not strictly relevant to the subject of the work, give valuable information about the Kannada land, the people, the literature and the culture of the day. The Kannada land extended from the Godavari in the north to the Kaveri in the south. The central part, the cream of the land, was bounded by Puligere (now called Lakshmiswara), Kopana, Kisuvolal (now known as Pattadakallu) and Onkunda (in Belgaum district). The people could use language with a sense of appropriateness and could correctly grasp and assess the words of others. They were intelligent. Even when they had not mastered the language with conscious effort they could compose poems because of their innate gift.

Numerous references in the poem show that by the time it was composed there was a considerable body of literature in Kannada. A form called 'gadyakathe', which had a sprinkling of verse and had innumerable advantages, was in vogue and several poets had already employed it with success. Two verse forms, 'chattana' and 'bedende', had long been in use. A happy stringing of 'kandas' and 'vrittas' formed a bedende; a predominance of kandas with a lovely interweaving of the native metres, 'akkara', 'choupadi', 'geetike' and 'tripadi, was known as chattana. The first was meant to be read, the second to be sung. 'Pagarana' was a form used for humour, meant to be enacted.

Kannada literature had already seen several major writers who could provide the material and the illustrations for a work on poetics like *Kavirajamarga*. Vimalodaya, Nagarjuna, Jayabandhu and Durvinita are among the important prose writers mentioned here, and Srivijaya, Kavishwara, Pandita, Chandra and Lokapala are among the important poets. That the author of this work on poetics himself showers praise on them referring to them as 'chirantacharyarkal', 'purvacharyar', 'purana kavigal' and 'kavi vrishabhar' shows that they were writers of exceptional achievements. But not a single work of these masters has survived, and we are ignorant of even the titles of their works. Apart from Srivijaya and Durvinita, these writers have only been subjects of speculation. Durvinita was a ruler (600 A.D.) of the Ganga dynasty. Srivijaya composed, according to the recently found 'Vardhamana purana', a mahapurana, *Raghuvamsha*, in addition to *Kavirajamarga*; this was probably the Jain version of the story of Rama. The stanzas relating to the story of Rama quoted in *Kavirajamarga* were probably taken from this work. One or two writers who came after *Kavirajamarga* had been composed said that a certain Srivijaya wrote *Chandraprabha Purana*'; scholars have concluded that this must have been the author of *Kavirajamarga*.

Kavirajamarga itself is a work on poetics. Its three Chapters comprise 536 stanzas. About 45 stanzas are a Kannada rendering of Bhamaha's *Kavyalankara* and 230 stanzas of Dandi's *Kavyadarsha*. The rest are original. But the poet has not blindly followed Dandi and Bhamaha. He has shown discrimination in applying their exposition to Kannada. The exposition of flaw and flawlessness, his view on mixing Sanskrit and Kannada, choice of appropriate passages to illustrate flaws, absence of clarity and the

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combination of sounds, the argument that these would not count as defects in a 'pagarana', the justification of the practice of Kannada poets who drop 'yati' and employ 'khandaprasa'—all these the poet presents persuasively. Although he has by and large followed the Sanskrit writers on poetics, his independent judgement asserts itself in his reference to 'shantirasa' and the addition of 'dhvani' as a figure of speech. The simple exposition in the work acquires charm by the happy use of similes like 'as the eye cannot see the collyrium applied to it', 'like adding drops of buttermilk to boiling milk', and 'like imposing a crippling burden on a child'.

The author of *Kavirajamarga* suggests that, when the language has reached a transitional stage, when the old laws conflict with the new usage and language is developing in different forms, it is necessary to place before everyone standard forms of poetry and language. His object in composing this work is to indicate the 'kaviraja marga', that is, the royal road of poets. He declares that to the studious poet, his work will be both a mirror and a torch. When we view the work in the context of the age, an age when Kannada was preparing for a giant leap, these words strike us, not as mere boast, but as the statement of an important fact.

N.S.L.B.

KAVIRAVA, MOHANSINHA (Rajasthani; b. 1899, d. 1964), was born in Mewar at a village named Bassi. His grandfather, Kavirava Bakhtawar was a well-known poet of Rajasthan. Kavirava Mohansinha was equally efficient in composing poems in Dingala as well as Brajabhasha. He was also good at translation and rendered the dohas of Bihari and padas of Surdas and Rasakhan into simple Rajasthani in an attractive style. His own language of poetry is mature and self-restrained, which he uses with skill conveying shades of feeling and thought. His poems are well written, interesting and capable of creating the desired impression. His miscellaneous writings in verse run into dozens. Some of them are *Pratap-jas chandrodaya, Bhupal bhushan, Kumbh-Kirtiprakash, Karunayash-kalanidhi, Vyangarth-prakash, kundaliya shataka, Niti shataka, Mohan satsai, Mrigaya bavani. Maharana charitamrita, Raja Bahara, Raguvansha charita, Mana pachchisi, Vanika Bahattari, Prapanch-pachchisi, Jayamala pachchisi, Ramdas pachchisi, Vircharita satsai, Bhupal pachchisi, Durga Bavani* and *Vinaya-path*.

In his *Vircharita satsai*, he composed duhas in praise of national heroes, such as Maharana Pratap, Durgadas, Shivaji, Guru Govind Singh, Maharaja Ranjit Singh and others. He also edited the great Indian epic, *Prithviraja raso*, by Chandra Varadai which was published by Sahitya Sansthan, Udaipur, in 1955. He had a good command over the language and possessed a rich vocabulary.

Raw. S.

KAVISHEKHAR (Bengali) is a title which was takan by many Vaishnava poets of medieval Bengal. Among them two are very famous. One of them wrote poems under three names, Kavishekhar, Kaviranjan and Vidyapati. In his early life he served the Sultans of the Husain Shahi dynasty of Bengal, who ruled between 1493 and 1538. He mentions the names of Husain Shah, Nusrat Shah and Ghiyasuddin Muhmud Shah in his poems. He was popularly known as chhota (junior) Vidyapati.

The other Kavishekhar also wrote poems under three names, Kavishekhar, Shekhar and Rajashekhar. His real name was Daivakinandan Sinha, He was the son of Chaturbhuja and Hirabati. He wrote many books, viz., *Gopaler kirtana-amrita, Gopinathavijaya nataka, Gopala vijaya kavya* and *Dandatmika padavali* of which only the last two have survived. This Kavishekhara was a great poet. He wrote in both Brajabuli and Bengali. His Brajabuli poems are better than those he wrote in Bengali. Some of them have been wrongly ascribed to Vidyapati, the Maithili poet.

It is a curious coincidence that both the Kavishekhars were the disciples of Raghunandan of Shrikhanda. The second belonged to a later date than the first. This is proved by his use of Portugese words.

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Su.M.

KAVITA KE NAYE PRATIMAN (Hindi), first published in 1968, is a significant work in modern literary criticism by Namvar Singh. The work was chosen for the Sahitya Akademi Award in 1971. Namvar Singh is, perhaps, the most controversial critic today, but he is always distinct or notable for his sharp perceptions and judgement. He is one of the few critics who have closely and critically analysed Hindi poetry and poetic criticism of the last two decades. In the first part of this book, Namvar Singh raises questions relating to the concrete understanding of poetry and its aesthetics. He agrees with Vijaydev Narayan Sahi, who feels that to appreciate and to judge new poetry, one does not need standards of new poetry, but new standards of poetry. Criticism here is a common pursuit for Namvar Singh who has transformed academic discussion into a relevant, sharp, creative dialogue.

Namvar Singh accepts that Muktibodh is the central figure in *Kavita ke naye pratiman*. He rejects the approach of emotional aestheticism (rasavad) to literary criticism and also the prejudices of the Hindi romantics. The second part of the book is more or less a practical criticism in which Namvar Singh concerns himself with the most genuine issues of poetic texture and structure as the poetic language, imagery, irony, tension, obscurity, authenticity or honesty. Namvar Singh has used the stan-

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dards of new criticism or pure formalism at length. He strongly feels that 'vulgar sociology' is no alternative to formalist criticism. Namvar Singh's interpretation of the essentials of contemporary Hindi poetry is revealing and exciting. In the end, he has critically discussed the content, form and structure of *Andhere mein,* an important long poem by Muktibodh. This essay is a noteworthy example of Namvar Singh's critical sensibility and sharp judgement. His interpretation of Muktibodh's vision and fantasy is convincing and thoughtful. *Kavita ke naye pratiman* is a major work in criticism in the sense that it explores the possibilities of contemporary poetry and poetics.

Pa.S.

KAVITTA (Hindi). Though the word 'kavitta' is used for any verse of any metre, yet in prosody it is used for the following four metres: 'manasharana' (manahana), 'jalaharana', 'rupaghanaksari' and 'devaghanaksari', — the varieties of muktaka chhandas, i.e., the metres though with fixed letters in each foot, yet usually almost free from a fixed set of 'guru' (long) and 'laghu' (short) vowels.

Manaharana (manahara) kavitta, consisting of four feet, has 31 letters in each foot with pauses usually at every 8th, 16th, 24th and 31st letters. Though no rule is fixed for any order of long and short vowels in all the four feet, yet the last letter should be long in each foot.

Jalaharana kavitta has 4 feet, 32 letters in each foot with pauses usually at 8th, 16th, 25th and 32nd letters, the last two letters should be short, and in case the last letter is long, it is recited as short.

Rupaghanaksari has 4 feet, 32 letters in each foot with a pause usually at 3rd, 6th, 9th and 16th letters (total 16 letters), and then at 25th and 32nd letters (total 16 letters). The last letter in each foot should be short.

Devaghanaksari has 4 feet, 33 letters in each foot with a pause usually at 8th, 24th and 25th letters. The last three letters should be short.

S.D.C.

KAVITVA TATVA VICHARAMU (Telugu) is a critique on poetry by C.R. Reddy, a renowned man of letters and an eminent critic. We know from the writer's foreword to the work that it was written around 1907. This contains a detailed discussion on the poetic qualities of ancient Telugu 'prabandhas' concentrating on *Kalapurnodaya* and *Prabhavati Pradyumana* of Pingari Surana. This was brought out during the period when Telugu mind was coming under the western influence in making a comparative assessment or analysis of literary works.

This critical work is divided into three Chapters. The first deals with the good and the bad in ancient poetry, imagination, peculiarity of rhetoric, the balance of the various components, the speciality of choosing the subject and other things. The second deals with the characteristics of a prabandha with *Vasu charitra* as example, the story and other things. The third deals with the complex plot of *Kalapurnodaya* and the wonderful texture of the work, the poetic genius of Pingali Surana together with the drawback of the poet, namely, the excessive criticism in his works under study as against the background of the epic work by such poets as Nannaya.

Writing a foreword to this work, Malladi Suryanarayana Sastry says, "It is an ideal critique which brings out the good and bad of a work, the second best, highlights only the good, but it is mean to point out only the bad, and worst of all is to twist good to bad or vice versa." He further says that the level of the criticism of a work depends on the psychology of the critic. He points out that Reddy belongs to the best category of critics not only because his critique falls into a category that follows the novel and unbiased type of criticism.

Reddy described Pingali Surana as a poetic gymnast of a rare and complex excellence. Perhaps from those Himalayan heights the poetic trinity, Nannaya, Tikkana and Errapragada, struck him as mere translators, not as original and creative writers. If only Reddy took into consideration the aim of their poetic efforts, or appreciated the genius as brought out in their original composition, he would not have made such a sweeping statement. Reddy found a different and sober Pingali Surana in *Prabhavati Pradyumana* who concentrated on story-telling, discarding the rhetorical flourishes and poetic gymnastics of the *Kalapurnodaya*. But the critic was not as sympathetic or understanding when he commented that *Palnati Veeracharitra* might not have been written by Srinatha as it was of an inferior quality.

One must accept what he considered to be unwarranted in the use of rhetoric by the prabandha poets and what went against the grain of the kavya itself.

In the 53rd page of the book, Reddy was once again biased. Speaking of Pingali Surana as the one who wrote during the prabandha days, he said Surana barely avoided falling into the literary quagmire of prabandhas and thus imputed meanness to prabandhas. From this we can understand that Reddy was misled by such blind imitations of prabandhas as merely imitated the flashy tinsel flourish of the prabandhas without going into the spirit of the original compositions.

Regarding the subject of a composition, pure imaginary stories are considered artificial gems, original composition a raw diamond, but a good story thrown into the imaginative crucible of a poet emerges as a finished and cut diamond. Ramaraja Bhushana wantéd to belong to the third and the best category in the *Vasu charitra*. But Reddy must have felt that if he admitted *Vasu charitra* into that category, he would be doing injustice to Surana. So he wrote in page 53 that it was Surana's greatness to have escaped the fall into the prabandha style. If only

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Reddy had borne in mind the fact that historical compositions are predominently didactic and pleasure is secondary with them, while with the prabandha the reverse is true, he could have avoided his hasty and unfair comments on the *Mahabharata* and other works merely to cry up *Kalapurnodaya*.

But he criticised the artificial 'Srirama stotram' (Praise of Srirama) by Manikandhara in the 2nd Canto to *Kalapurnodaya*, and commented that stanza number 172 in the 6th Canto of the same work stood as an example of verbal jugglery and senseless scholarship. He further spoke of Kalavathi's lack of love for her father, and Pradyumna's similarity to prabandha's heroes and other such things which were extremely improper and did not redound to the glory of the poet.

In an attempt to look down on the erotic effusion in prabhandhas, he said in page 84 that our prabandha poets would strip a woman naked to bring out her beauty when the western writer would sing of her virtues. Yet this is a biased, hasty and unfair comment.

Nevertheless, it has to be accepted that Reddy has done a great service to the Telugu literature in making a critical study of its poetry and poets, starting with Nannaya and coming upto Surana, balancing them against western literary standards and values. It is an undisputed fact that he was deeply impressed by the English language and standards and wanted to import all the good traditions from English. This is clearly seen in his work *Kavitva tatva vicharamu*.

M.P.R.

KAVIYA HINGALAJADANA (Rajasthani; b. 1861 d. 1948) was born at Sevapura village in Jaipur State in a Kaviya family of the Charana clan. It is said that his father Jayarama gave him a Sarasvati mantra when he was only five years old which helped him in sharpening his memory.

Hingalajadana composed a number of poetic works out of which a few are available. Being inspired by Indra Kunvar Bai, he composed a long poem, *Mehai mahima* in 1931 in praise of goddess Mehai. It has gained its own place in various poetic forms of Rajasthani literature. *Mrigaya mrigendra* is his other poetic work in which he narrates the hunting scene of a lion by Thakur Shersimha of Kuchamana (Marwad). Besides this, several works like *Pratyaya payodhara* or *Pratyaya sargasara*, *Chhanda divakara*, *Lalgraha shataka*, *Mataji ra kavitta*, *Durga bahattari* and hundreds of poems like kavitta, chhanda, chappaya, duha (doha), soratha and dingala gita (songs) are available. He was a disciple of Suryamall Misana and followed in his footsteps. Suryamall Misana was a great Rajasthani poet of the 19th century who composed a number of heroic songs though no war or battle was fought during his life time. He composed such poems only to preserve the heroic traditions of the Rajput warriors. Being a staunch devotee of goddess Karanimata, he composed a number of songs in her praise. His poem, 'Ai amba jayati jagadamba Bhagavati', composed in shikharani metre and *Durga bahattari* have been highly appreciated by scholars.

Hingala jadana and his wife did not get kind treatment from their sons. Being enraged at their misdemeanour he wrote 'Visahara' songs (reviling dingalagita) under the title 'Gita kaputa ro' (A song of an unworthy son).

The language of his poems is quite lucid.

B.M.J.

KAVIYA KARANIDANA (Rajasthani; b. 1693, d. 1783) was an eminent scholar, a good poet, an ingenious politician, a brave hero and a loyal servant of his patron, Abhayasimha of Jodhpur. According to the Bahibhats of the Charan clan, he was born in a Dongari village of Amer State (Jaipur) which had been granted in jagir to one of his ancestors, Kaviya Dungarsi by Mirza Raja Maansimha. Kaviraj Syamaldas in his *Vir vindoa* has mentioned Sulavada village of Mewar as his birth place whereas according to Colonal Todd he was born in or near Kannauj (Uttar Pradesh).

His father, Vijayarama, was also a good poet and a man of repute. Karanidana was a born genius. He started composing poems when he was quite young. After getting blessings from a saint, he left his village and reached Amer where he learnt Sanskrit and Prakrit.

He visited Shahapur, Udayapur and Jodhapur, and attracted their rulers with his genius. Ummaidsimha, the Raja of Shahapur honoured him with 'Lakha pasava' (one hundred thousand rupees). Maharaja Sangramsimha of Mewar was so much pleased with his 'dingalagitas' that he framed them and worshipped them, and bestowed on him a grant of 'Lakha pasava'. He spent a great part of his life in Jodhapur under the patronage of Maharaja Abhayasimha. The Maharaja liked him a great deal for his political foresight and valour and honoured him with a grant of a jagir of Alavasa village.

He took active part in the battles fought by Maharaja Abhayasimha. After taking part in the battles of Ahmedabad he composed *Surajprakash* in 1730 and *Vidad shinagar* in 1731. The latter is said to be the abridged version of *Surajprakash* in 'paddhari' metre, having 135 verses. In *Surajprakash*, he gives us a detailed history of the rulers of Marwad right from the beginning and upto Jaichandra, and thereafter a brief account of each of the various rulers of Marwad from Siha to the birth of Abhayasimha. His account of Abhayasimha's reign, and particularly of his fight with and his victory over Sarbuland Khan, the dismissed Governor of Gujarat, is very detailed. The work ends with the defeat and retreat of Sarbuland Khan from Gujarat. The subject of *Vidad*

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shinagar also tallies with *Surajprakash*. Maharaja was so pleased to hear this poem that he declared Karanidana an unsolicited court poet, donated him the village Alavasa in jagir, and also an elephant. He also composed *Jatirasa*, *Abhaya bhushan* and a number of dingalagitas.

After the death of Maharaja Abhayasimha Maharaja, Bakhatsimha ascended the throne. As he was not happy with Karanidana from the very beginning he confiscated his jagir village. Karanidana went to Kishangarh and lived there for the rest of his life. Maharaja Bahadursimha of Kishangarh also honoured him with a jagir of a village Kaibaniya.

He had full command over the Rajasthani language and also had good knowledge of Arabic and Persian, besides a few Indian languages. His main aim behind the composition of poetic works in Rajasthani was only to serve and develop his mother tongue. He composed poems in other Indian languages also. He had a vast knowledge of various subjects like science of rhetorics, rasa, poetics, history, music, medical science, astronomy, and astrology.

B.M.J.

KAVIYA, RAMANATH (Rajasthani; b. 1801, d.1879) was born in a Kaviya family of the Charana class in Chokha-ka-basa village. He was the second son of Jnanji, a man of heroic qualities. Ramanath left his home in search of his brother, Shivnath, who had fled his home leaving his mother in profound grief. Ramanath located his brother in the court of Maharaja Balvantsimha of Tijara (Alwar). The Maharaja was attracted by his court etiquette and scholastic virtues and made him his court poet. He also awarded Ramanath 'lakhapasava' (a hundred thousand rupees) and an elephant, and then permitted him to take his brother home.

Maharaja Vinayasimha, who ascended the throne after getting Balvantsimha murdered, confiscated the jagir village belonging to Ramanath, who thereupon staged a 'dharna' (satyagraha) along with 101 Charana poets in Alwar, threatening that all these poets would drive daggers into their naked breasts one by one and die. All the well-wishers of the Maharaja among whom were Thakur Hanumanthsimha of Thana, his elder brother, Rani Rupmati, his wife and Ammujan, his minister tried their best to persuade the Maharaja to restore the jagir village to Ramanath but the Maharaja did not give in. It is said that Ramanath then composed a 'chadau' poem in praise of goddess Ambika and recited it along with his fellow Charana poets, worshipping and invoking intervention of the goddess, and as a result the palace began to quake. The Maharaja, fearing the wrath of the goddess, accepted the request of Ramanath and awarded him another village, Satavat, instead of Shihali.

Ramanath was a man of character. He was skilful, brave, and foresighted in misfortune which befell him after the death of the young Maharaja. He was a staunch devotee of goddess Karanimata, the family deity of his clan. He started composing stray poems at the age of 15 in 1823. His effective poems are those which he composed during his imprisonment.

In one of his long poems, *Draupadi ke sorathe* (The soratha couplets of Draupadi), Ramanath has expressed his deep feelings. It is a prayer to Krishna. It is also known as *Draupadi vinaya* or *Karuna bahottari*, containing 72 couplets in all. It was edited and published by Kanahaiyalal Sahal in 1953. He also composed *Virvar Pabuji Rathor ra soratha* (The Soratha couplets of a great hero Pabuji Rathor), the legendary folk-god of Rajasthan. Certain stray 'dingalagita' (songs) and verses in praise of his patrons, eminent poets, and a few reviling poems for those who betrayed or tortured him are also available. He wrote a few 'marsiyas' and 'elegies' also. The elegy composed on the death of Suryamall Misana is a deeply touching poem.

B.M.J.

KAVIYO ALLUJI (Rajasthani; b.1463 d.1563). Out of nearly fifteen Charan poets of eminence, who were held in high esteem for their devotion to God, Alluji stands apart. He was the only son of his father, Hemaraja, resident of the village Sinala. Rupasimha, son of Prithviraja, the Chief of Amber, donated a village named Jasarana (district Nagaur) to the poet. In this very village Alluji died in the year 1563. A memorial to him was raised on the spot where he died which is known as 'Alluji Bapaji ri samadhi'. Tradition has it that he attained the age of full 100 years, which suggests that he was born in or about the year 1463. Nabhadas, in his *Bhaktamala*, Kaviraj Bhairavadana of Bikaner in his *Charanotpatti mimamsa martand*, Ramadas Maharaja in his *Bhaktamala*, Asiyachrana Bakhatram and many others have highly praised Alluji for his devotion to God. An unknown medieval poet, while describing the mastery over metres by seven poets of eminence, has mentioned Alluji as having mastery over hexametre (chappaya kavitta). The tradition also invests him with mastery over this metre. These hexametres form the main base of his popularity. 85 of the chappayas (six line metres) have been traced out so far from various sources, along with about four 'dingalagitas' (songs). A thorough search of his works is urgently needed for a critical edition and eventual publication. His writings may be broadly divided into two major sections: the first section, pertaining to his devotion to Vishnu, includes 'Ashtanga yoga' (8 components of yoga), 'Yoga sadhana' (practice of yoga), 'Nirguna Brahma' (the supreme soul devoid of all attributes), 'Bhagavan-nama' (the name of God), eulogies of the glorious deeds of Rama, Krishna and Jambhoji, the innovator and first preceptor of the

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Vishnoi sect, along with other miscellaneous devotional songs. A gita (song) composed by him in praise of Handi Bhadanganath is also very popular. The second section consists of historical and heroic gitas and kavittas commemorating events and persons, the latter being fower in number than the former. Persons who had the honour of figuring in his works included Hida Surajmal and Rava Maladeva of Jodhpur. An elegy in memoriam was also composed by him on the death of Maladeva. He lays great stress on the importance of remembering God. According to him the value of all renunciation, righteousness, yoga with its eight components, love, devotion, knowledge received from the preceptor, and enlightenment of one's mind, lies in the remembrance of God's name which is the only means of setting the soul free. Just as the peacocks and frogs feel immense pleasure when the dark clouds of 'Savan' and 'Bhadon' shower rains, so do the people experience the joy by remembering God's name. The simplicity of his language, the sincerety of his feelings, the guileless and ineffable devotion to God and the easy communicability of his kavittas have put Alluji on a lofty pedestal in the hearts of the masses.

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Hi.M.

KAVYA (Sanskrit). From to the standpoint of the authors of Sanskrit poetics, verbal compositions (vanmaya) are classified under two broad heads. viz., 'shastra' and 'kavya' (science and poetry), the former including within its fold everything that is not looked upon a poetry proper by true connoisseurs. Thus, philosophy, logic history, politics, chronological accounts etc., are all comprised within shastras. Shastras have their origin in 'prajna' or scientific intuition, whereas kavyas are the outcome of 'pratibha', or imaginative and artistic intuition. This has also been powerfully asserted by Bhatta Tauta, the teacher of the great Abhinavagupta.

The origin of kavya in imaginative intuition has been stressed by almost all 'alankarikas' of note, like Bhamaha, Dandin, Vamana, Anandavardhana and their followers, though 'vyutpatti' and 'abhyasa', too, are recognised auxiliary causal factors of poetic art. Panditaraja Jagannatha is the most uncompromising of all literary critics regarding the role of pratibha as the sole proximate cause of poetry. Thus, kavya is the work of a poet (kavi-karma kavyamahuh), who has the power to create new ideas, new characters, new situations and can express them through the verbal medium that deviates from the day-to-day expressions of laymen that have no charm. Thus, 'darshana' (intuition) and 'varnana' (expression) are the two essential ingredients of poetry.

Though shastra and kavya thus differ in their origin and aim, the former aiming at intutition of ultimate truths in particular fields (agamastattva darshinah-Bhamaha) and the latter aiming principally at the realisation of beauty and aesthetic emotions, still they can combine and reinforce each other's appeal and effectiveness. For example, shastras can become charming if they incorporate the principles of expression applicable to poetry proper to the desirable extent. So also kavyas can be enriched by the judicious utilisation and embodiment of the truths and ideas propagated in the various philosophical and scientific disciplines. The proportion which has to be observed in respect of bringing about this happy fusion of shastra and kavya in their respective spheres, can be determined by the innate genius of the poet and philosopher or scientist as the case may be. Transgression of this optimum proportion can only render a scientific or philosophical treatise bereft of its rigour, seriousness and precison, whereas a poetic composition would become dry and ponderous and burdened with difficult and abstruse concepts if the shastric element gains the upper hand.

There are divergent views regarding the definition of kavya held by ancient Indian literary critics. But there is no difference of opinion on the issue that 'shabda' and 'artha', words and meanings, or form and content in their widest connotations, constitute the body of poetry. As Anandavardhana says: "Shabdartha-shariram tavat kavyam." But the theorists differ as to their respective priority. Some, like Bhamaha, consider both of them as equally important (Shabdarthau sahitau kavyam). Others again look upon the meaning or content as of greater importance in comparison to the form of poetry, as is evident from the well-known saying: 'Bharaverartha-gauravam'. Some, on the other hand, like Dandin and Jagannatha, lay greater emphasis on the verbal or formal aspect (shabda) as distinct from the inner content or meaning (artha) of poetry. As Panditaraja has formulated: 'ramaniyarthapratipadakah shabdah kavyam' (poetry is a linguistic composition which brings a charming idea into expression). But how do shabda and artha in poetic art differ from their counterparts as employed in other fields? On this also there is no unanimity among the theorists. Some regard 'rasa', or the emotional element that lends charm to poetic expression, and the meaning conveyed thereby as the only constitutent of poetry. Others again declare such elements as 'guna', 'alankara' and absence of defects (dosha) as the constituents that make for the excellence of poetry. 'Riti' or diction like Vaidarbhi, Gaudi, Panchali, etc., based upon 'shabda-gunas' and 'artha-gunas' are regarded by some as the very quintessence of poetry. Similarly 'dhvani' or suggestion according to Anandavardhana is looked upon as the very soul of poetic art without which shabda and artha, however embellished with other elements, cannot be lifted to the status of true poetry. Kuntaka, again, regards 'vakrokti' (obliqueness or uncommon turn of expression)

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as the distinctive mark of poetry. Thus, various systems or schools came into existence reflecting their distinctive views on the nature of poetry. Of these the rasa school of Bharata, the guna-cum-riti school of Dandin and Vamana, alankara school of Bhamaha, dhvani school of Anandavardhana and Abhinavagupta, Vakrotki school of Kuntaka deserve special mention, and Sanskrit literary criticism has been immeasurably enriched by their valuable and subtle contributions and findings from their survey of poetic art from different viewpoints and according to varying tastes and philosophical and artistic affiliations. Later treatises like Mammata's *Kavyaprakasha* and Vishvanatha's *Sahityadarpana* tried to bring about a synthesis and order out of these rival theories of poetry though they are mostly unanimous in proclaiming the supermacy of Dhavanikara (i.e. Anandavardhana) among all the literary critics, as having laid down for good the norms to be scrupulously followed by the succeeding generations of poets and critics.

Kavyas can be classified from diverse viewpoints. First of all, they can be classified according to the form in which they are expressed, viz., 'gadya' (prose), and 'padya' (verse) as also a combination of these two (mishra). Secondly, language can also form the basis of classification according as they are composed in Sanskrit, Prakrit, Apabhramsha or Deshabhasha. Thirdly, they can also be brought under two broad divisions, viz., 'drishya' and 'shravya', according as they are meant for representation (abhineya) on the stage or for mere recital appealing only to the ear (shravya). The former have again been subdivided into two groups, viz., 'rupaka' with its ten species like 'nataka', 'prakarana', etc. and 'uparupaka', eighteen in number beginning with 'natika'. The shravya-kavyas comprise 'mahakavya', 'sargabandha', 'katha', 'akhyayika', 'champu', etc. All these again can be brought under two categories, viz., 'anibddha' or detached poems like 'muktaka', 'gatha', etc., and 'nibaddha', compositions of some length like 'khandakavya', 'mahakavya', etc. Vamana in his *Kavyalankarasutravritti* accords to 'dasha rupaka' the highest place among all forms of poetic art and looks upon 'katha', 'akhyayika', etc. as but variations and adaptations in much simpler form of dasha rupaka as their prototype, since without representation of some sort, be it physical or mental, the message of a poetic art cannot be truly grasped by the readers. It is for this reason that dramatic art has a universal appeal, which other forms of poetry do not have. At the same time it is the most difficult and complicated of the various art-forms comprising as it does within its scope histrionics, music, dance, recitation, employment of different dialects according to variations of characters, etc., that are conspicuous by their absence in other forms.

As in Greece, so also in India there have been vigorous onslaughts against the nature and function of poetry. There have been enemies of poetry who have tried to decry it on grounds that are strikingly similar to the charges levelled against poetry by Plato in his *Dialogues* and *Republic*. Poetry, according to them, is obscene and immoral (asabhya), it is false (asatya), and as such it should be banned. Rajashekhara in his *Kavyamimamsa* (Chap. VI) records some of the strictures against poetry and finally dismisses them as being based on a total misconception as to the nature and aim of poetic art. But truth and falsehood, morality and immorality in poetry must be judged by standards different from those that are found to be employed in other disciplines or in our day-to-day pragmatic activities.

In India, poetic art was looked upon as but just another way of attaining the realisation of the ultimate truth, and kavya-yoga was as valid a path leading to that ultimate goal as jnana-yoga, karma-yoga and bhakti-yoga as also vag-yoga of the grammarians like Bhartrihari. This has been unambiguously proclaimed in a verse attributed Abhinavagupta to Bhattanayaka, the author of the lost *Hridayadarpana*.

> Vagdhenur dugdha etam hi rasam yad bala-trishnaya tena nasya samah sa syad duhyate yogibhir hi yah

Similarly Vishvanatha, too, declares: 'punyavantah praminvanti yogivad rasa-santatim' (*Sahityadarpana*).

Bi.Bh.

KAVYADARSHA(Sanskrit). Next to Bhamaha's *Kavyalamkara*, Dandin's *Kavyadarsha* is the most ancient and authoritative available work on poetics in Sanskrit. The earliest commentator, Ratnashri from Sri Lanka, calls it *Kavyalakshana*, while Abhinavagupta refers to it as *Kavyalamkara*. Bhamaha and Dandin seem to be following two different schools—the eastern and the South Indian and they differ in their views on several points. Both of them refer to two schools of poets, the Vaidarbha (of Maharashtra, which became popular in the South) and the Gauda (of Bengal, popular in the East); the former preferred sweetness while the latter strength.

Kavyadarsha is a treatise written in 'anushtubh' verses and divided in three Chapters dealing chiefly with: 1. diction, 2. figures of speech based on sense and 3. figures of speech based on words, and poetic blemishes.

Dandin rejected the threefold division of 'gunas' advocated by Bhamaha and accepted all the ten given by Bharata. In the best style, the Vaidarbha marga or riti (poetic diction), all the ten gunas are well balanced: 1. 'shlesha' (well-knittedness helping in the general flow of the verse), 2. 'prasada' (lucidity and clarity), 3. 'samata' (evenness or homogeneity of structure), 4. 'madhurya' (elegance or sweetness which avoids coarseness or ruggedness), 5. 'sukumarata' (avoidance of harsh sounds), 6. 'arthavyakti' (lucidity and self-sufficiency in meaning or explicitness of sense). 7. 'udaratva' (exaltation in content), 8. 'ojas' (force or strength through the use of long

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compounds), 9. 'kanti' (grace and politeness) and 10. 'samadhi' (metaphoric and figurative expression).

Dandin is critical of the Gauda style and calls it the reverse of the Vaidarbha. The Gaudas cultivate ojas or strength in verse as well as in prose and prefer long compounds, brilliance and exaggeration.

Regarding the literary forms Dandin gives a detailed definition of the epic ('sargabandha' or 'mahakavya') listing eighteen topics for detailed description, viz., cities, oceans, mountains, seasons (spring, summer, rains, autumn, winter, etc.), the moon-rise, the sun-rise, sports or play in the garden or in water, drinking, lovemaking, frustration, wedding, the rise of a prince, political debate, embassy, expedition, war and the victory of the hero. The list is only illustrative, not compulsory. The epic should be divided into Cantos neither too long nor too short. The story must be properly developed for giving scope for the aesthetic experience. The metres should be pleasing and changed from Canto to Canto; the concluding verses of each Canto must be in different metres. The mahakavya may begin with a benediction, a prayer or the story proper directly. The drama is just mentioned but not discussed in detail. Pure literature is divided into poetry, prose and 'champu' containing verse and prose. From the point of view of the language, literature can be divided into Sanskrit, Prakrit and Apabhramsha. Minor poems consist of 'muktakas' (stray, independent verses), 'kulakas' (groups of up to five verses), 'kosha' (single verses by different authors) and 'sanghata' (similar verses by the same author). Prose works are generally divided into 'akhyayika' and 'katha'. Dandin refers to this division (prominently given by Bhamaha) and says that there is no validity for distinguishing between the two, since they can be considered to be of the same class only with different names.

Both Dandin and Bhamaha start with the notion of embellishment of word and sense. Though he stresses the gunas Dandin is also sympathetic towards the Alamkara School. He defines 'alamkara' as that which lends beauty to poetry; this would include even gunas or poetic excellences of diction. The normal poetic figures of speech are dealt with under two headings: those pertaining to 'shabda' (sound) and those pertaining to 'artha' (sense). He deals with thirty-five figures of sense (arthalamkaras), many of them with subdivisions.

Following Bharata, Dandin mentions ten doshas or blemishes of literary composition but he defines them differently. He regards them as positive defects and not simply as absence of excellence.

Dandin defines the body of poetry as a series of words characterized by an agreeable sense. Among the causes of poetry he includes poetic genius (pratibha), learning and practice.

Regarding aesthetic experience Dandin holds the view that the 'sthayibhavas' like love and grief when developed in an intensive form become the corresponding 'rasa' such as 'shringara and 'karuna' respectively. This is similar to Bhatta Lollata's view.

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M.M.S

KAVYAHETU (Sanskrit). Most of the authorities on Sanskrit poetics lay down that three factors, viz., talent (pratibha or shakti), culture or learning (shruta or vyutpatti) and exercise or practice (abhyasa or abhiyoga) are essential to the creation of poetry (naisargiki cha pratibha shrutam cha bahu nirmalam/ amandashchabhiyogo' syah karanam kavyasampadah— *Kavyadarsha* of Dandin, I. 103; vide also: Rudrata, I. 14; Vagabhata, I.3, etc). Vamana and Mammata mention observation of nature and study of the life and conduct of the people (lokavritta) as auxiliary to learning (shaktirnipunata lokashastrakavyadyavekshanat lokasya sthavrajangamatmakalokavrittasya — *Kavyaprakasha* of Mammata, I.3).

It is to be noted here that when Dandin puts equal emphasis on the three causes of poetry (kavyahetus) as stated above, his contemporary, Bhamaha, accepts talent at the main cause and learning and practice as supplementaries (kavyam tu jayate jatu kasyachit pratibhavatah... shabdabhidheye vijnaya kritva tadvidupasanam/ vilokyanya-nibandhamshcha karyah kavyakriyadarah — *Kavyalamkara*, I.5,10). Vamana seems to have supported, in this respect, the view of Bhamaha, when he says that talent (pratibha) is the seed (bija) of poetry without which poetry cannot be accomplished (Kavitabijam pratibhanam, yasmad vina kavyam na nishpadyate—*Kavyalamkarasutravritti*, I.3.16).

Some other writers, e.g., Vagbhata, Rajashekhara and Panditaraja Jagannatha, differ from the above view and hold that talent alone is the cause of good poetry whereas learning and exercise only help to refine the talent (sa kevalam kavyahetuh iti yayavariyah— *Kavyamimamsa* of Rajashekhara; karanam kavigata kevala pratibha—*Rasagangadhara* of Panditaraja Jagannatha).

Authorities on poetics dwell at length on pratibha. Their definitions and analyses may be summed up in the following manner: Pratibha is the natural or inborn power whereby the poet sees the subjects of his poem as steeped in beauty and gives his readers in apt language a vivid picture of the beauty he has seen. Abhinavagupta describes pratibha as 'a kind of insight that enables a writer to create unique objects' and adds that 'shakti is pratibha (genius) which enables one to present the theme (of a poetic composition) in a novel way' (pratibha apurvavastunirmanakshama prajna, shaktih pratibhanam varna-

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niyavastuvishayanutanollekhanashalitvam — Abhinavagupta in *Lochana* on Anandavardhana's *Dhvanyaloka).* Pratibha can also be defined as a mental faculty which presents fresh flashes of ideas (prajna navanavonmeshashalini pratibha mata).

To explain learning or culture (vyutpatti), the authorities have presented long lists of science and arts a poet is required to know. They include for example, the Vedas, grammar, prosody, lexicography, itihasa (the *Ramayana* and the *Mahabharata),* erotics, polity, logic, etc. (vide *Kavyamimamsa* of Rajashekhara, II and *Kavyalamkarasutravritti* of Vamana, I.3). Abhyasa is defined as continuous exercise under the guidance of some senior poets and critics (kavyam kartum vicharayitum cha ye jananti tadupadeshena karane yojane cha paunahpunyena pravrittih—*Kavyaprakasha* of Mammata, I.3 vritti).

S.M.

KAVYALAMKARASAMGRAHA (Sanskrit) or Kavyalankarasarasangraha, composed during the years 779-823, is a work on Sanskrit poetics by Udbhata.

It is a compendium of 'alamkaras' (figures of speech) .nd brevity is its foremost aim. Udbhata's idea of alamkara was so comprehensive that it could include suggested ideas (pratiyamanavastu) under figures, like euphemism (paryayokta) and personification (samasokti), suggested figures like the simile (upama) in figures based on comparison like metaphor (rupaka), parallelism (drishtanata), etc., and 'rasa-bhavas' under 'rasavat', 'preyasvat', and their variations like semblances (abhasa), rise (udaya), commingling (shabalata) and abatement (prashama) under 'urjasvin' and 'samahita'.

The aesthetic thought of Udbhata was all of a piece, and its accent was on alamkara as the essence of poetry. Though he was well aware of suggested thoughts, figures and feeling-tones involved in poetry, he took up the position that they all contributed in their own way to the over-all beauty (alamkara) of sound (shabda) and sense (artha). Qualities (gunas), again, served the same purpose by enhancing the beauty of the diction (sanghatana) palpably by the judicious use of compounds (samasas.) Hence, if Udbhata is hailed as the doyen of old poetics, it is because he recognises the only aesthetic norm of alamkara or beauty as underlying all other factors, like 'guna', 'rasa', 'riti' and 'dhvani' which revolve around the axis of sound and sense. So understood, his *Kavyalamkarasamgraha* becomes, so to say, the peak of Indian aesthetic thought which developed for ten centuries from Bharata's *Natyashastra* onwards and at the same time, divested of extra-poetic considerations, like grammar, logic, semantics and histrionics.

Udbhata's idea of paronomasia (shlesha) as a basic aesthetic principle underlying several figurative turns is as novel as it is refreshingly original.

The first clear statement of nine rasa or poetic sentiments including tranquility (shanta) is to be found only in this work.

Similarly recognition of 'punaruktavadabhasa' or seeming reiteration as an alamkara is Udbhata's own finding.

Further, Udbhata is the first to indicate the unique beauty involved in mixed indistinguishable alamkaras (i.e., sankara distinct from samsrishti or distinguishable ones.) For the first time, he classifies them under four heads leading to doubt, permeating the whole sentence, permeating a part of the sentence and involving the relation of the governor and the governed.

In a word, the *Kavyalamkarasamgraha* gives a new aesthetic dimension to the seemingly mechanical scheme of figures of speech by openly recognising the role of suggestion (avagamana) in quite a few of them, and propounding the concept of 'kavya vrittis' or alliterative collocations like the sweet (upanagarika), the flowery (nagarika) and the simple (gramya). He also highlighted for the first time that beauty contributed to figures by suggested shades of other figures.

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K.Kr.

KAVYANAYIKA (Oriya) is the first major collection of poems by the celebrated Oriya poet, Radhamohan Gadanayaka (b.1911). By 1945, the year in which it was published, Gadanayaka had already been writing poetry for about a decade. *Kavyanayika* (The muse of poetry) contains 62 poems written between 1935 and 1945. Its publication was preceded by that of *Kalidasa* (1940), a poetic drama on the life of the great Sanskrit poet Kalidasa. *Kavyanayika* is divided into three sections: 'jaitri' (The song of victory), 'praktani' (The ancient song) and 'arghya' (Offering), the first two containing 50 and 11 poems respectively. The third section has one long poem made up of several short pieces.

Gadanayaka's poetry is essentially lyrical and *Kavyanayika* is the earliest and by far the most successful expression of his lyricism. The poems contained in the first and third sections of the collection are songs, sonnets and odes composed in a wide variety of metres. The very first poem with the line 'Kavi hebapaim basana mora' strikes the key-note of Gadanayaka's romantic imagination. It is a loud proclamation of the essential freedom of that imagination. By the grace of his poetic muse the poet would sing his songs about nature and man. But he is also conscious of the fickleness of his muse. The title of the

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first section of the collection is very apt in view of the fact that all the poems contained therein celebrate the beauty of nature and of the mind of man, and also their glory. The poems like 'Mati', 'Kaniaraphula', 'Asadha megha', and 'Ghasaphula' describe natural phenomena more in terms of their inward beauty than outward. As the poet says in 'Apathagami', his aim is to find all that lies hidden in the heart of things. What he discovers is a kind of moral beauty pervading the whole universe. Tolerance, self-sacrifice and love are some of the values which he finds nature to symbolise. These, the poet would say, are what make a plant or a flower or a moonlit night beautiful. His poems about men, 'Kavisurya', 'Jayadeva', 'Pallikavi', etc. similarly constitute a paean to the beauty and dignity of the human mind. 'Sajana sajanigo' is a celebration of instinctive life, of its energy and vitality and, of course, beauty. Another important poem is 'Matira manisa' which is a fervent plea for the rejection of machine civilisation that destroys all human values.

The poems contained in the second section of *Kavyanayika* deal with certain mythological characters like Radha, Lalita, Bibhishana, Ahaya, Pingala, etc. Most are in the form of monologues. The dramatic rendering of moods, attitudes and feelings is highly effective. Thirty-two songs make up the long poem that constitutes the third section. These are an attempt at exploring the mystery of God and his creation, closely resembling Tagore's *Gitanjali* in respect of their lyrical fervour and mysticism. All questions about the ironies and paradoxes of life raised in the course of the poem are resolved when the poet surrenders himself to God.

Kavyanayika contained some of Gadanayaka's best and most representative works in the lyrical vein. They bear ample testimony to his masterly use of lines of varied length and intricate stanza patterns, to the simplicity and spontaneity of his expression and above all to his fine sense of music. Few Oriya poets have used the classical metres as competently and artistically as Gadanayaka.

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S.K.M

KAVYANUSHASANA (Sanskrit). There are two works in Sanskrit poetics of the same name. One is written by the versatile and celebrated Jaina acharya Hemachandra Suri (1088-1173) and the other by Vagbhata II, also a Jaina and son of Nemikumara. If this Nemikumara is the same as is referred to in the colophon of a manuscript of Hemachandra's *Trishashti-shalaka-purasha-charitra,* who appears to have flourished in 1239, Vagbhata II can safely be placed in the later half of the 13th century. This is further supported by the fact that he does not quote from any author who can be placed later then the 12th century. Vagbhata refers to the *Rishabhadevacharita,* an epic and the *Chhandonushasana*, a work on metrics, as his works, but neither seems to have survived the onslaught of time.

Both the works are written in sutra style accompanied by commentaries by their respective authors. But compared to the work by Hemachandra, that by Vagbhata is a work smaller in size and narrower in scope and range. The *Kavyanushasana* of Vagbhata is divided into five Chapters. In the first Chapter he deals with the definition of 'kavya' and its division into 'gadya', 'padya' and 'mishra'. He also brings out the difference between 'mahakavya', 'katha', 'champu' and 'mishra-kavya' including ten 'rupakas'. The second Chapter deals with the 'doshas' (blemishes) relating to 'pada' (word), 'vakya' (sentence) and 'artha' (meaning), and also ten 'gunas' (qualities) as mentioned by Dandin and Vamana. In fact, Vagbhata recognizes only three gunas, viz., 'madhurya', 'ojas' and 'prasada' and three 'ritis' (styles): Gaudiya, Vaidarbhi and Panchali. The third and fourth Chapters deal respectively with sixty-three 'arthalamkaras' and six 'shabdalamkaras'. In the last Chapter he deals with nine rasas and the types of heroes and heroines (nayaka-nayika). He mentions the doshas pertaining to rasa also.

The only difference between the two works is in respect of the number of arthalamkaras recognised by them. Hemachandra recognizes only twenty-nine, whereas Vagbhata recognizes sixty-three of them.

The *Kavyasushasana* of Hemachandra consists of 208 sutras divided into eight Chapters of which first six containing a total of 143 sutras define the nature of poetry and explores its source, relationship between word and its meaning etc., (Ch.1); rasa, 'rasabhasa' 'bhava' 'bhavabhasa' and classification of poetry (Ch.2); doshas (Ch.3.); gunas: madhurya, ojas and prasada (Ch. 4); shabdalamkaras (Ch.5) and arthalamkaras (Ch.6) and thus almost exhaust the entire field of poetics proper according to Mammata. The remaining sixty-five sutras and two Chapters respectively deal with nayaka-nayika bheda and eight avasthas of nayika, etc., and the classification of poetic compositions.

Hemachandra has written a gloss (vritti) called *Alamkarachudamani* and a commentary (tika) called *Viveka* on the vritti. The vritti and the tika together contain 1364 illustrations and quote about 268 authorities. He also cites about fifty authors and from eighty-one works. It is not surprising that his laborious work did not find any commentator to comment upon it. His excessive reliance on outside authorities and sources has produced a work which may be encylopaedic in its range and a mine of information for the purposes of the history of poetics till his time, but this is achieved by paying too dear a price in terms of originality.

Though differing a little from Mammata in some respects, and particularly with regard to the importance of

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alamkaras for truly poetic composition, Hemachandra's concept of poetry is practically the same as that of Anandavardhana, Abhinavagupta and Mammata, and there is hardly anything in it which may be termed as his own. It is true that he apparently ascribes the source of poetry exclusively to 'pratibha' but if we remember that according to him pratibha needs to be refined by proficiency (vyutpatti) and study (abhyasa), his concept as to the source of poetry becomes identical with that of Mammata. His definition of poetry differs little from that of Mammata since he also subscribes to the latter's view that a good poem may emerge even without alamkaras. He justifies the reduction of arthalamkaras to twenty-nine from Mammta's sixty-one on the ground that they are based on minor and unimportant distinctions. Besides, he has not only omitted, following Mammata, the arthalamkaras with a touch of rasa and bhava, like 'rasavat', 'preyas', 'urjasvin' and 'samahita' but has also excluded altogether some others from his consideration like 'parikara', 'yathasmkhya'. 'bhavika', 'udatta', 'ashisha' and 'pratyanika'. In his anxiety to reduce the number of arthalamkaras he had defined some of them so widely that they include within their scope other well-known alamkaras as well. 'Tulyayogita' falls under 'dipaka' as defined by Hemachandra, 'paryaya' under 'paravritti', 'prativastupama' and 'drishanta' under 'nidarshana'. This shows that where Hemachandra tried to make a bold departure from the accepted tradition, his ingenuity failed him. This does not mean, however, that Hemachandra's *Kavyanushasana* is without merit. Its worth as a good text book lies in the model of his writing which is simple and lucid and clear; in the two commentaries written in a graded manner so as to enable a student to gradually master the intricacies of the subject in the convenience it provides by including the dramaturgy within its scope, in the authentic quotations which he collects under relevant topics so as to facilitate the taking of an integral view of its development through various stages. That last merit becomes more significant when it is remembered that many of them relate to authors whose works are now lost to us.

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H.J.Z.

KAVYAPRAKASHA (Sanskrit) is one of the important works of poetics in Sanskrit. A Kashmirian named Mammata (11th century) was the author. Some commentators are of the opinion that there was also a coadjutor named Alata (or Alaka or Allata), who probably wrote parts of Chapters VII and X. As the title indicates this work throws light (prakasha) on poetry (kavya) and its various elements. The work is divided into ten chapters (ullasas), and the contents chapter-wise are as follows. I. Purpose, cause and definition of poetry and sub-divisions of poetry into three types, viz., (i) 'Uttama', i.e. the best, which is also called 'dhvani' i.e. a composition, where a suggested meaning predominates; (ii) 'Madhyama,' i.e. mediocre, which is also called 'gunibhutavyangya-kavya' where there is a suggested meaning without predominance and (iii) 'Avara', i.e. inferior, where there is no suggested meaning, and which is endowed only with figures of sound and sense. II. Classification of meaning into three varieties, viz., 'vachya' (primary), 'lakshya' (secondary) and 'vyangya' (suggested). These meanings are supposed to be conveyed by three different functions or potentialities of words, viz., 'abhidha', 'lakshana' and 'vyanjana'. There is also a reference to a fourth function called 'tatparyavritti', which is supposed to belong to a whole sentence for conveying the total meaning of the various words constituting the sentence. III. While the primary and secondary senses are conveyed only by words, the suggested sense may be conveyed also by the various types of meanings. The third Chapter discusses the varieties of the suggested sense conveyed by the primary sense. IV. Classification of dhvani and a thorough treatment of 'rasa' (i.e. sentiment on 'aesthetic experience'). Here the author explains what is precisely called rasa, and analyses the process through which the 'aesthetic experience' is realized by the reader of a literary work or a spectator of a drama. V Classification of the gunibhutavyangya-kavya into eight varieties followed by a masterly refutation of those theorists who were opposed to the recognition of the suggested sense as a type of meaning. VI. A brief treatment of the 'avara' or 'chitra' type of kavya, containing either figures of sound or figures of sense. VII. Treatment of 'doshas' or poetic blemishes. VIII. Treatment of 'gunas' or poetic qualities. As against ten qualities of Bharata or Dandin and twenty qualities of Vamana, only three qualities are recognized by the author of the *Kavyaprakasha*. IX. Treatment of figures of sound, vrittis, (manners), ritis (styles), shlesha (puras) and pictorial arrangement of letters in a verse. X. Treatment of sixty-one 'arthalamkaras' (figures of sense) and their sub-varieties. In fact the *Kavyaprakasha* contains the treatment of all the topics of a standard Sanskrit work on poetics except dramaturgy.

The *Kavyaprakasha* does not contain any original theory, but it has been composed for defending the doctrine of dhvani (suggestive poetry), propounded by Anandavardhana in Kashmir in c. A.D. 850, with arguments to dislodge adverse criticisms heaped up against the same in course of the preceding two centuries. For instance, in the fifth chapter of the *Kavyaprakasha*, concepts of Mimamsa epistemology are duly analysed to show that there should not be any objection to the recognition of vyanjana (suggestive potentiality) as an additional function of words and meanings. To cite a particular case, Mahimabhatta, the author of the Vyakti-

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viveka, who claims that what is called a suggested sense is only an inferred idea, has been duly refuted by Mammata to establish that suggestion and inference are not identical.

The *Kavyaprakasha* consists of a number of 'karikas' (couplets), which are also sometimes found in broken form, and hence referred to as 'sutras' (brief aphoristic statements), and a vritti (running prose commentary on the karikas) which includes verses quoted from earlier literature for illustration.

The *Kavyaprakasha* is a terse book, bearing the stamp of the vast erudition of the author. Writing of a commentary on this work was a prestigious endeavour. Consequently amongst all the technical works in Sanskrit, the *Kavyaprakasha* has the largest number of commentaries, and the number is more than seven hundred. One of the commentators, Maheshvara, says that commentaries on *Kavyaprakasha* have been composed in every house, yet it remained as difficult as before. (Kavyaprakashasaya krita grihe grihe tika tathapyesha tathaiva durgamah).

The important commentaries on the *Kavyaprakasha* are: The *Sankela* of Ruyya or Ruchaka (12th century); the *Kavyadarsha* of Someshavara (12th century); the *Kavyaprakashaviveka* of Shridhara (13th century); *Kavyaprakashadipika* of Chandidasa (14th century); the *Visharika* of Paramananda Chakravarti (15th century); the *Sampradaya-prakashim* of Shrividya Chakravarti (14th century); the *Adarsha* of Maheshvara (17th century); the *Rasaprakasha* of Shrikrishna Sharman and the *Balabodhini* of Vamanacharya Jhalkikar (19th century). The *Kavyapradipa* of Govinda Thakkura (15th century) is a vritti on only the karikas of the *Kavyaprakasha*. This work has been commented upon by Vaidyanatha Tatsat 17th century) and Nagesha Bhatta (17th century).

The first printed edition of the *Kavyaprakasha* with a new commentary by Natherram appeared in Calcutta in 1829.

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M.M.S.

KAVYAPRAYOJANA (Sanskrit). It has been recognized by the authorities on Sanskrit dramaturgy and poetics since very early times that the purpose of poetry (drama, i.e. 'natya' is also a variety of poetry, called 'drishyakavya') which is an art, is to impart delight or aesthetic pleasure. Bharata in his *Natyashastra* declares that the drama will create pleasure among the people (vinodakaranam loke natyametadbhavishayati—I. 120).

It is true that writers like Bhamaha have enumerated attainment of four aims of life (i.e. four purusharthas), accomplishments in arts, pleasure, fame, etc., as the purposes of poetry (dharmarthakamamoksheshu vaichakshanyam kalasu cha/pritim karoti kirtim cha sadhukavyanishevanam—*Kavyalamkara*, I. 2), but the aesthetic pleasure has always been accepted as the supreme end. The position is further clarified by Abhinavagupta, with reference to the above statement of Bhamaha, that among all the purposes, pleasure is the main (Lochana on Anandavardhana's *Dhavnyaloka;* vide also *Sarasvatikanthabharana* of Bhoja; I.2; *Kavyalamkarasutravritti* of Vamana, I. 1.5., etc). Mammata mentions six purpose of poetry, viz., fame, wealth, knowledge of the ways of the world, removal of evils, aesthetic pleasure of the highest order and sweet counsel like that of a beloved wife (*Kavyaprkasha*, I.2). It is interesting to note that some of the results of poetry are derived by the poet himself while the others are enjoyed by the reader. But Mammata is quite aware of the fact that the creation of aesthetic pleasure is the supreme purpose of a kavya (sakalaprayojanamaulibhutam samanantarameva rasasvadanasamudbhutam vigalitavedyantaramanandam—Vritti on *Kavyaprakasha*, I.2) though he emphasizes the point that pleasure created by a good poem would influence the life through indirect instruction, e.g., Ramadivat privartitavyam, na Ravanadivat. Some poets have also called poetry a dose of honey to induce people to take bitter medicine, i.e., instructions on a particular science or even on the renunciation of the world and attainment of emancipation (vide Bhamaha, V.3). *Bhattikavya* was composed with a view to teaching Panini's grammar. Ashvaghosha, the famous Buddhist poet (1st century A.D.) states that his purpose of writting poems is to make it sweet so that the bitter medicine may become palatable (yanmokshat kritamanyadatra he maya tat kavyadharmat kritam patum tiktamivaushadham madhuyutam hridyam katham syaditi—*Saundarananda*, XVIII.63)

S.M.

KAVYATIRTHA, AGHORECHANDRA (Bengali; b. 1872, d. 1943). Born in Mallikpore, a village in the district of Jessore, now in Bangladesh, Aghorechandra Bhattacharya began his early education at home. Then he joined the village school. When he left school he applied himself to learning Sanskrit language and literature. He passed the Kavyatirtha Examination in Sanskrit literature from the Bengal Sanskrit Association, Calcutta.

He then joined Oriental Seminary in Calcutta as a Head Pandit in Sanskrit. After retirement from that School he joined another High School named Dakshata Vidyaniketan at his native place. He was still teaching in that school when he died.

He began his literary career as a writer of jatras He soon became the most popular jatra-writer of Bengal. His plays abound in songs such as solo, duet, chorus, humorous songs, songs of Viveka, ballet songs etc.

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Characters are mostly stock characters. Dialogues are both in verse and prose. They are verbose, grandiloquent and lengthy as was the use and wont.

His first play, *Kalki avatar gitabhinoy* (1898), was staged by the Boukunda Jatra Party. He composed mythological, devotional and historical plays and plays based on traditional stories. All his plays were staged by the renowned jatra parties of Bengal.

The following are his mythological and devotional jatra-plays: *Magadha-vijay* or *Madhav-lila* (1903); *Data karna gitabhinay* (1904); *Harishchandra* (1914); *Ananta-chaturdashi-vrata* (a play of nine rasas, 1916); *Adrishta* 1921); *Kuruparinam* (1321); *Subal sanbad* (1921); *Chandraketu* (1922); *Chitrangada* (1923); *Taranir juddha* or *Sarama* (1923); *Nahus-uddhar* (1925); *Shishupal-badh* (1925); *Mahamilan* (1925); *Saptarathi* (1926); *Shambarasur-badh (1927); Nal-Damayanti* (1927); *Maha-gaurab gitabhinay* (1927). *Shetashwamedh* (1929); *Shaktishel* (1931); *Mahalakshmi* (1932); *Prahlad-charitra* (1935); *Nader Nimai* (1935); *Shripadapadma* (1936); *Anuddhwajer Harishadhana* (1936); *Bhaktabir* (1937); *Ravan-badh* (1937); *Jaydeb* (1937); *Shri Vrindaban* (1938); *Lakshabali, Banadevi, Sindhu-badh, Ranachandi, Shrivatsa, Samudramanthan, Karamochan or Kamsa-badh, Behula and Shriradha-Mathura-milan.*

Satma (1921) and *Narmada* are based on traditional stories. Historical plays of Aghorechandra are *Mewar-kumari* (1923) and *Dhatri Panna* (1935). These are based on the annals of Mewar.

Ga.B.

KAYASTHA, DURGAVARA (Assamese), the writer of *Giti Ramayana* gives no indication about his identity. Durgavara Kayastha, the poet of *Manasa-gita*, however, introduces himself as the son of Shri Kayastha Chandradhara. He seems to have been patronised by Bahubala Sikdar, a devotee of Manasa (Padmadeukar), who as a Patra along with Bhimabala Patra marched at the head of fifty-two thousand Koch soldiers under Shukladhvaja alias Silaray against the Ahoms in 1962. Durgavara of *Manasa-gita* eulogises king Bishwa Sinha (1515-1540), his forty-eight consorts and eighteen princely sons. He also mentions Nilachala, the hilly village on which Kamakhya is enshrined. Even though within the two poems there is no indication whatsoever that the two Durgavaras are one and the same person, an identity of the two is also possible for both the narratives are in the same form, being the aggregate of narrative lyrics associated with a cult known as 'panchali' (a form common to western Assam and Bengal). Durgavara seems to have been a leader (oja) of choral singers known as Oja pali (an oja and a group consisting of pali or musical supporters to him).

The Manasa songs of Durgavara Kayastha take up the Manasa-Chandradhara saga where his perhaps senior contemporary, Mankar, ends, viz., after a description of creation and the union of Hara and Gauri. Chandradhara, an ardent devotee of Shiva, refuses to pay obeisance to the serpent deity, Manasa, even though the latter is Shiva's daughter born of no goddess but of a lotus stock. Manasa sees to the death of the seven sons of Chandradhara, including the youngest, Lakhindar, whose chaste wife, Beula, floats down the sea on a rafter with his corpse and pleasing the gods with her dance, obtains back not only the life of her own husband but of her brothers-in-law too. Durgavara is an effective story-teller producing well-developed situations and distinct characters. His god-defying Chandradhara is depicted with much sympathy while the apocryphal deity, Manasa, fights with him relentlessly but a losing battle. The songs are tuned to ragas like Patamanjari, Bhatiyali, Ramgiri, Suhai, etc. This poem as also the *Giti Ramayana* unluckily has come down to us in a fragementary form.

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M.N.

KAYASTHA, KESHAVDAS RADE (Gujarati). No information is available about the date of birth and death of Kavi Keshavadas Kayastha who composed a poem called *Krishnakrida* in medieval Gujarati in 1535. Depending on certain references made by the poet about his caste, father, native place, etc., in the *Krishnalila* poem, it can be said that he belonged to the Valam Kayastha caste. He lived in a town near Junagadh and his father's name was Rade (probably Hridayram, Radayram or Rajdev). During the Solanki period, 'Banias' and 'Nagirs' used to be the ministers in the states. They also included some Kayasthas. It is possible that one such Kayastha family had settled down at Prabhaspatan near Junagadh. Looking at his work it can be said that he was well-versed in Sanskrit.

Krishnakrida is the only available work by the poet. Based on the 'Dashamaskandh' of the *Bhagavata*, it has 3041 stanzas, divided into 40 Cantos. Of these, 107 are Sanskrit shlokas, and 2934 stanzas are written in Gujarati. In this work he has described Krishna's 'lila' at all the three places, namely, Vraj, Mathura and Dwaraka. Keshavadas has got given the word-to-word translation of the *Bhagavata*, but keeping intact the story elements of the original *Bhagavata*, he has narrated the various incidents independently and in his own manner in various 'deshibandhas' that could be sung easily. Depending on the incident, he has also incorporated the Sanskrit shlokas, or the original *Bhagavata* as well as the Sanskrit shlokas composed by him. Explaining the purpose of this technique, Keshavadas says that gold, when studded with gems, looks more beautiful, and so he has studded the gold of the Prakrit language with the gems of Sanskrit. He further says that he has included 96 shlokas in the poem.

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but the available version has 108 shlokas.

The Sanskrit *Dashamaskandh* has 100 chapters, with 49 chapters in the first and 51 in the second part. Keshavdas has given in his work 20 cantos in the first and 20 cantos in the second, making a total of 40 Cantos. Thus, he has naturally eliminated some less important portions of the original story. At the same time he has added some cantos at certain places. The poet narrates his story maintaining the flow and preserving the basic structure of the original story. He uses the 'deshis' that can be sung in accordance with the incidents. In the narration of the story, he generally accepts the regular use of 'purvachhaya' and 'chaupai'. Occasionally, he also uses metres like 'adayal', 'chhapaya', 'bhujang', prayat', 'soratha', 'narach', 'vastuchhand', 'saviya', 'hanumant', 'dingli', 'arya', 'gatha', and 'pawada chal'. The 13th canto, barring the last line, is written entirely in 'shardul-vikritdit metre. After placing the titles like 'git' and 'dhol', he includes the compositions that can be sung; and in the beginning of thse compositions, he uses ragas like 'dhanashri', 'maruni', 'megh', 'deshakh', 'ashavari', 'har-narayan', 'gaudi malhar', 'maru', 'kedar', 'shri' 'sorath', 'dhaval malhar', 'maru', 'kadar', 'shri', sorath', 'dhaval dhanshri', sameri', etc. At the end of the poem, he gives 'pushpika' which looks like being in Sanskrit, or in Gujarati mixed with Sanskrit. As a Gujarati form of 'akhyana' dealing with the Krishna story, his work has made a noteworthy contribution to the medieval Gujarati literature.

H.Y.

KAZHINJA, KALAM (Malayalam). Freedom fighter, journalist and author, K.P. Kesava Menon (1886-1978) records in his *Kazhinja kalam* (The past) his past experiences in diverse fields thereby providing valuable lessons to anyone interested in the welfare of the society of the country. His words are so charged with the spirit of service that the reader is easily convinced of the sincerity of his purpose.

Kesava Menon's is a personality of myriad colours. Yet his life, as depicted in this autobiography, is far from self-glorification. He presents himself as one of the teeming millions whether as a schoolboy in Palghat or Calicut or as lawyer or as one engaged in public life fighting against odds. He participated in the Home Rule Movement and was an activist in the Civil Disobedience Movement. He was imprisoned in 1921. On his being released what he witnessed was the untold misery resulting from the Malabar Mutiny. He initiated relief work on a massive scale with a view to restoring peace and spreading the Gandhian ideals of communal harmony and national unity.

Thus the picture that emerges from a perusal of the work is that of a broad-minded, persevering man always alive to situations involving human rights, freedom and justice and always willing to pursue righteous courses. It is difficult for a political figure like him to write about his own part in public life without casting aspersions on or levelling allegations against his contemporaries. But he for one never does that and always prefers to be dispassionate and impartial. He blames none and sees virtue in all, but cannot tolerate dereliction of duty on anybody's part.

Kazhinja Kaalam is only one of the numerous books written by him. It won for its author the Sahitya Akademi Award in 1958.

P.N.K.

KAZI NAZRUL ISLAM (Bengali; b. 1889, d. 1976), son of Ahmed Kazi, was an eminent poet. At the age of nine he lost his father and had to earn his bread on a monthly salary of one rupee. He went to Mathru High School in Burdwan where he came in close contact with his teacher Kumudranjan Mullik, who was a poet. Later he studied in Ranigunj Siarshole High School where Sailajananda Mukherjee who later became famous as a novelist, was his classmate. Around 1916 he found it financially impossible to continue with his study; so he gave up study and joined the Army in 1917 and soon he became a Quarter Master Habildar in the Bengal Battalion. When the Bengal Battalion was disbanded he left the army and took to writing. As a writer he made his debut with *Baunduler atmakatha* (The autobiography of a vagabond) published in *Saugat* in 1919. A year later the *Muslim Bharat* published his first novel, *Badhanhara*. In 1920 he met Muzaffar Ahmed, the Communist leader and Barin Ghose, the legendary fighter for freedom. With the publication in 1922 of his famous poem 'Bidrohi' (The rebel), he sprang to fame overnight. From then on he came to be known as the rebel poet. He stood against all kinds of oppression: political and social. "Be a rebel like Bhrigu," he exhorted, "and God will pay you salutations." "I am the arch rebel", he declared, "tried of wars/I shall be quiet only on the day when the wailing of the oppressed will not rend the sky/when the tyrant's sword will not be unsheathed in the gory field of battle." He attacked bigotry of all kinds, and superstitious meanness prevailing in both Hindu and Muslim societies. He assailed the religion that separated man from man and preached a radicalism that united them. There was an exuberance in Nazrul which could even glorify poverty: "Oh, poverty, thou hast made me great and given me the honour of Christ,/the beauty of the crown of thorns".

Nazrul was a prolific writer. Besides his numerous poems he wrote plays, stories, essays and novels. But his greatest contribution to literature were his songs and lyrics. He wrote about four thousands songs on different themes. His book of Muslim devotional songs, *Zulfikkar* (1932), his priceless collection of ghazals, *Choker chatak* (1929), his devotional songs on the Hindu goddess, Kali,

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Kalikirtan, *Ranga jaba* (1963), and the collection of the forceful patriotic songs, *Sarbahara* (1926) deserve special mention. Even in his songs he went against the convention. He embellished the Islamic lore with allusions from Indian mythology and took absolute freedom in the use of words and phrases. The songs he wrote in praise of Hindu deities are considered some of the best devotional songs sung in Bengali. His prose may appear to be too loud, unrestrained and volcanic but his songs certainly are of a great quality. Nazrul engaged himself in multifarious activities. He edited *Dhumketu* (1922), *Langal* (1924) and *Navayug* (1940),—all progressive journals of his time. He also acted in the films like 'Dhruba', 'Aleya' and 'Dhupchhaya'. Nazrul was one of the pioneers whose works marked a departure from the 'Tagorian mode' and was closely associated with the 'Kallol' literary group of the thirties. In 1942 he suddenly lost his speech and memory. He never regained them before he died in Dacca. The available list of his writings contains: *Byathar dan* (story, 1922); *Agnibina* (poetry, 1922), *Yugabani* (essay, 1922), *Dolanchanpa* (poetry, 1923), *Rajbandir Jabanbandi* (1923), *Bish banshi* (poetry, 1924) *Bhangar gan* (poetry, 1924), *Chhayanat* (poetry, 1924), *Puber hawa* (poetry) *Samyabadi* (poetry, 1925), *Chittanama* (poetry, 1925), *Rikter bedan* (1925), *Sarbahara* (poerty, 1926), *Phanimansa* (1927), *Sindhu hillol* (poetry, 1928), *Bandhanhara* (novel, 1927), *Jinjir* (poerty, 1928), *Sanchita* (poetry, 1928), *Chokher chatak* (a collection of gazals, 1930), *Pralay sikha* (poetry, 1930), *Mrityusudha* (novel, 1930), *Diwan-i-hafiz* (1930), *Jhilimili* (play, 1930), *Chandrabindu* (songs, 1930), *Sursaki* (songs, 1930), *Kuhelika* (novel, 1931), *Zulfikar* (songs, 1932), *Bangagiti* (songs, 1932), *Kabye amora* (tran. poetry, 1933), *Gulbagicha* (songs, 1933), *Surlipi* (1934), *Nirjhar* (poetry, 1938), *Natun chhanda* (poetry, 1945), *Shesh saugat* (poetry, 1958), *Madhumala* (play, 1959), *Dhumketu* (essay, 1960), *Rangajaba* (Hindu devotional songs, 1963).

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Na. S.

KECHE, MADHUKAR (Marathi; b. 1932) is a well-known modern poet and an essayist.

Brought up in a religious atmosphere Keche started writing poetry at an early age. His poetry is mainly religious and is highly devotional. It reflects various shades and moods of devotional feelings. Though Tambe, an exuberant romantist, is his favourite poet, Keche's poetry is not exuberant. As the poet himself says, it is rather influenced by earlier saint-poets like Tukaram, and later, Pant, the poets or scholar-poets of the pre-modern period.

He usually uses the old verse or 'abhanga' as Mardhekar did, but unlike him Keche did not give it a new content. His poetry has a simple beauty and charm of its own.

Keche has handled a variety of other genres like novel, biography, travelogue, character-sketches and literary essay. But he is better known as a humorous essayist. His humour is satirical and mischievous. He has a style of his own with a regional flavour.

His poetry is compiled in three anthologies: *Dindj geli pudhe*, *Punvecha themb*, and *Asvancha theva*. His other works include *Maya manjula*, *Dr. Punjab-revanche charitra*, *Gadge maharajanche charitra* (biographies); *Moti jyachya poti*, *Rachana* (novels); *Mazi kahin gayen*, *Ek bhatakanti* (travelogues); *Vande vandanam*, *Ek ghodachuk*, *Zoplela gav*, *Awar angana*, *Palkhichya sangi*, (humorous essays); *Chehre mohre*, *Vegle kutumb*, (character sketches); *Vishnu Krishna Chiplunkar* (criticism) and some translations.

I.S.

KEDARABHATTA (Sanskrit), son of Pabbeka or Pavveka or Pabyeka, is the author of *Vrittaratnakara*, the most popular work on Sanskrit prosody. Commentators, like Mallinatha, accepted him as an authority on 'chhandashastra' and strictly followed his definitions of the metres. The reason for this popularity of his work is hinted at by Kedarabhatta himself when he says that his work fully provides the definitions of the metres with their usages. Exact time of Kedarbhatha is not certain, but he must have flourished earlier than the twelfth century. The tradition which describes him as one of the nine gems of Vikramaditya has no value.

Kedarabhatta applied the principle of the trisyllabic 'ganas' (groups) initiated by Pingala to describe the syllabic metres and used the 'matras' (moras) to describe the matra-vrittas like arya. He is also brief in his treatment. Kedarabhata deals with one hundred and thirty-six metres in his *Vrittaratnakara* and this indicates his mastery over the science of metrics. The best edition of Kedarabhatta's *Vrittaratnakara* along with an excellent commentary by Ramachandra Kavibharati, was prepared by Shilaskandha Mahasthavira of Sri Lanka and published in the *Kavyamala* series (Nirnaya Sagar, Bombay, 1908).

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As.Go

KEDARNATH SINGH (Hindi; b. 1934). A noted Hindi poet of the new trend, Kedarnath Singh was born in a peasant family. He did his B.A. in 1954 and M.A. in 1956

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from Udaya Pratap College, Benaras. He received his Ph.D. degree for his research work *Adhunik Hindi kavita mein bimbavidhan* (Imagery in modern Hindi poetry) in 1964. Earlier his M.A. dissertation was titled *Kalpana aur chhayavad* (Allahabad, 1957). After teaching in some colleges at Benaras and Gorakhpur (1962), he worked as Principal in a College at Gorakhpur for about 10 years. Since 1976, he has been an Associate Professor in the School of Indian Languages, Jawaharlal Nehru University, New Delhi. To begin with he wrote short stories, too, but confined himself to poetry in the main since 1950.

He is one of the seven poets of *Tisra saptak* (1959) edited by 'Agyaya', and his first collection of poems was *Abhi, bilkul abhi* (Now, just now, 1960). With these works he distinguished himself as a poet of new and fresh images. He is inclined towards lyricism and is not a poet given to descriptions. In his use of language and craft he is quite economical and very often conveys his experiences through images and symbols while at times his images themselves become symbols. Some critics do not appreciate his so-called formalism.

But in his later poems he does not give as much importance to imagery. A sensitive observer of the multi-dimensional relationship between man and nature, he evinces a healthy romantic attitude to it. His second collection of poems *Zamin pak rahi hai* (The earth is ripening, 1980) has been well received by critics. He received the much coveted 'Kumaran Asan' (Kerala) award for this work. In it he shows broad human sympathies and depicts human sufferings in the language that is marked by clarity. Poems like 'Roti' (bread), 'Tamatar bechanewali' (The tomato selling woman), 'Bail' (Bull) deserve special mention. He has edited an *Anthology of Hindi Poetry after 1960* for the Sahitya Akademi and has translated into Hindi several poems by Brecht, Baudelaire and Rilke.

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Di.R.

KEER, DHANANJAYA VITHAL (Marathi; b. 1913, d. 1984) was a biographer, scholar and sociologist-historian. He did his matriculation in 1935 and left for Bombay, where from 1938 onwards till his retirement, he worked with the Education Committee of the Bombay Municipal Corporation. He devoted himself to writing biographies of Babasaheb Ambedkar in English and Marathi. His English biography of Ambedkar was published in 1954 and had four editions till 1981. He wrote the biography of Vir Savarkar in 1950. He received Honorary Doctorate from Shivaji University in 1980. He was also honoured with 'Padma Bhushan'. He won Maharashtra State Award and Acharya Atre Foundation Award for his works. His biographies are marked by the meticulous details and the writer's zeal for the conventional and objective treatment. He was, however, not a hero-worshipper.

His other works include: *Lokmanya Tilak, Rajarshi Shahu Maharaj, Mahatma Jyotiba Phule, Teen mahan Saraswat, Mahatma Phule samagra vangmaya, Yani itihas ghadarila, Shri Namdeva charitra, Kavya ani karya.*

P.M.

KEITH, ARTHUR BERRIEDALE (Sanskrit; b. 1879, d. 1944), the celebrated Sanskrit scholar and constitutional lawyer, was born at Edinburgh. He was one of the four gifted sons of Alan Davidson Keith.

After an early edcuation at the Royal High School, Edinburgh, he graduated from the Edinburgh University in 1897 with first class honours in classics and won the Guthrie Fellowship in 1899. He had also won scholarships endowed by Dunlop (Edinburgh, 1896), Ferguson (Glasgow, 1897) and Boden (Oxford, 1898).

Entering Balliol College, Oxford, as a scholar, Keith was placed in the first class in Classical Moderations (Literae Humaniores, Sanskrit and Pali).

He out-distanced all his competitors in the Home I.C.S. Examination in 1901 and broke all previous records by more than a thousand marks.

In 1907-8 he was acting as deputy to the Boden Professor of Sanskrit at Oxford, and in 1914 he was appointed Regius Professor of Sanskrit and Comparative Philology at the University of Edinburgh.

Keith's most notable contributions to Indology were prominently in the field of Vedic studies and historico-critical studies in *belles-lettres*. His publications in the former category include edition with masterly introductions of the *Aitareya-Aranyaka* (Oxford, 1909), *Sankhayana-aranyaka* (1908), *The Veda of the Black Yajus School* which is a translation of the *Taitiriyasamhita* (Harvard Oriental Series, Vols. 18 and 19, 1914), and the *Rigveda Brahmanas* (i.e. *Aitareya* and *Kaushitaki* translated into English in a masterly manner in two large volumes, Harvard Oriental Series, 1920). Two more equally sumptuous volumes in the same series (Vols. 31 and 32) entitled *The Religion and Philosophy of the Veda and Upanishads* (1925) may be regarded as rounding off of Keith's voluminous studies in the Vedic field, as a result of which large tracts of ancient Indian religious literature and culture which had not been even fully surveyed by that time were made accessible to all Indologists in dependable translation. Even in 1912 he had collaborated with Prof. A.A. Macdonell at Oxford to bring out the two volumes of *Vedic Index*, which are even today indispensable as reference books.

Keith, who had collaborated earlier with Winternitz in bringing out the second volume (1905) of the *Catalogue*

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of Sanskrit Manuscripts in the Bodelian Library, now took up the less recondite but more far-reaching task of compiling authoritative and competent manuals on schools of Indian philosophy. His works *Samkhya System* (1918), *Indian Logic and Atomism*, (1921), on Nyaya-Vaisheshika and *Buddhist Philosophy* (1923) are full of critical insight and independent judgement though they are only handbooks.

In two substantial volumes, viz., *Sanskrit Drama* (Oxford, 1924) and *A History of Sanskrit Literature* (Oxford, 1928), Keith surveyed with full documentation and critical appreciation, the history of the Sanskrit Drama and that of classical Sanskrit literature respectively. At the same time he was engaged in completing the India Office Library *Catalogues of Sanskrit and Prakrit MSS* which is indeed a monumental work comprising a survery of innumerable works under diverse heads in various scripts. It was completed in a surprisingly short period and published in two parts in 1935.

He was hailed as a prodigy at Oxford and he became the leading authority on Constitutional Law. His greatest book in this field, *Responsible Government in the Dominions*, first appeared in 1909 and was further revised and expanded in 1912 in three volumes and once again revised for reprint in 1928. Keith expounded brilliantly the constitutional development of India in his book, *A Constitutional History of India, 1900-1935* (1930).

Keith had no children. He died in Edinburgh. He had won the degrees of D.C.D. (Oxford, 1911), D. Litt. (Edin. 1914) and honorary LL.D. (Leeds, 1936), and was elected Fellow of the British Academy in 1935.

K.Kr.

KELAVU, NENAPUGALU (Kannada) is a book containing the reminiscences of Navaratna Rama Rao (1879-1960), a man of exceptionally refined temperament, who held high offices in the Civil Service of the erstwhile Mysore State. He entered service in the early years of this century. The book recreates the princely state of those days (Mysore was fortunate in its ruler), and we see both the administrative machinery at work and those in charge of it, from the highest (the Diwan) down to the clerks and the village accountant. It is a society not very distant from us in time which has completely disappeared and the recreation is fascinating. We see the exceptionally able and devoted workers, the average government servant and also the corrupt and the inefficient; we see the close link between the ruler and his immediate officers on the one side, and the subjects on the other, which brought a human touch to administration. The book is also a brilliant gallery of portraits. There are episodes, some of them moving and some comic, which could well suggest fine short stories. The writer's own personality reveals itself charmingly; it is the personality of a man with a wide range of interests, alive alike to the claims of the head and the heart. He is also gifted with a fine sense of humour. The language itself is lively, limpid and flexible. It is, thus, one of the most delightful and rewarding books of reminiscences in the language.

L.S.S.R.

KELEKAR, RAVINDRA (Konkani; b. 1925) is an eminent Konkani essayist. After doing his sixth year of Lyceum in Portuguese, he found himself in the thick of Goa Liberation Struggle (1946). To study the methods of non-violent non-cooperation, he spent six years in Wardha, mostly in the company of Kakasaheb Kalelkar. Here he edited the Konkani periodical *Mirg* (The monsoon, 1945-55). He worked for the Gandhi Memorial Trust, Delhi (1955). He went to Bombay in 1956 and organized Gomant Bharati, an institution devoted to the social and cultural uplift of Goa, and edited the Konkani fortnighly, *Gomant Bharati*. On his return to Goa in 1960, he took active part in the liberation struggle and suffered imprisonment for three months. He was the Chairman of the Reception Committee at the eighth Konkani Conference (Margao, 1962). He visited Japan in 1967. He presided over Konkani Writers' Conference (Goa, 1969), and All India Konkani Conference (Cochin, 1978). His main works include: *Mahatma* (1954), *Satyagraha* (1955), *Mangal prabhat* (Translated from Gandhiji's *From Yervada Prison*, 1956), *Ashe ashille Gandhiji* (Such was Gandhiji, 1960), *Navi shalla* (The New School, 1960), *Katha ani kanyo* (Tales and stories, 1961), *Japan zasa disla* (Japan, as I saw it, in Marathi, 1967) *Jnananidhicha sannidhyant* (In the company of the sea of knowledge—conversation with Kakasaheb Kalelkar, in Marathi, 1970), *Tulsi* (novel, 1971), *Vellevailyo ghulo* (Shells on the shore, a diary, 1971), *Bhaja Govindam* (Meditations on Shankaracharya's work of the same name, 1973), *Uzvadache sur* (The voices of the light, essays on nature, 1973), *Bhashechem samaj-shastra* (The sociology of the language, 1974), *Mukti* (One-act plays, adaptations, 1975), *Himalyant* (In the Himalayas, 1976). The book was chosen for the Sahitya Akademi Award in 1977); *Lala Bala* (translation of Jean Anouil's *l' invitation au chateau*, 1976) a play in ball-dance, *Teen eke teen* (Three Ones are three, 1976), a collection of one-act plays, *Sangati* (Companion, 1977), jottings in first person, *Brahmandantlem tandav* (essays on astronomy, 1980).

Kalekar is primarily a social worker and thinker and most of his writings are meditations on life and its problems. They also express his deep concern for the social and cultural uplift of the Konkani-speaking people. His style is lucid and at times picturesque.

M.S.

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KELKAR, ASHOK R. (Marathi; b. 1929) is a well-known linguist and critic. Schooled at Pune, he received his first and second degrees in English from Bombay (1950) and Poona (1953) Universities respectively. Later, he did his Ph.D. in Linguistics (1958) at the Cornell University (U.S.A.) under the guidance of Charles F. Hockett, with a thesis on 'Phonology and Morphology of Marathi'. On return, he worked for some years (1958-62) as a Professor of Linguistics in the Agra University, joined the Deccan College, Poona soon after and is now working there as a Professor of Applied Linguistics in the Centre of Advanced Study in Linguistics. He has been participating in national as well as international seminars and conferences, and lecturing in several Universities and other organizations in India and abroad ever since 1965. He is associated in various capacities with a number of learned societies, such as Linguistic Society of India of which he was the President in 1980, Central Institute of Indian Languages, Mysore, Comite International Permanent des Linguistes, Leiden (Netherlands), and journals such as *Indian Linguistics* which he edited (1973-75), *Journal of Child Language*, Cambridge, (U.K.), and Advisory Boards of Universities, projects and literary societies. He was awarded National Fellowship for the year 1976-78 by the University Grants Commission.

Kelkar has to his credit over 50 articles published in English, Marathi and Hindi periodicals, concerning the proceedings of seminars in India and abroad on subjects like linguistics, language teaching, philosophy of art and language, and literature, besides numerous reviews of books and articles in encyclopaedias and works of reference. Besides his doctoral thesis, Kelkar produced four books: *Studies in Hindi-Urdu : Introduction and Word Phonology* (Pune, 1968), *Marathi bhashecha arthika samsara* (Aurangabad, 1977), *Prachina Bharatiya sahitya mimamsa* (Pune, 1979), *Prolegomena to an Understanding of Semiosis and Culture* (Mysore, 1980).

As a linguist and a critic, Kelkar advocates the study of a language as language, as much as psychology, philosophy, sociology and history, as substantial help for a better understanding of literature.

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K.S.A.

KELKAR, D.K. (Marathi; b. 1895) was born at Miraj. He was a teacher in a high school at Sholapur and Panchgani. He joined the Ramnarain Ruia College, Bombay, right at the time of its establishment. One of his literary contributions is *Kavyalochan* (1931). This has been a text book volume on poetry till this date and an authoritative work on the 'essence of poetry'.

Sanskritisangam, Vadalivare, and Marathi sahityache sinhavalekan are his notable works.

Rich language, clarity and logical thinking are the characteristic features of his literary works.

La.B.

KELKAR, DIWAKAR KRISHNA (Marathi; b. 1902, d. 1973). Born at Gumtakkal in the district of Gulbarga, he was educated in Bombay. He was an advocate by profession. He is known as a pioneer of Marathi psychological short story. His first collection of short stories entitled *Samadhi ani itar goshti* was published in 1927. His other works include *Kishoriche hridaya* (fiction, 1934), *Tod hi mal* (play, 1934), *Rupagarvita ani saha goshti* (short stories, 1941), *Vidya ani yaruni* (fiction, 1944).

P.M.

KELKAR, NARASINHA CHINTAMAN (Marathi; b. 1872, d. 1947) was a dramatist, novelist, short story writer, poet, biographer, critic, historian, writer on philosophical and political themes and various other subjects. He was a close associate of Lokmanya Bal Gangadhar Tilak and had the privilege of being the Chief Editor of the *Kesari* after his mentor's death.

It is rightly said of him that he was not an individual but an institution. He occupied a unique, patriarchal place in Maharastrian cultural, political and literary life spreading over three decades. In fact, he was an inevitable part of the social ethos of Maharashtra, a father figure. One wonders how he could find time in the midst of his various activities to produce literature on a fabulous scale. There in no branch of literature on which he has not dwelt for some time or the other. It is not for nothing that he came to be popularly known as 'Sahitya samrat' (Emperor among litterateurs).

In spite of his apparently incredible output, Kelkar was not particularly successful in the field of poetry, novel and short story. His forte was obviously his *belles lettres* on various topics and themes. They were in their own right remarkable for their inimitable content. His works include: Plays: *Sarojini* (1901), *Tohi mich ani hahi mich* alias *Navardevachi jodgoli* (1898), *Chandragupta* (1913), *Totayache band* (1913), *Krishnarjuna yuddha* (1915), *Amatya Madhav* (1915), *Vir Vidamban* (1919), *Sant Bhanudas* (1919), *Pattichi nivad, Jangal mein mangal* (incomplete), *Adnyatvas* (scenario), *Shivajicha bandivas ani sutaka*. Novels: *Andharvad* (1928—published again in 1958 when Kelkar's son K.N. Kelkar wrote the last couple of chapters to complete the novel), *Navalpurcha santhanik* (1934), *Balidan* (1937), *Kokancha por* (1942), *Kavala ani Dhapi, Jagachi rit* (1943), *Pramila navamahila* (incomplete; published in *Sahyadri*, 1949), *Diwan* (incomplete). Short stories: *Moujeche char prahar* (1931), *Kusha vishi ani itar goshti* (1950). Poetry: *Kavyopahar* (1927), *Padyaguchha* (1936). Autobiographical writings: *Gata-*

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He has written prefaces to over 45 books on various topics, and several articles in various journals (about 22 in number).

Sn.R.

KELU NAYAR, VIDWAN (Malayalam; b. 1899, d. 1929). Author of several musical plays, Kelu Nayar was educated as a Sanskrit scholar. He learnt Sanskrit as an inmate of a residential Sanskrit school at Kanjangad in North Kerala prior to his serving in the army in the First World War from which service he resigned to continue his studies under the famous Sanskrit scholar and teacher, Punnasseri Nilakanta Sharma. He also took part in the national movement. He participated in humanitarian activities and acted in Kathakali performances and in his own musicals. Those were years in which musicals were popular in Kerala partly due to the activities of Tamil musical companies and also because of distinguished poets like K.C. Kesava Pillai of Trivandrum who had contributed to this genre. Kelu Nayar's musical plays were *Lankadahanam* (The burning of Lanka), *Pakkanarcharitam* (The story of Pakkanar), *Padukapattabhishekam* (The coronation of the wooden sandals), *Srikrishnalila* (The sports of Krishna), *Kabirdasacharitam* (The story of Kabirdasa) and *Vivekodayam* (The dawn of discrimination).

K.R.P.

KEMMU, MOTILAL (Kashmiri; b. 1933) playwright, graduated from the Kashmir University in 1953 and joined Baroda University for specialisation in drama production. Kemmu worked for sometime in Census Department and in the Office of the Custodian General as well. He is presently designated as Deputy Secretary, Jammu and Kashmir Cultural Academy. Kemmu has done a lot for the revival of the Kashmiri folk-theatre. He has not only produced stage plays but also acted in operas like *Bombur yanburzal* (1953) and worked as a dancer in ballets like *Shiva tandava* (1956), 'Himal nagrey' and other 'Kathak' dances. Kemmu directed *Adhe adhure* (Hindi), *Havas* (Kashmiri), Qaziji (Hindi) and other plays in and outside the State of Jammu and Kashmir under the auspices of the Kashmir Bhagat Theatre. He was awarded a prize for the best direction in 1960 for his drama Qaziji by the State Cultural Academy. His stage play *Havas* based on a folk-tale recorded in *Arabian Nights*, won him laurels from the people for its script and direction. He has also sponsored various theatres of the valley, and thus, helped in the revival of the folk-dances like 'Damali', 'Shikargah' and 'Darza paether'. Kemmu wrote commentaries on different aspects of folk-theatre of Kashmir, which served as text books for the students of this art. Kemmu started his career by writing plays in Hindi. *Tin sangat ekanki* (1966) is a collection of three one-act plays in Hindi that won him the Jammu and Kashmir Academy award in 1968. *Trunov* (1969) in Kashmiri is a collection of three one-act plays. Written in 'bhand paether' form, they were staged by many clubs in the valley. The collection includes 'Manzily nika' (The baby of the cradle), a socio-political satire recreated and redrafted afterwards in *Natak truch.* The collection is also valuable for its forword wherein the author discusses in detail various aspects of folk tradition and analyses the evolution of theatre. *Trunov* won the State Academy award in 1971. *Tshay* (The ghost, 1972), is a three-act play written in folk form, based on the historical tragedy of King Lalitaditya (695-73), who is said to have perished in Aryanaka (Afghanistan) during his campaigns. The plot of the drama very often satirizes the supernatural powers that we associate with men at the helm of affairs. The approach of the writer in this play is tragic, not befitting his type as we see him in *Trunov* and 'Manzily nika'. Another of his collections, *Lal bo drayas lolare* (1972) won the first prize for its script in 1970 from the Cultural Academy. It is a successful social satire depicting the gimmicks applied for gaining recognition. Having a lucid style and an awareness of intricate problems of social injustice, Kemmu has built up public opinion in favour of the development of stage. He received the Sahitya Akademi award of 1982 for his collection of one-act plays, *Natak truch.*

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(Srinagar, 1968); Naji Munavar and Shafi-Shauq, *Kashri adbuk tarikh* (Srinagar 1980); P.N. Bazaz, *Kashmir in Crucible* (Delhi 1970).

Ba.A

KEMPUNARAYANA (Kannada) was a Kannada prose writer. A Hoysala Brahmin by caste, he was a scholar in the court of Krishnaraja Wodeyar III (1794-1868) of Mysore. His real name was Narayanasharma, but he is known as Kempunarayana. He is the author of *Mudra-manjusha* which he completed in 1823. The work is important as a harbinger of modern Kannada prose. It is the story of Chanakya who was insulted by the Nandas and who had his revenge by exterminating them and installing Chandragupta Maurya as the king of Magadha. Though his work is not a translation of Vishakhadatta's *Mudrarakshasa*, it still owes much to the Sanskrit work. Kempunarayana modified the story considerably. In his descriptions, he is influenced by Bana, and to some extent by Bharthrihari. He can tell a story in an interesting manner. His prose is a curious medley of old and modern Kannada, of formal Sanskrit words and familiar Kannada words; the different elements have not been harmonised. The work is significant as representing a stage when Kannada prose was striving to cross the border from the medieval age to the modern.

L.S.S.R.

KENI, CHANDRAKANT SHANTARAM (Konkani; b. 1834) is an eminent short story writer and journalist. He is editor of a Konkani monthly, *Kulagara*, and a Marathi daily, *Rashtramat*. He started his literary activity in fifties and brought out his first collection of modern short stories entitled *Dhartari azum jietali*, (The earth was still alive, 1964), the first of its kind in Konkani. His earlier stories are collected in *Ashada panvali* (Asadha rains, 1973) and later stories in *Alamim* (Mushrooms, 1975). *Fulamcho hat* (1972) and *Eklo eksuro*, (1973) are his novels. He has also to his credit a collection of anecdotes entitled *Tare tarèchim sanvagam* (A variety of characters, 1973).

He has translated short stories from different Indian languages into Konkani. He is connected intimately with the literary movement in Konkani. He also writes with equal ease in Marathi and Hindi, and knows Gujarati, English and Portuguese.

His journalistic writings are mainly topical and local, while his short stories are experimental. He made various experiments with the technique of short story and has brought into Konkani some modern styles and techniques which have not always been welcomed by critics, though widely discussed. Some of his writings have secured a place in the text books. A striking contrast exists in his journalistic writings which always advocate morality and human values, and in his short stories which do not accept any inhibitions in their themes or styles. Many of his earlier stories are abstract, but the influence of abstractism has evidently diminished in his recent writings. Surprisingly, in some of his later short stories, which are yet to appear in book form, he appears to give more importance to the theme, a course distinct from that of his earlier publications.

Chandrakant Keni was the President of 11th session of All India Konkani Sahitya Parishad, held in Mangalore in 1976. He is the Chairman of Gomantaka Rashtrabhasha Vidyapith, Goa.

Su.K

KENOPANISHAD (Sanskrit), an Upanishad of the *Samaveda*, gets its name from the first word of the first verse, 'kena' (by whom). The name of its 'shakha' (recension) is Talavaraka a Jaiminiya, this is why it is also called Talavaraka Upanishad or Jaiminiya Brahmana Upanishad. Two commentaries of Shankaracharya on this Upanishad are available in print now; they are Pada-bhashya and Vakya bhashya. According to Shankaracharya, the Upanishad begins from the 9th chapter of the *Jaiminiya Brahmana*, whereas Brunell, on the basis of the MSS found by him, holds that it begins with the 10th section of the 4th chapter.

The *Kenopanishad* is a small book of only four parts (khandas) and its main themes are the nature of Brahman and the knowledge of the self. This knowledge of the Supreme Self is the summum bonum of a man's life which ultimately leads to moksha (emancipation, i.e. freedom from the cycle of births and deaths and the consequent sufferings). To impart this knowledge effectively this Upanishad presents its basic ideas in the form of dialogues between the preceptor and the disciple in its first two parts. The third part presents the Deva-Yaksha Samvada in the dialogues between the Devas and Yaksha. The fourth part deals with the method of meditation on Brahman and the fruits of such meditation.

This Upanishad lays particular emphasis on karma (action) without expectation of fruits and annihilation of earthly desire as also a positive desire for emancipation. The knowledge of the self is the only knowledge that matters and it is through this knowledge that one can attain Brahman. Such an aspirant can attain power to discard 'avidya' (nescience) and rise above joy and sorrow with the help of his true preceptor who is well-versed in the Vedas and is centred in Brahman. This supreme Brahman is unborn, unchanging, immortal, all blissful and all pervading, and the life's mission can only be to attain this Brahman.

The verses in this Upanishad are marked by fine poetic nuances even though they are designed to project a philosophical truth as realized by the sages. The poetry of the Upanishads has an uncanny power to move and the

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use of different figures of speech and metrical forms cannot but impress even a non-initiated. The dialogues are also presented in an effective way and the language used is one of persuasion and not of imposition. The English translation of this Upanishad is available in *Eight Upanishads* by Swami Gambhirananda and the *Principal Upanishads* by Swami Sivananda.

KERALA BHASHA SAHITYA CHARITRAM (Malayalam). R. Narayana Panicker is well-known as a prolific writer with an enormous number of books belonging to diverse genres of literature, both original and translations, to his credit. But his fame rests chiefly on two works, the first the *Kerala bhasha sahitya charitram* in seven volumes published in 1929, 1941, 1944, 1947, 1947 and 1951 respectively, and the other the *Nava yuga bhasha nighantu* (1954).

Kerala bhasha sahitya charitram is a history of Malayalam language and literature, for which the author had to work for more than two decades. Only one book of the kind. viz. P. Govinda Pillai's *Bhasha sahitya charitram* (1889), had been published before that but today it is more of historical than literary value. So Panicker's volumes were hailed as a welcome gift by most students of Malayalam at that time.

The book surveys the entire gamut of Malayalam literature from the very beginning down to the 50's of the 20th century. The first two volumes, prepared with more care, have been adjudged more authentic and reliable than the remaining ones which, under pressure from his publisher, he had to get ready rather in haste. Even otherwise these latter volumes are not entirely free from blemishes such as bias, disorderly arrangement, unscientific treatment, lack of proportion, etc. Yet together they present a gigantic work running into 3000-odd pages. But more up-to-date and better got-up books have been published since then, thereby reducing the usefulness of the work. However, even now those who are engaged in research work find it a source of information. In view of this and also of the fact that it was a self-imposed task accomplished singlehandedly, the book was given the Sahitya Akademi Award in 1955.

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K.S.N.

KERALA SAHITYA CHARITRAM (Malayalam), the best known and the most voluminous of the prose contributions of Ulloor S. Parameswara Iyer, is his magnum opus, which presents a comprehensive history of literature of Kerala right from its beginning down to the middle of the 20th century, excluding the works of the authors who were alive at the time of its composition. It is a work that bears the stamp of his profound scholarship, wide sympathies, critical evaluation, indefatigable industry and invincible will. Into its making have gone the author's unremitting labours for over twelve years in addition to the pains taken during the previous three decades for the collection of the material hidden away in dark recesses all over Kerala and even outside. It is the glorious realisation of a life's dream announced as early as 1915 but accomplished as late as 1949, just three days before he breathed his last. With its 3000-odd pages in five volumes (excluding index), the University of Kerala, which bought its copyright from the author's son, took more than five years to bring it out (first edition 1955).

One of the distinctive features of the book is that unlike others of its kind, it deals not only with the Malayalam but also the Sanskrit and the Tamil works written by Keralites. In fact, of the 64 chapters 10 are exclusively devoted to Sanskrit authors and works. Another feature is that even the most obscure writers are not ignored. On the contrary they receive their due share of attention and speak to the reader through quotations, of which there is plenty. Anonymous works are also exhaustively treated; short songs, proverbs, riddles and such other minor items which form the primitive elements of literature have not been omitted either. Equally remarkable is the style adopted by the author as to suit the gravity of the topic or writer in question. In view of these characteristics, the *Kerala sahitya charitram* has become a must in all libraries catering to researchers and writers in Malayalam.

The book, however, cannot be said to be free from all blemishes. Some minor ones, pointed out by reviewers soon after its publication, are such as he himself would have thankfully acknowledged and easily corrected had he lived a few years more; others, not of course so trivial, such as wrong assumptions and the conclusions based on them lend themselves to a diversity of views. In spite of all this, it will continue to be a monumental work for years to come.

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K.S.N.

KERALAPANINIYAM (Malayalam) is a book on Malayalam grammar written by A.R. Rajaraja Varma, the first edition of which came out in 1895. Its treatment of the subject was in the form of 'sutra' (aphorism), 'vritti' (exposition) and 'bhashya' (critique), a clear imitation of the Paninian technique. The text is divided into four 'kandas' (chapters) viz. 'Shiksha' (phonology)', parinishtha' (morphology), 'akamksha' (syntax) and 'nirukta' (etymology). It 1917 a revised edition was released. This

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new edition was not merely the result of a revision of the original text but a new creation. The entire planning and execution were changed by the author for bringing out the new edition. Instead of sutra vritti and bhashya of the original, the rew edition followed the system of 'karika' (rule in verse and 'vyakhya' (explanation). Even in the division of chapters, the author introduced innovations. Thus the revised text contains the following chapters: Introduction, euphonic changes, noun morphology, verb morphology, attributes, indeclinables, syntax and the origin of words.

Keralapaniniyam not only eclipsed all previous Malayalam grammars produced by foreigners as well as natives but also remained the only dependable text book for pedagogical purpose for years to come. Even now it is considered to be the only standard Malayalam grammar, a unique distnction for a technical work on language.

The major features of this linguistic work can be summarised as follows: (1) The work is exhaustive dealing with all aspects of Malayalam language. Herman Gundert's grammar (1868), though fairly exhaustive, does not contain either theoretical discussions or historical explanations. Geroge Mathan's grammar (1869) is theoretically sound but is too short to be called exhaustive; (2) It was in this grammar, for the first time, that a comprehensive theory of the origin of Malayalam language was mooted. Varma convincingly disproves the theory, held by several ancient and contemporary scholars, which attributed the evolution of Malayalam to Sanskritic source. He was of the opinion that one of the spoken varieties of Tamil, which was the pre-Malayalam lingua-franca in the West Coast evolved as the Malayalm language, undergoing certain linguistic processes. According to him, these processes are six: (1) nasalization by which the plosive following the homorganic nasal gets assimilated to the former. (ii) palatalization by which the dentals following front vowels are palatalized, (iii) contraction of vowels by which the final 'ai' of Tamil changes into 'a' in Malayalam and the final 'u' of Tamil, in certain cases, becomes the central mid unrounded vowel in Malayalam, (iv) dropping of the prominal termination by which the gender-number markers of Tamil finite verbs in agreement with their respective subjects in sentences get deleted in Malayalam and (v) retention of some archaic features in Malayalam which had become obsolete in Tamil; (3) He was the first grammarian to asssign the phonemic status to the central mid unrounded vowel in Malayalam exemplifying its distributional contrast with other vowels; (4) He has also recognised the alveolar plosive and nasal as basic sounds of Malayalam; (5) Varma's description of Malayalam cases is unique. He points out that Malayalam case system cannot be explained in the same model as that of Sanskrit declensional pattern, as has been done in earlier grammars. Suggesting new names for Malayalam cases, he proposes a new system for the treatment of the same; (6) when earlier grammarians including Robert Caldwell (*A Comparative Grammar of the Dravidian or South Indian Family of Languages*, 1856) argued that adjectives do not form a separate word-class in Dravidian languages, Varma sets up a distinct word-class, attributes, for Malayalam; (7) After a lengthy discussion in which he disputes the claim of Caldwell, Varma argues that the word-final 'an' of Malayalam nouns is a neuter gender suffix; (8) His classification of Malayalam auxiliaries as aspectual, temporal and completive speaks highly of his close observation of the genius of the language.

Soon after the publication of the revised version of *Keralapaniniyam*, it was hailed by the scholars as an outstanding work on Malayalam language. One of the reasons for the revision of the earlier version of the grammar seems to be the publication of a series of critical articles on the first edition of the work by another noted scholar and linguist, M. Sesgiri Prabhu (author of *Vyakaranamitram*, 1904). These articles were published in the issues of *Bhashaposhini* (1898-1899). For several years the revised version was unquestionably the most authoritative Malayalam grammar. Of late, however, some traditional scholars as well as some young scholars trained in Modern Linguistics have started questioning the validity of many statements contained in the book. Two critical works have come out recently explicating the inadequacies of the rules and explanations in the *Keralapaniniyam*. They are C.V. Vasudeva Bhattathiri's *Keralapaniniyattilute* (1972) and C.L. Antony's *Keralapaniniyabhashyam* (1973). In spite of all this criticism no other work has been produced until now to replace Varma's sixty-four-year old Malayalam grammar.

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K.M.P.V.

KERALAVARMA, C.R. (Malayalam; b. 1913, d. 1981), better known by his pen-name Vikraman, was an essayist, humorist, and novelist. He took his M.A. in English literature and taught in schools and colleges. His last assignment was as Professor in the St. Aloysius College at Mangalore. There are several books to his credit all of which were enlivened by a touch of humour. Humour was in fact, his hallmark. The best-known of his works is *Neyyunni muppinnu* (Grandfather Neyyunni, 1967) which tells the story of a rather eccentric old man and his hilarious ways and the reactions of the youngster who came into his world. His other novels are *Nannavillenno?* (So you won't improve? 1967), *Vayyaveli* (You asked for it, 1970). Vikraman's delightful essays have been collected in volumes. Some of his works in this genre are *Onakkalam* (The Onam festival, 1958), *Onnam class* (First class,

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1960); *Kani kanssunneram.* (On looking at the kani, 1964); *Bhangi* (Beauty). He did also some theorising on what humour is and the result was his work *Chiri* (Laughter) 1956. There are also two collections of one-act plays by him. These are *Nalu ekankangal* (Four one-act plays Kottayam, 1964) and *Maveliyum makkalum* (Maveli and his children).

K.R.P.

KERALAVARMA, KOTTAYAM (Malayalam; b. 1645, d. 1696) is better known as Virakeralavarma. A historical poem in Malayalam under the title *Putuvatappttu* informs us that he was the son of queen Umadevi of Puravazhinadu in Northern Kottayam (in Malabar). The poem also refers to the travels in his early age and his marriage with Tanavati, the daughter of a Muslim ruler, Mayyattura. It was during the course of his journey that he came to Attingal where he met Umayamma Rani of Venad. At the request of the queen, Keralavarma settled in Venad in 1956. He was formally adopted into the Venad royal family and conferred the title of "Prince of Hiranyasimhanallur (Eraniel)". He defeated a notorious Muslim marauder called Mukilan who was a Mughal Sirdar. Keralavarma thereafter assisted the Rani in managing the affairs of the state. He has immortalised himself as a bold social reformer. His policies, however, caused deep resentment among the local nobles and a conspiracy was hatched against him. In 1696 he was assassinated by the conspirators within the precincts of his own palace.

He is also remembered as a great poet standing at the feet of Lord Padmanabha. He translated Valmiki's *Ramayana* into Malayalam. The work, which is better known as *Keralavarmaramayanam*, extends upto the end of *Sundarakanda*. Other Malayalam songs attributed to his authorship are *Patalaramayanam, Banayuddham, Vairagyachandrodayam, Mokshadayakaprakaranam, Mokshasiddhiprakaranam,* and *Bhishmopadesham,* almost all of which are published. His *Padastuti* is a prayer in Malayalam while his *Padmanabhakirtanam* and *Ragamalika* are stotras in Sanskrit.

After Thunchat Ezhuttacchan, it was Keralavarma who composed poems in the kilipattu style enriching Malayalam and releasing the language from the firm hold of Sanskrit.

N.P.U.

KERALAVARMA, PANTALATTU (Malayalam; b. 1879, d. 1918) who belongs to the royal family of Pantalam, was born as the son of Perincheri Vishnu Nambudiri and Ashvati Tirunal Tanvangi Tampuratti. The members of the royal house at that time were accomplished scholars and poets. At the age of twelve Keralavarma could compose Sanskrit poems and he started an assembly of like-minded youngsters to promote their talents in composition . Composing impromptu verses was a fad for these youngsters. Before attaining the age of twenty Keralavarma mastered Sanskrit, both in its general and technical forms. It was in his twenty-sixth year that he established *Kavanakaumudi* (1905), a fortnightly publication exclusively devoted to the promotion of poetry. Financially the venture was a failure, though it contributed much to the propagation of poetry in Kerala as a whole. Almost all writers and poets became his friends because of this unique publication. He married the sister of Kunjikrishna Menon of Otuvil house with whom he became friendly because of his literary venture.

Keralavarma shifted his residence from Pantalam to Trivandrum in 1914 consequent on his appointment as Malayalam Pandit in a Government English High School there. By that time he had already been sanctioned an annual gratuity by Srimulam Tirunal Maharaja of Travancore. The Maharaja of Cochin conferred on him the prestigious title 'Kavitilaka'. Through the pages of his magazine he has published about a hundred poems on a variety of subjects. Critics have showered praise for his ingenuity in playing with words. His poems are remarkable for their felicity and emotional appeal.

His major work, *Rugmangadacharitam* (1913) is a mahakavya in Malayalam and can easily compare with Magha's *Shishupalavadha* in Sanskrit. Other important works of Keralavarma are *Shumbhanishumbhavadham. Bhujangasandesham, Vanchishashtakam, Bhagirathi* (boat song). *Marttandadevodayam, Suktimala, Kathakaumudi, Vijayodayam* (ottan tullal). *Shabrimalayatra Shrimulaprakashika. Bhamadutavakyam* (play), *Mudrarakshasam* (play) and *Karandhamopakhyanam* (kilippattu). Along with other poets he has composed about fifteen poems. Besides he has written numerous stanzas dealing with contemporary features like local administration experiences at courts and government official, red-tapism, procedures, etc. with an undercurrent of humour.

His period marked a renaissance of poetry in Malayalam and he gave a new impetus to upcoming writers.

N.P.U

KERALAVARMA TAMPURAN, KOTTAYATTU (Malayalam; b. 1853, d. 1907) was born under the asterism of Anilam and hence he is called Anilam Tirunal. He was born as the son of Kunjulakshmi Amma Tampuratti and Cherusseri Nambudiri of Kitanjur. His mother was a princess of the Kottayam royal family of North Malabar. She belonged to a house whose members left their original home in Kottayam following the incursion of Tipu Sultan and came to a place called Vazhappalli in Changanasseri Taluk of the old Travancore State. This family settled there establishing a house called Kottayattu

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Matham. It is here that Keralavarma was born. He did not have to live here for long since in 1893 he became the seniormost in the family thereby becoming the chieftain of the royal house. Naturally he shifted to the family house in North Malabar. Soon the family at Vazhappalli became extinct.

Keralavarma was a poet of natural poetic talent. He has composed three works. His *Dutavakyam* belongs to the genre of 'attakkatha', a story for kathakali performance. *Ravivarmacharitam* is a 'tullal' song of the variety of 'shitankan tullal' dealing with a historical theme, while his *Tulabharavarnanam* describes coronation ceremony in detail

N.P.U.

KERALAVARMA VALIYA KOIL TAMPURAN (Malayalam; b. 1845, d. 1914) was born at Changanacherry in Kottayam district as the second son of his parents. After being initiated into the rudiments of Malayalam and Sanskrit, he was taken at the age of ten to Trivandrum. Here he had the rest of his entirely non-formal education under a galaxy of renowned Sanskrit scholars such as his uncle Rajaraja Varma and Ilathoor Ramaswami Sastrigal. He learnt English first from his uncle and then from Bearing, the court physician to the then Maharaja of Travancore. But his superb mastery of the language has been attributed to his own indefatigable industry and his intimate contact with the European visitors to the state capital. He also acquired sufficient proficiency in Hindustani and Tamil and had a smattering of Telugu and Marathi. Among his other interests may be mentioned music, athletics, sports, riding, hunting and wrestling.

At the age of 14, Keralavarma married Lakshmi Bai, the senior princess of the Travancore royal family at the time and thereafter came to be known as Valiya Koil Tampuran. The ruler, Ayilyam Tirunal Maharaja, not only welcomed the new relative but also did bestow on him many a favour, finding in him a youth, who, though already a prodigy, was full of further promise. The ruler conferred on him first the membership (1867) and then the chairmanship (1868) of the Book Committee constituted for the purpose of improving instruction in the Malayalam schools. This committee was constituted for the first time in the state just two years before. He enjoyed the Chairmanship for a long time, but was not destined to be in the good books of the ruler for long. In 1885 he was charged with treason and imprisoned. Only when the Maharaja died and his successor, Vishakhom Tirunal, ascended the throne in 1880 was Keralavarma released.

Keralavarma's life was packed with literary activities and scholarly pursuits, whether he lived in prison or outside. Distinguished as a painstaking student, a matchless Sanskrit scholar, an unrivalled patron of learning, an exemplary teacher, he was the promoter of the rhyme known as 'dvitiyakshara prasa'. He was also an excellent poet both in Sanskrit and in Malayalam, a translator from both in Sanskrit and in Malayalam, a translator from both Sanskrit and English and a pioneer prose-writer in Malayalam. He was also a member of the first committee set up for legislative purposes in Travancore. Further, he was actively associated with the *Vidyavinodini*, a monthly started by C.P.Achuta Menon in 1890, the *Malayala manorama*, a daily started by Kandattil Varghese Mappila in the same year, the Bhasha Poshini Sabha, established two years later and the *Vidyavinodini*,, another journal. Again when the Sanskrit College was started in Trivandrum in 1890, he was put in charge of its administration and supervision.

Valia Koil Tampuran's poetical contributions number over fifty, of which thirty are in Sanskrit. *Kshamapana-sahasra* (1878-80), *Yama-pranama-shataka* (1880) and *Shri-Vishakha-vijaya* (after 1880)—all in Sanskrit, are outstanding by any standard. Of the Malayalam works six are 'attakkathas', *Manipravala shakuntalam* (1882), *Amarukashatakam* (1883) and *Anyapadeshashatakam* (1902) are translations from Sanskrit. Broadly speaking, all three, particularly the first, were trend-setters in the sense that they led to a spate of translations from the classical language. One of his best original poetical contributions, if not the very best, is *Mayura sandesha* (1864), in which he describes himself as sending, while under house arrest at Harippad, a peacock as messenger to his wife who is staying away from him at Trivandrum. Though it is cast in the classic mould of Kalidasa's *Meghaduta*, its matchless craftsmanship, realistic descriptions, imaginative flights and above all the expression of personal sorrow make the work a perennial source of joy to the readers of Malayalam. Earlier compositions of the kind being later discoveries, it was also the first in its genre in Malayalam at the time of its publication. *Daivayogam*, another poetical work written at the instance of his famous nephew and disciple, A.R. Rajaraja Varma, is remarkable because it does not employ the author's favourite rhyme in it. Perhaps more significant is Keralavarma's contribution to the development of Malayalam prose, of which there was practically nothing when he was appointed Chairman of the Book Committee mentioned above. Readers 1, 2 and 3, *Sanmarga samgraham* (1868), *Vijnana manjari* (1868), *Sanmarga vivaranam* and a few textbooks dealing with subjects other than language were his first, yet memorable works in prose; they were meant for use in schools. *Mahacharita samgraham* (1895), a greater work, is a collection of 107 biographical sketches, of which 40 are his own contribution, five those of Visakhom Tirunal and the rest those of other members of the committee. His *Akbar* (1894), a full-length novel, is a translation from the Dutch original through English. In addition to all this, he promoted prose writing in every possible way. As a matter of fact, a general charge against

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him is that he indiscriminately encouraged all prose-writers by introducing and reviewing their works in a most generous manner. But we should remember that without his encouragement at that initial stage, Malayalam literature, especially its prose, would not have developed to what it is today, a medium challenging comparison with that of any other Indian language. He is, therefore, legitimately regarded as the father of modern Malayalam prose.

In his lifetime, Karalavarma enjoyed unusual popularity and commanded unprecedented authority as the champion of Malayalam literature. In 1883 he became a Fellow of the Madras University and in 1895 the C.S.I. title was conferred on him.

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K.S.N.

KESAUJI, GODARO (Rajasthani; b. 1573, d. 1679) was a resident of the village Madiyo near Nokha town in Bikaner. In his boyhood he developed a spirit of detachment and enrolled himself as a disciple of Vilhoji by donning the robe of an ascetic. Vilhoji was a great poet and social reformer in the heirarchy of pupils of Jambhoji the founder of 'Vishnoi sampradaya'. Kesauji completed his work, *Katha Mrighalekh ki*, in Bikaner on the 14th day of the bright half of Chaitra in the year 1679. He had gained wisdom from his vast experience and knowledge. He was an accomplished saint of the highest order, an expert at singing and a widely travelled spiritual man. Almost all his writings can be set to music in various ragas and raginis. His composite works are *Katha bal-lila, Katha Udai Atali ki, Katha Sainsai Jokhani ki, Katha Medatai ki, Katha Chittaur ki, Katha Iskandar ki, Katha Jati Talav ki, Katha Loha Pangal ki, Katha Vigatavali, Pahalad kirat, Katha Bhimva Dushasani, Katha Surgarohini, Katha Bahasovani and Mrighalekh ki.* His miscellaneous writings include *Sakhi, Harajas, Kavitta, Savaiya, Chandrayana, Duha* (Doha), *Stuti avtar ki* and *Das avtar ka chhand.* All these works appear in manuscripts. The *Sakhi* contains description of spiritual subjects, but two of them also contain observed events in which the Vishnois gave up their lives in defence of their cherished ideals. One of them being the cutting of 'Khejadi' trees and the other the unjustified tax levied by the rulers. It is interesting to note that cutting of green trees is prohibited in the Vishnoi sampradaya and it forms an integral part of their 29 tenets. Whenever these principles were violated, the Vishnois did not lag behind in sacrificing their lives. There are many such examples, and these Sakhis stand witness to them. In the rest of the miscellaneous writings a variety of subjects has been covered.

Humility, matching action with one's word, importance of God's name, the greatness of 'guru', God and spiritual devotion, the futility of worldly relations, the old age, etc. are the main topics covered in them. These writings, more especially the Duhas (dohas), contain the grief of the contemporary society living in the desert land, the lack of proper manners and morals in them and their ostentatious nature and ignorance. The poet has sometimes expressed his slight resentment at these, and pity and sorrow over others.

The first eight out of the aforesaid fourteen works contain emotional description of various events and incidents relating to the life of Jambhoji. In its totality this material is also important from the point of view of contemporary history and social behaviour. The *katha Bhimva Dushasani* describes how Dushasan was killed by Bhima when he insulted Draupadi. The *Katha Suragarohini* tells the story fo the Pandavas ascending the heaven when the great war had ended. The *Katha Bahasovani* describes the Svarnayajna (Golden sacrifice) performed by the Pandavas or the deliverance of the spirit of their father Pandu from the hell where he lived. All these three stories are related to the *Mahabharata*. In *Katha Vigatavali* the story of Vishnu's incarnation as Narasimha is described. It is notable that the poet has herein given some suggestions for refinement of speech wherever demanded by the occasion. By citing examples of the correct and the incorrect speech, he has tried to encourage people to speak correctly. A similar attempt was made by his teacher Vilhoji in his *Sacha akhari vigatavali.* Kesauji occupied a unique place in Rajasthani literature in this respect also. The well-known story of Prahalad and the favour shown to him by Vishnu finds place in *Pahalad kirat.* The poet has advanced some new concepts in this work in several contexts. This may not only be taken as the best composite work of the poem, but also as one occupying a place of pride among the medieval Rajasthani composite writings based on the Puranic legends on account of its depth of feelings, aesthetic sense, easy communicability and use of folk-language. The book contains 506 verses which can be set to music in various main and subsidiary ragas. In *Katha Mrighlekh ki* the poet purports to emphasise that whosoever puts anybody to trouble unnecessarily, has to undergo greater trouble than that experienced by his victim. One should, therefore, desist from doing wrong to others. The writings of Kesauji are a must for persons desiring to know about the contemporary society of the desert land and the culture of its masses. The poet had a perceptive knowledge of the society of his times. These tales cover a vast field. Almost every section and profession of the society has been depicted in a beautiful and realistic way, so much so that considerable knowledge about domestic animals like camels, bullocks and a variety of cows has been given. The descriptions relating to women and also those suggested or

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meant as such are more interesting and attractive. In the same manner, the routine of life and the behaviour of the Jogis of the Nath sect, their thoughts and practices for achieving perfection are described. This material regarding the Nath sect and the Jogis is rarely found in other contemporary Rajasthani literature. The dialogues are of the highest quality and are dramatic in nature. His moral sayings are often suggestive in nature, and produce instant impact. His language is as simple as the spoken language of the common man. He has adopted for his writings all such metres as were prevalent in those days. His own person and his creations occupy a unique place in Rajasthani literature.

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Hi.M.

KESHAV CHAITANYA (Marathi; b.1524, d.1571), was a Marathi Saint-poet belonging to 'Chaitanya' sect. Krishnadas Bairagi (1690-1780) in his biography in verse 'Chaitanaya Leela' mentions some of the books composed by Keshav Chaitanaya namely *Bhaktiprakash, Vaikunthapada, Vasanamaya Daha, Geeta Bhagwat Sar* and *Paramartha Vichar*. Except for a few verses his works are not easily available. Marathi saint-poet Tukaram refers to a book called *Geeta Bhagwat* which is possibly Keshav Chaitanya's *Geeta Bhagwat Sar*.

The real name of Keshav Chaitanya was Vishwanath Nrasinha Rajarshi. He was born in Punawadi, a village in Pune district. He had an opportunity to meet the poineer of the Chaitanya cult, Raghav Chaitanya (1460-1560), after which he joined the Chaitanya cult. He went on a pilgrimage to Kashi along with his Guru. On his return he settled down in Ottur, a village in Pune district and was known as the second great seer of the Chaitanya cult. He declared Babaji (1551-1650) as his heir, who later on became known as Tukaram's 'Guru'.

Pr.P.

KESAVA DEV, P. (Malayalam; b. 1905) is a novelist, short story writer, playwright and one-time political activist. Kesava Dev was born in a Nair family in Parur as the son of Kartyayani Amma and Appu Pillai. He was orginally Kesava Pillai which name he changed into Kesava Dev when he was an Aryasamajist worker. Dev had a variegated political and literary life. He was associated for a number of years with the Communist Party in Kerala and with the left-wing and trade union politics. Later he moved away from the Party and became its critic with the same force and determination that he had shown as its worker. He wrote literature both as a party worker and as an outside critic. Dev who once worked as an Aryasamajist later publicly burnt the *Ramayana* and organised feasts where beef was served as a ritual. For the best part of his life he was a rebel against some thing or the other and for that matter a rebel to be reckoned with.

Dev has been one of the powerful leaders of the literary renaissance that was brought about around 1930 in Malayalam literature, especially in the areas of the novel, short story and drama. New socialistic ideas and exposure to contemporary European literature led to the emergence of a realistic and aggressive literary pattern. Compelling socio-economic problems demanded the attention of the writer which he gave in crusader's spirit. There was also a corresponding widening of the area of readership. This in its turn led to a stark, simple and popular style.

Kesava Dev began during this period as a writer of short stories. He then moved on to writing novels and dramas besides pieces in literary criticism. By now Dev has published more than twenty-five volumes in each of the spheres of the novel and the short story and a slightly fewer number of plays. He has also published his autobiography characteristically titled *Etirppu* (Revolt). In 1964 his novel *Ayalkkar* (Neighbours; 1963) was given the Sahitya Akademi Award.

Ayalkkar is the story of the decline of an aristocratic Nair family pictured against the panoramic background of fast-changing social conditions and power equations. The chief of the family is drawn in heroic proportions and events involving a communal riot lead to his imprisonment and to the decline of the family.

In his novel *Otayilninnu*. (From the gutter, 1942) Kesava Dev narrates the story of Pappu, a rickshaw-puller with a sense of sturdy independence and full of fighting spirit. He finds a purpose in his life after his rickshaw by mistake one day knocks down a young girl Lakshmi by name. Pappu picks the girl up and from that day becomes her patron and protecter. He becomes a member of the girl's family consisting of herself and her mother. He helps the extremely poor mother and daughter and sends the girl to school. In the years that follow his health breaks down, but he works with passion to finance the girl's education and to make her happy. He is also aware of a change that has come over the girl's feelings towards him. While scoring successes at school and keeping company with her rich classmates, she is ashamed of her rickshaw-pulling benefacter. But he does not mind. He is the happiest person when a rich well-meaning young man belonging to the city offers to marry the girl. This young man has already admonished the girl for her wrong attitude towards Pappu for whom she has now great warmth and affection. After the girl's marriage Pappu is asked to move into his 'daughter's new home. But he refuses. Though sick and lonely, he is happy that she is happy and that is all he wants.

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This novel, like some of his other works, is indicative of the halo which Kesava Dev constructs around the head of the working class. Dev has doubtless brought out the poverty, the degradation and misery of the working class and the exploitation they have been subjected to. In the process he has created the picture of the strong, sturdy independent individual, proud to the point of arrogance, but basically kind and large-hearted. The central figure of *Ayalkkar* too is such a character except that he is the head of an aristocratic family. Dev has used much of himself to create such characters. Through his works Dev has made a distinct contribution to the literature that sped up the betterment of the conditions of the working class. To his period of estrangement with the Communist Party belongs the play *Nanippokkamyunistakum* (Beware, I will become a Communist now, 1953). Dev has a sharp and expressive style.

FURTHER WORKS: Etirppu (Revolt, Parts I & II, 1960. 1965); *Bhrantalayam* (A mad-house, 1963); *Terenjedutta Kathakal* (selected short-stories. Pt. II, Kottayam, 1965; Pt. Ii, Kottayam, 1969), *Kesava Devinte natakangal* (The plays of Kesava Dev. Kottayam, 1967); *Swapnanm* (Dream, Kottayam. 1967); Adhikaram (Power, Kottayam, 1968).

K.R.P.

KESAVA MENON, K.P. (Malayalam; b. 1886, d. 1978) was a celebrated freedom fighter, politician, diplomat, editor and author. His father was Prince Bhimachchan of Palghat royal family and mother, Minakshi Netyaramma. He was born at Tarur, Palghat. His career was an eventful one and has left an indelible mark on the life of Kerala in several spheres. He was a Barrister and practised at Calicut from 1915. During that period he was a leader of the Home Rule Movement. He was Secretary of the Kerala Pradesh Congress Committee in 1921. He was imprisoned in the same year for his participation in the Non-Co-operation Movement. He founded the newspaper *Matribhumi* in 1923 and was its editor. He proceeded to Malaya in 1927 and practised law there. During the Second World War he was associated with Netaji Subhashchandra Bose in the Indian Independence Movement. He was a Minister in Netaji's Cabinet. He was imprisoned by the Japanese after he resigned from the Cabinet. In 1948 he returned to Calicut and took up the editorship of the *Matribhumi*. In 1951 he became Indian High Commissioner in Ceylon. Later, he resigned his post and returned to Calicut and was again editor of the *Matribhumi* in 1952. He continued in that capacity till he died. He was working President of the Kerala Sahitya Akademi from 1957 to 1960. He was also the Akademi's first Fellow.

Menon was a prolific writer and has several volumes to his credit. His writing career started in 1915 and continued till his death though he lost his eyesight in 1958. He made distinguished contributions to the fields of biography, autobiography, travelogue, history, political writings and essays in ethics. His earliest writings were political tracts, biographies of great men and travelogues. These works were *Bharatamaha janassabha* (Indian National Congress), 1916, *Lokamanya Balagangadhara Tilakan* (1917) and *Mahatma Gandhi*, (1920). During this period he also wrote a travelogue which is quite well-known. This is *Bilattivishesham* (News about England, 1916).

Menon's most significant works were however to be written in his later years. In 1968-1969 he published a biography of Mahatma Gandhi entitled *Rashtrapitavu* (Father of the Nation) in two volumes. He received a best book award for this from the Kerala Sahitya Akademi. *Navabharatashilpikal* (Makers of New India) is a biographical work in two parts published in 1963 and 1966. *Jawaharlal Nehru*, another biography, was published in 1966. *Yesudevan* published in 1971 is a life of Christ. In 1957 he published *Kazhinja kalam* (The old days), an autobiogrphy for which he received the Sahitya Akademi Award in 1958.

Kesava Menon has always been interested in the pursuit of a moral ideal. We find him thus writing didactic works right from his early days. Thus *jivitachintakal* (Thoughts on life) appeared in 1953 from Kozhikkode. Twenty-two moral essays formed the contents. *Prabhatadipam* (The light in the morning, 1960) and *Vijayattilekku* (Towards victory. 1963) followed.

As an editor, Menon used to write a column every Monday. These were collected together into four volumes entitled *Nam munnottu* (We move forward).

When K.P. Kesava Menon died at the ripe old age of 92 the loss to public life and literature was keenly felt. He was a person noted for his compassion, sensitivity, moral values and uprightness. He left behind a rich legacy.

K.R.P.

KESAVA PILLAI, K.C. (Malayalam; b. 1868, d. 1913) was born in Parur near Quilon as the second son of his parents. He started learning Malayalam and Sanskrit at the age of five. But his formal education came to an end when he was 15. His informal education continued indefinitely and he acquired, with the help of gurus and by his own perseverance, profound knowledge of Sanskrit and a practical command of English. He was equally interested in music and composed in later life, not only a musical drama but also a large number of songs to be sung in classical ragas. For this, he earned the title 'Sarasagayakakavimani (the jewel among sweet-singing poets) from Keralavarma Valia Koil Tampuran, the doyen and patron of the literary world of the period in Kerala. Having worked as a teacher for 14 years from 1888 onwards he shifted to Trivandrum in 1902 when he was

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appointed tutor to the son of *Maharajah Srimulam Tirunal*. He spent the rest of his life there.

Whether as a translator or as an original writer, Kesava Pillai was a typical representative of the age in which he lived and an early inaugurator of the age of the renaissance that followed. His multi-faceted personality also accorded well with the transitional spirit of the times. He was a mythologist by education, a moralist by circumstances, and a reformist by choice and all his outpourings illustrate one trait or another of his complex individuality.

Kesava Pillai's literary output is by no means small. There are forty works in all, including three attakkathas, seven collections of musical compositions, eighteen poems and songs including four major translations, two collections of shorter poems, four dramas, four commentaries and two story books. All his poems have an ease and grace, clearness and fluency seldom found in a poet of his erudition.

Of all his original poetical works, *Asanna marana chinta shatakam* is easily the best and the most memorable. Written in one of the longest Sanskrit metres Shardulavikridita, each line having 19 syllables, it is a nostalgic retrospection of a middle-class householder of Kerala, who, having enjoyed a prosperous youth and middle age is bedridden owing to the afflictions of old age. The dying man recalls many a thing or person with a tenderness and pathos that is sure to produce an echo in the reader's heart. There is also an incidental, yet quite relevant aside on death. It has to be remembered in this connection that the poem is the finest fruit of his frequent participation in the literary contest involving extempore versification then in vogue.

Kesava Pillai's last and most ambitious work is a mahakavya named *Keshaviyam* (1913), a significant title referring to the content and the author. The theme is the puranic story of 'Syamantaka' in which Kesava, i.e. Lord Krishna, is the hero. Keshava Pillai had two well defined motives for attempting the poem: to exemplify his contention that sense is more vital than sound and to demonstrate that there is nothing sacrosacnt about the rules governing the composition of the mahakavya genre. Though he cannot be said to have fully succeeded in achieving either, his outlook was indisputably forward looking as later literary developments in Malayalam show.

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K.S.N.

KESAVAN NAIR, KUTTIPPURATHU (Malayalam; b. 1882, d. 1959) was a celebrated Malayalam poet. He was first a school master and later a lecturer in Malayalam in the Maharaja's College at Ernakulam. As a poet he belonged to what was known as the 'Vallattol School' which derived its name from the distinguished poet Vallattol Narayana Menon. Kesavan Nair was related to Vallattol by marriage. Kesavan Nair's poetry was distinguished by a love of the countryside and its natural excellence. The poet felt a personal relationship with the vegetables he cultivated in his yard and the flower plants he grew in his garden. When a fruit appeared on his pumpkin creeper he celebrated the event as if a son were born to him. Kesavan Nair's poetry gets the aura of gentle nature mysticism from his kinship with Nature. His line "nattinpuram nanmakalal prasiddham" (the countryside is rich in its blessings) is oft-repeated.

Kesavan Nair was a prolific poet. His published works are: *Kavyopaharam* (An offering of poetry, 1930), *Navopaharam* (A new offering, 1936); *Shrimati* (1938): *Prapancham* (The universe, 1946), *Onam kazhinju innu* (Onam is over, 1957), and *Subhashitangal* (Wise sayings, 1959).

Besides these he also translated the *Pratimanataka* of Bhasa and published it from Cheruturutti in 1948.

K.R.P.

KESHAVDAS (Hindi; b. 1561, d. 1623), was a court poet, patronized by the king of Orchha, Maharaja Inderjit Singh and Virdev Singh, eminent warriors of Bundelkhand. He was God-fearing but romantic by nature. He possessed a versatile personality. His authentic and available works are *Ratanbhavani* (1583), *Rasikpriya* (1591), *Nakhshikh* (1600), *Barahmasa* (1600), *Ramchandrika* (1600), *Kavipriya* (1601), Chhandmala (1602), *Virsinghdev charitra* (1607), Vijanan gita (1610) and *Jahangiryash chandrika* (1612). There are two main dimensions of Keshav's poetry. He was an eminent scholar of poetics. He commands an outstanding historic importance as a pioneer of Hindi poetics and is known as the founder of Hindi poetics. He is also known as the founder of Hindi 'Riti kavya'. He co-ordinated the traditional principles of Sanskrit poetics with traditions in Hindi literature till his time. Thus, he created a poetics in Hindi for the benefit of readers and budding poets alike. Keshavdas was a unique scholar and a poet who had deep insight, comprehensive knowledge and originality. He also possessed the genius of a historian. In his works entitled *Ratan bavani*, *Virsinghdev charitra* and *Jahangiryash chandrika*, we find references to many historical facts which have not been mentioned by the contemporary historians.

The desire to impress readers with his scholarship lends disproportionate importance to his craftsmanship at the cost of sentiments. So far as the poetic forms are concerned, Keshavdas excelled himself as a narrative poet of *Ramchandrika* and a symbolical writer of an allegory *Vijnan gita*. Allegorical and symbolical poetry are his

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original contribution to Hindi literature. As a narrative poet Keshavdas is different from the traditional narrative poets in Hindi. He attached more importance to dramatic element and the beauty of dialogues in it. Beauty of nature held little charm for him. He believed more in glamour than in sentiment. He was fond of the beauty of the figures of speech. He was a lover of pun. Being a court poet, he was more cautious about the glamour and its impact on the audience. He expressed himself in Brajbhasha. His poetic diction was very much grammatical and flawless. He was the first poet who used Brajboli in its adequate and refined form. Because of the background of Bundelkhand, the poet also used a few words and usages of the Bundeli dialect in his expression. Keshavdas has mainly used the Sanskrit metres because of his vast study of Sanskrit poetics. The frequent use of Sanskrit vocabulary made his language a bit too stiff and ornamental. Keshavdas was a poet of historic importance in medieval Hindi literature.

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D.L.S.

KESHIRAJA (Kannada; 1260) is the author of *Shabdamanidarpanam*. It is learnt from his book that he was the son of Mallikarjuna, whose work *Suktisudharanava* is the earliest anthology of old Kannada poetry wherein the poems were compiled in accordance with the eighteen kinds of descriptions (Astadashavarnanas) dealt with in epic poetry. Keshiraja also mentions the name of Sumänobana as his maternal grand-father. Though the name of Sumanobana is quoted very often by the Kannada poets, till today nothing is known about his works. As regards Mallikarjuna, he had the patronage of Someshwara, the Hoysala king who ruled between 1233 and 1254. *Suktisudharnava* was prepared by Mallikarajuna to enlighten his patron. As per the facts available at present, Keshiraja too seems to have been in a good position either in the court of Someshwara or his successor Narasimha III (1254-1292). Keshiraja mentions at the end of his grammar that he wrote a few works, viz, *Cholapalakacharitam, Chitramala, Subhadraharanam, Prabodhadhachandram,* and *Kiratam*. None of these works has been discovered so far. The scholars have made attempts to trace some of the poems belonging to *Cholapalakachritam* scattered here and there quoted as examples. Even the subjects too are matter of guess. But nothing can be said with certainty about these unknown works. There is a controversy among scholars about the caste of Keshiraja due to the different kind of interpretations of the materials available. However, it is generally accepted that he was a Jain.

Keshiraja's *Shabdamanidarpanam* is a monumental work in the field of Kannada grammar. Though Nagavarma II had already written *Karnataka bhasabhushana* and *Shabdasmriti* earlier than Keshiraja, none of them was exhaustive. Keshiraja had several advantages over the others. He belonged to a family of scholars. The old Kannada period had come to an end yielding place to medieval Kannada. There were a number of works written by leading poets in Kannada. Though he did not mention clearly the name of any grammarian, it is evident that he followed Nagavarma's *Shabdasmriti* very closely, both in writing his sutras and in giving examples. Similarly, the recent studies of this unique work in Kannada have revealed that Keshiraja was very much indebted to Katantra grammar in Sanskrit. However, one has to admit that he did not follow the earlier works on grammar blindly. There is ample evidence to show that he had the inclination to observe the characteristic features of the Kannada language whenever the occasion permitted him.

The work *Shabdamanidarpanam* is divided into eight chapters, viz., euphonic combination (sandhi), nouns (name), compound works (samasa), secondary nominal bases (taddita), verbs (akhyata), verbal roots, (dhatu), corrupted works (apabhramsa) and indeclinables (avyayas). The so-called first chapter includes the introduction as well as the account of alphabet. As regards the method followed by him, a few points have to be borne in mind. Keshiraja gives the definition (sutra) in 'kanda padya' just as Nagavarma II in his *Shabdasmriti*. Then there is an explanation in prose known as Vritti. To substantiate the grammatical point, he quotes examples from several Kannada works. The scholars are again divided in their opinion about the authorship of vritti as we come across different readings. But Keshiraja clearly states in one of the sutras that he has been obliged to write an explanation in prose for each definition since the sutra will not be comprehensive due to its limitation. However, this particular stanza, which is doubted by a few, is in fact there in all the manuscripts. Hence, the authorship of prose explanation is undeniable. It is true that there are variations which can be accounted to the scribes mostly. Two manuscripts of *Shabdamanidarpanam* are available where the vrittis are written separately by others. The name of one of these is known as Linganaradhya and the other's name is not yet known. While undertaking to write his explanatory notes in prose, Linganaradhya says clearly that he felt the vritti written by Keshiraja was incomplete. This serves as an external evidence to prove that Keshiraja was the author of Vrutti. As said before, *Shadbamanidarpanam* is the sole authoritative work on grammar in Kannada. Hence, it was mostly used by the students in those days who too might have played their part in adding marginal notes while studying the work. In due course, such marginal notes could have been copied as parts of the text by the scribes leading obviously to variations. Even

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the examples quoted by Keshiraja are not uniformly the same in different texts. In some, the stanzas are said to be complete as found in Nagavarma II. A large number of texts are found to have the relevant portion of a stanza only. Therefore, it is apt to infer that Keshiraja might have confined himself to the relevant portion of a stanza to stress the grammatical point referred to unlike Nagavarma II, who is obliged to quote a stanza in full since his work *Kavyavalokana* deals with poetics where *Shabdasmriti* is a chapter. As D.L. Narasimhachar has pointed out in his learned Preface to his edition of *Shabdamanidarpanam* these problems cannot be settled until and unless a critical edition or *Shabdamanidarpanam* is published.

Keshiraja was a born grammarian. He substantiates with copious examples whetever he states in his definition. Even these examples are so selective that one can understand his refined taste and poetic insight. He richly deserves the name of a poet which is admitted by himself as 'Kavi Keshavahom' (I, the poet Keshava). If his literary works were available, this aspect would have come to light more impressively. Though his grammar is mainly prescriptive in approach his observations about the wrong usages of old Kannada have enhanced its value as a descriptive grammar of the medieval Kannada. The modern linguists have made a special study of his grammar from his point of view, the results of which are really enlightening. Some of his descriptions and explanations of the grammatical points even resemble the modern concept of Linguistics. His grammar is thus applicable even today. Finally, it may be said that it is not only a grammar of old Kannada but also a golden treasury of rich quotations culled out from the various works of Kannada poets. The following tribute paid by Burnett to *Shabdamanidarpanam* upholds Keshiraja's eminence among the grammarians of the sister languages.

"The great and real merit of the *Shabdamanidarpanam* is that it bases the rules on independent research and the usage of writers of repute; in this way, it is far ahead of the Tamil and Telugu treatises, which are much occupied with vain scholastic disputations."

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G.V.R.

KESOBASA (Marathi) is also known as Kesirajabasa, Kesava Pandit, Kesavaraj Suri, Kesavacharya and Kesirajamuni. He flourished in the latter half of the 13th century.

A Mahanubhava author, Kesobasa was one of the chief disciples of Nagadevacharya. He was honoured as a learned scholar in the cult. He left his wife in order to enter the Mahanubhava cult. He took interest in the religious discussions. Kesobasa wanted to render the master's sermons into Sanskrit verse, but as the Mahanubhavas eschewed Sanskrit, Nagadeva prevented him from undertaking this work.

Kesobasa was well-versed in the philosophy of Mahanubhava cult and Chakradharaswami's teachings. He compiled two books *Sutrapatha* and *Drishtantapatha* with the permission of the Acharya, in order to systematise the Mahanubhava philosophy. These books were highly admired by the members of the cult. The task was completed during 1280-1286.

Sutrapatha consists of Sri Chakradhara's 'Vachanas' and is divided into eleven chapters. Kesobasa compiled all the philosophic vachanas of Sarvajana from Mahimbhat's *Lilacharitra* and prepared tri-fold *Sutrapatha*: lakshana (definitions), achara (behaviour) and vichara (thinking). These sutras are set in order. Of these, 782 are edited by Kesobasa, 240 by Parashuram, 218 by Rameshvara and 15 by others. The motivation behind bringing out the compilation was to educate the followers. Accordingly, it acquired the status of a book to be read every day (*Nityapatha*).

After editing *Sutrapatha*, Kesobasa prepared the *Drishtantapatha*. He chose 114 'drishtantas' or parables out of the sayings, sermons and parables of his master Chakradhara, delivered by him from time to time in order to explain his philosophy. He wrote explanatory notes on each drishtanta, and thus, prepared the book. This was done in 1285. The teachings were thus made simple for the laymen to understand. The drishtantas have become attractive due to story element included in them, but the stories have been used as an instrument of philosophic discourse only. He also prepared the 'Lapamik' (subject-wise index) for the *Drishtantapatha*.

Apart from this editorial work. *Murtiprakasha*, *Avasthabhita Gita* and *Ratnamala* are independent works to his credit. *Murtiprakasha*, written in 1289, consists of description of Chakradhara's figure. While describing different limbs of the Swami, the poet follows the descriptive pattern of the Mahanubhava philosophy. The poetry ends with the narration of an emotional episode

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depicting the pathetic state of Nagadevachrya after the final departure of Chakradhara.

A prose book, *Gudhe*, explaining the teachings of Nagadevacharya was also written by Kesobasa.

Nis.M.

KETAKADAS KSHEMANANDA (Bengali) was one of the most popular writers of the *Manasamangala* poems, which eulogise Manasa. He was born in Selimabad Pargana (near the border the Hughli and Burdwan Districts of West Bengal). His father was Shankar Mandal.

The date of Kshemananda's work can be fixed with some certainty. Bara Khan, who ruled Selimabad Pargana, lived at least upto 1634-35, which is the date of a deed of gift written during his rule. Shortly after, he was killed in a battle and the poet left Selimabad. Bharmalla. a Zemindar, who founded the Tarakeshwar temple in the seventeenth century, gave shelter to the family of the poet. It seems the poet received Manasa's order sometime in 1638-39. So, he completed the poem shortly after that date.

Kshemananda is the name of the poet, 'Ketakadasa' is an adjective which means, 'servant of Manasa'.

Kshemananda's poem is lucid. The poet has painted all the characters, especially Behula, quite ably. Behula's ordeals bring tears to the eyes of the readers.

Kshemananda *Manasamangala* became popular not only in West Bengal, but also in other areas of Bengal.

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Su.M

KETKAR, S.V. (Marathi; b. 1884, d. 1937) was the first encyclopaedist in Marathi, and an eminent sociologist, historian, novelist and thinker. Originally hailing from Konkan, he matriculated from Amaravati and was admitted to Wilson College, Bombay. Though teachers called him 'an encyclopaedia', he did not complete his education in that college. He sold his ancestral house and joined the Cornell University in the USA in 1906. There he did his M.A. and Ph.D. in 1911. His thesis was on *The History of Caste in India* Vol. I (1909) wherein he determines the date of *Munusmriti*, and its Vol. II (1911) was called *An essay on Hinduism, its formation and future*. Later *An eassy on Economics: Hindu Law and the Methods and Principle of the historical study thereof*, was published in 1917. From 1913 he was the Professor of Economics, Science of Administration and Universal Jurisprudence in Calcutta University. In 1914 he suggested the idea of linguistic states, in a pamphlet published in Madras. On 8 July 1916 he registered Maharashtriya Jnankosh Mandal Limited, a company for a Marathi encyclopaedia. For this purpose he started a research magazine called *Vidya sevak*, which published only articles and novels. Working single-handed, he published 23 volumes of the *Marathi Encyclopaedia* from 1921 to 1929. The work has introductory volumes from first to the fifth. Beginning from 1915, he spent fourteen years in research and writing these volumes. In 1927, he wrote a book, *Majhebara varshanchekarya* (My work for twelve years). He even planned to translate his *Encyclopaedia* into Gujarati and Hindi, but did not succeed beyond one volume.

In 1926, Ketkar wrote his first novel *Gondavanatil Priyamvada*, and in 1930 the second novel *Brahmanakanya* Till his last novel *Vichakshana* in 1937, he wrote seven novels. His novels contain radical ideas about social reform. His other books include a work on literary criticism, *Maharashtriyanchem kavyaparikshan* (1928) and *Nisshastranche Rajkaran* (Politics of the unarmed, 1928). His work *Prachin Maharashtra satvahan parva* (1935) is not considered by historians as very authentic.

He won many literary laurels. In 1926, he presided over Sharadopasak Sammelan, and in 1931, he presided over the Maharashtra Sahitya Sammelan, Hyderabad session. He married in 1920 a German scholar of Jewish descent whom he converted by vedic rites and renamed her Shilavati. They had no children, but they adopted two orphans.

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P.M.

KETLANK KAVYO (Gujarati) is a compilation of poems by Nanalal, the foremost lyricist of modern Gujarati. Taking into consideration the poet's rich and varied lyrical contribution, his poetical work *Ketlank Kavyo* (Parts, I, II and III) is remarkable for the artistic beauty attained by him. Part II of *Ketlank kavyo* is the best of these three collections.

Some of his lyrical poems are composed in rhythmic prose, which is his own innovation. He has called it 'Dolanshaili'. The lyrical poems 'Yauvana' and 'Saubhagyavati' composed in dolanshaili excel in elegance and charm. The poet here portrays Indian womanhood in an idealistic form. He is most romantic in these two poems. He can paint the pictures of beauty with words. Similarly, the image of his 'Gurudev' is brought out with brilliance in 'Gurudev'. Namo Namah!' There is a cluster of his poems dealing with the pen-pictures of his devoted wife, Manekba, whom he considers the real source of his inspiration. In the poem 'Sanskritinun Pushpa', he has

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idealised his spouse. To him she is the symbol of Aryan culture. If any Gujarati poet has consistently written most about the love of and for the devoted wife with rare sincerity and true emotion, the poet is none other than Nanalal.

Most of his lyrics deal with nature and love, sometimes both mingled with each other. The elements of nature and human emotions, particularly the emotion of love, are interwoven intrinsically in his poetry. In 'Sarovar', he compares the quiet lake with his simple and innocent beloved wife. His idea of 'Punailagna' (Remarriage) is the enthusiastic celebration of the marriage anniversary. He has religiously written at least one lovepoem with his wife at the centre, on each marriage anniversary.

His philosophy of history and life is conveyed in 'Girnarne charane' (At the footsteps of the mount Girnar). His philosophy of death and relation of the soul (Atma) to Super-Soul (Paramatma) is ably expressed in 'Shravani amas'. 'Brahma diksha' and 'Dharma rajana parshada viday'. The poet has established an intimate rapport with death, without any feeling of fear or terror.

The poet is equally at home in the metrical composition, the rhythmic prose as well as songs, including the ones patterned on the folk-songs of Saurashtra, where he had passed his childhood days. In 'Virni viday', he brings out the spirit of chivalry and valour of Saurashtra. Taking a simple line of a folk-song, he can create on its pattern a symbolic nature-poem like 'Jhina jhina meh'. He has given a pastoral poem like 'Dhau'. The hidden beauty of nature in Gujarat is exquisitely shown by the poet. 'Sarasno shabda' is one such piece which reveals the charm of nature experienced by the poet. The poet's intense desire for realisation of God is expressed in 'Harinan darshan'. The deep religiosity of the poet is felt in many other poems also. This religiosity and the ethical idealism pervade all his works. His poem 'Stutinun ashtak' has the coveted Upanishadic effect. 'Mabkarje bala' utilizes the symbol of a Yogi (Ascetic) with dexterity. In the poems of Nanalal, nature, love, devotion, meditation, higher vision, beauty, truth and bliss are interlaced, and the resultant mixture gleams with beauty.

The language of the poet is sometimes very ornate. But even then, it has its charm and grandeur. Verbosity is his weakness, the weakness of a genius. With powerful imagination, he can create a lyrical piece charged with intensity of emotion. He has profusely contributed to the genre of poetry, and naturally all his poems are not of the same quality. But the best in him is not below the level of the best in Gujarati poetry. His nom-de-plume 'Prembhakti' suggests the poet's own inclination towards love and devotion, the two central themes of his poetic works. There was such an overwhelming impact of Nanalal's poetry on his contemporaries that one of the major poets of his times, Kanta, wrote on him an epithet, 'the full moon arisen in the firmament of Gujarat'.

I.R.D.

KHABARDAR, ARDESHAR FARAMJI, 'ADAL' (Gujarati; b. 1881, d. 1953) was born in Daman in a respectable family. He was essentially a poet, having started writing poetry from his adolescent days. He started writing in the style of Kavi Dalpatram, the Father of modern Gujarati poetry, but later, established his identity by developing his own style. He had left Bombay in 1908 and returned in 1938, where he lived till his death.

Apart from poetry and literature in general, he was also deeply interested in music, religion, astrology, psychology, Ayurvedic medicines, cricket, etc. In 1952, he even mentioned having witnessed a miracle. He had made a deep study of Zoroastrianism and cultural traditions of the Parsees, and the English language and literature. He wrote *Asho Zarattushtrani gatharo par navo prakash* (New light on legends of Zoroaster, 1949, in Gujarati), *Zoroaster, the first Prophet of the World* (1950, in English). He published *The Silken Tassal* (1918), a collection of poem in English. He also has to his credit two collections of his English poems: *Leaf and Flower* and *The Rest-house of Spirit*. With the exception of *Gujarati kavitani rachanakala* (1941), a collection of the Thakkar Vasanji Madhavji Lectures delivered in 1939, a metaphorical and sentimental play, *Manuraj*, written in the style of the *Faust*, most of his works are collections of poems: *Kavyarasika* (1901), *Vilasika* (1905), *Prakshika* (1908), Bharatno tankar (1919), *Prabhatno tapasvi ane Kukkutadiksha* (1920), *Sandeshika* (1925), *Kalika* (1926), *Bhajanika* (1928), *Rasachandrika* (1929), Darshanika (1931), *Rasachandrika*-parts 1-2 combined (1941), *Shriji Transhahro garbo* (1942), *Nandanika* (1944), *Gandhi Bapuno pavado* (1948) and *Kirtanika* (1953).

In the words of the veteran scholar and critic of Gujarat, Anandshankar Dhruv, he was the poet with literary inspiration. Love for the country and for God is the most characteristic sentiment that prevails in his poetry. He has the ability to express his thoughts in a pleasant style. He also experimented with metres and thereby made a significant contribution to Gujarati 'pingal,'. Under the pseudo names, 'Valkalaram', Motalal', 'Sheshadri' etc., he wrote parodies, successfully imitated the styles of the poetic dictions of the veterans like Akho, Balwantrai Thakore, Nanalal, Ramnarayan, V. Pathak and others. These parodies, too, are his noteworthy contribution. An opponent of the 'dolanshaili', or the poetic diction based on rhythmic rendering, he used the same style in his parodies on the poet Nanalal. The predominent sentiment in Khabardar's poetry is that of peace born of a philosophical outlook. While expressing his devotion to God, he tends to become didactic at times.

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However, his patriotic poems expressing his love for Gujarat and India, are still remembered because of their intense sentiment and rich poetic quality. He provides an example of how literary interest can be creatively beneficial. He became popular particularly among the Parsee poets for editing and publishing the poems of Baheramji Malabari, under the title *Malabarinan Kavyaratno* (Poetical gems of Malabari. 1917).

C.S.

KHADAK ANI PANI (Marathi) is a collection of articles on literary criticism (published in 1960) written by Gangadhar Gadgil, the well-known short story writer and economist. A second edition was published in 1966, in which his articles 'Language and Literature' and 'pornography in Literature' were also included. The original work has three parts: 'Tattvacharcha' (Philosophical discussions), 'Navasahitya: Darshan ani samarthan (New Literature: Thought and justification), 'Rasagrahana' (enjoying and appreciating literature). The last part contains articles on Mardhekar and Madgulkar, on a poetic work each by P.S. Rege and Indira Sant, an article each on S.N. Pendse and Anant Kanekar, and one article on Saratchandra Chattopadhyaya's literary work.

In the introduction to this book. Gadgil writes "This is a collection of my occasional literary critical articles. They were motivated by the question, 'Why do I write?'.... I was influenced by the writings of Coleridge, Collingwood, Richards, Eliot, Susan Langer and Mardhekar ... People think that my literary stand is the same as Mardhekar's. I do justify him always, yet this work will show how I differ from him ... In the second part there is a crusader's zeal and some people will feel it belligerent. But those writers who matter do create controversies ...the third part has appreciations of writings after 1946 ... One of the articles is a radio talk on my experiments in the short story."

Gangadhar Gadgil stands for the autonomy and freedom of literature. He is averse to any extra-literary pressure guiding literature, be it political or ethical. He has a scientific view of the changing patterns of man-woman relationship and the constantly re-constructed relationships between the individual and the social set-up. He has a deep love for aesthetic values and a very fine sense of the poetic and sensitive understanding of the tragic, comic and problematic situations in literary creations. He has an independent and strong standpoint and he tolerates no nonsense of the mediocre or sentimental writing. He is a strong advocate of modernism and vehementaly refutes the orthodox and prejudiced critics.

P.M.

KHADANGA, SITADEVI, (Oriya; b. 1902) is a dramatist and a novelist. Born in an orthodox brahmin family of the village Asika in district Ganjam, she had no formal education. Married to Banchhanidhi Khadanga, a school teacher, she has written a number of dramas like *Sahodar*, (Brother), *Nari* (Women), *Poshyaputra* (Adopted son), *Naisthika* (An orthodox), *Prachin panthi* (Old-fashioned), *Kshudhara pida* (The pain of hunger), *Matrihina* (Motherless). These are all social dramas and were written and staged in various places of Ganjam during nineteen fifties. She has established a stage of her own called 'Harihar natya Mandir'. Moreover, she was the founder of Krishna Singh Sahitya Parishad at Aska. Then she diverted her attention to novels. *Poshyaputra* (Adopted son, 1948) was originally written in dramatic form and staged in Aska, subsequently rewritten as a novel. It is based on different problems of society. *Agraja* (Elder brother) is a social novel in which turmoil of party politics is depicted. It contains twenty-seven chapters. *Pratyabartan* (Return, 1969) is also based on the rural life of Orissa. The language and the style of these novels are stereotype. One can mark the influence of Fakirmohan on these novels. *Mo jiban smriti* (Memory of my life, 1976) gives an autobiographical note on the writer and is also included in the collected works.

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S.C.P.

KHADILKAR, KRISHNAJI PRABHAKAR (Marathi: b. 1872. d. 1948) was a dramatist and journalist. He graduated from the Deccan College, Poona in 1892, and before he turned to law, he wrote a very poignant historical tragedy *Sawai Madhavrao hyancha mrittyu* (1893). He cast the young Sawai Madhavrao Peshwa in the shape of Hamlet and the villain of the piece represented Iago. Then appeared *Kanchangadchi Mohana*, a serious play with the then current patriotic overtones. But strangely enough, his pursuit of drama ceased, when Lokmanya Tilak appointed him on the editorial staff of the *Kesari*. In 1907, his famous *Kichaka-vadha* was written and produced, and banned afterwards by the British Government which sensed its undoubted underlying political motivation. The audience, too, had sensed correctly that Kichaka was cast in the image of Lord Curzon and Bhima, who challenged him, was none other but Tilak. All his plays convey the political atmosphere of the time. With the declaration of the World War I, Khadilkar started a long series of war articles in *Chitramaya jagat*, a nationalist magazine of repute, and his running commentary on the war, as it progressed from year to year, was widely read and acclaimed. After the death of Tilak, Khadilkar resigned from the *Kesari* and became the editor of the *Lokamanya*, a Marathi daily.

In the preceding decade Khadilkar had already written his *Bhaubandki* (1902), a famous historical drama

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in the allegorical tradition of *Kichaka vadha*. All these previous plays were composed in vigorous prose. Then appeared the 'Sangit' (musical) *Manapman* (1910), *Vidyaharana* (1913), *Swayamvara* (1916) and *Draupadi* (1920), which firmly established his reputation as the most popular dramatist of his time. This decade is known as the 'Golden Age' of the Marathi drama, an age which combined the extraordinary talents of the dramatist Khadilkar and the actor Bal Gandharva.

Thenceforth Khadilkar acknowledged Mahatma Gandhi as his leader-mentor and started editing his own daily *Nawa kal* (1925). In his later plays like *Menaka* (1926) and *Savitri* (1933), Gandhian precepts find their echoes. In 1927 and in 1929, he was imprisoned twice on charges of sedition. It is said that an editorial in *Kesari* written by Khadilkar was responsible for Lokmanya Tilak's imprisonment.

Before Khadilkar thoughtfully retired from politics and play-writing, he had long back presided over the Natya Sammelan (1907). Sangit Parishad (1921) and Sahitya Sammelan (1933). His last twelve years were dedicated to 'tapascharya' (quiet meditation) and saw the publication of his philosophic discourses on *Rudra*, *Purushasukta*, *Aitereya* and *Ishavasya Upanishads*, Omkar and *Trisuparna*.

M.M.

KHAHRI, KAIM KARMAMCHYO, KAIM UARMANCHYO (Konkani), by Lakshmanrao Sardesai, is a collection of autobiographical essays which throw light on him and the Goa of his young days. Though, by and large, the book is an *apologia provita sua*, it paints a picture of Goa of the early twenties. Autobiography is a difficult form of literature since it is so closely related to life and what may be called 'truth'. It is not always easy to be frank and truthful, and much more difficult to make writing about oneself interesting. Autobiography is a mirror and there is a strong temptation to make up one's face a bit before seeing it. Lakshmanrao Sardesai is not immune from this human failing. But the essays are primarily 'khabris', that is chats, and have the pleasant and intimate flavour of a heart to heart talk with the reader. Lakshmanrao says: "What I saw during my whole life, and what I noted is not little. I saw thousands of persons. I experienced their anger, their desires, their jealousies, their hopes and aspirations. I have seen all the aspects of nature—sea, sky and land. All this I have stored in my mind's sky. Instead of adding to it, I am at present of the opinion that I should digest it, assimilate it, turn it into a part of my own being, and through this strange process, create something novel." The author looks at himself and at others. At times he closes his eyes to the external world and looks within himself, delves deep into his own past and judges himself. The reader unwittingly takes interest in this introspection of the author. The following essays belong to the autobiographical category: 'Old age', 'My eyes'. Operation'. A bunch of bananas', 'My second wife'. 'My name', 'I am a fakir'.

The following essays belong to the second category: 'Old names'. 'The village teacher', 'Litigations'. 'Toady tapper'. 'The Goan goldsmith'. 'The temple priest', 'Fotto and Ramgo' and 'Crabs'. Many a time, however, the autobiographical element creeps into the essays of the second category, perhaps, to show the great truth that all great writing is ultimately autobiographical.

M.S.

KHAJURIA, NARENDER (Dogri; b. 1933, d. 1970) was the youngest brother of Vishvanath Khajuria and Ramnath Shastri, two renowned Dogri authors. He was born in Jammu and after completing his Matriculation, joined the Education Department as a Primary School Teacher. He was posted at village Chowki Jandrod in Ramnagar Tehsil, about 108 kilometres away from Jammu. It was here that he came in close contact with the simple people of the hills. A keen observer of men and matters, he observed closely the customs and manners of the hill people, their problems and style of living. He also imbibed their manner of speech and enriched his own diction and vocabulary. As a matter of fact, his stay at Chowki Jandrod proved to be very useful for him and shaped his ideas and language and provided him with rich material for many of his literary creations.

Kole diyan likran was Narender's first collection of short stories. Though his range was limited and he did not seem particularly to be aware of the importance of the locale in his stories, he brought in them a freshness of outlook and firsthand knowledge of the people and the problems he was writing about. 'Din bar' and 'Ki phull bani angare' are two of the powerful short stories of this collection. He wrote stories and one-act plays for children, entitled *Rochak kahaniyan* and *Us bhag jagnae ale an* respectively, and the latter won the first State Cultural Academy award for Dogri in 1962.

Narender wrote *Shano*, a novel, around 1960. The theme of the novel is similar to that of his earlie short story 'Din bar,' and his leading character Shano is one of the best drawn female characters in Dogri, fiction. It provided a real peep into the life of the hill people, their strifes and struggles, their whims and superstitions and their strengths and weaknesses. It language, its humour and satire are also its positive features, though in the end, Narender presented a facile view of life in this novel.

Narender Khajuria's most important contribution to Dogri is his third collection of short stories entitled *Nila ambar kale badal*. It contains fifteen stories. In range and sweep, in the portrayal of their characters, in their forceful language and pithy style, in the presentation of a life-view

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full of turns and twists, these stries are a big advance over most of the stories of *Kole diyan likran*. 'Kastu da kala tittar', 'Saddro dai', 'Apna apna dharam', Inami Kahani', 'Sach jehra trame de patte par nain lakhoa' and 'Ik pattar patjhar da' are some of the best short stories of Narender Khajuria. This collection won for him posthumously the Sahitya Akademi award for 1970.

Narender Khajuria also wrote a full-length stage play *Dhaundiyan kandhan*. The play depicts, in a humorous style, the crumbling feudal system. It was meant to be played with only one set. Thought quite successful on the stage with some slap-stick comedy, its effect has been diluted by Narender's over-emphasis on the verbal repartee.

Narender Khajuria wrote a number of one-act plays and radio-plays which were broadcast over Jammu Radio. He also translated Saratchandra Chatterji's Bengali novel *Datta* in collaboration with Jitender Sharma, and Gorky's *Mother* in collaboration with Chanchal Sharma, B.P. Sathe and Dharamchand 'Prashant'.

Narender joined the Jammu and Kashmir Academy of Art, Cultural and Language in 1964 as editor of the *Shiraza* (Hindi), and continued to work in that capacity till his death. He also wrote a play in Hindi, *Rasta, kante aurhath* and a collection of short stories *Raste mein,* besides a number of articles and the story of the only film in Dogri 'Gallan hoyian bitiyan.' He also edited some Special Numbers of *Shiraza* (Dogri).

Narender was a prolific writer with a sense of humour and satire. Few writers can match the verbal beauty of his prose and his complete control over Dogri. He had also written a number of poems in Dogri which were published after his death.

Ni.S.

KHAJURIA, VISHVANATH (Dogri; b. 1906) was born in the village Mariaghar in district Udhampur, Jammu and he studied up to B.A. in the Prince of Wales College, Jammu before taking up the career of a school teacher. While still at school and college, he started taking interest in literary get-togethers, composing verses and participating in dramatic activities. When he was posted to the hill town of Ramnagar in 1933, he started a Dramatic Club which put up shows of dramas in the 'Parsi Theatre' tradition. But he soon realised the near futility of such performances for the semi-literate and illiterate people living in a backward area enmeshed in the evils of superstition and untouchability, exploitation and venereal diseases. Influenced by the ideology of 'Arya Samaj', he thought of a programme of social reform by presenting to the people their problems in their own language. That is how the first play in Dogri *Achhut* came to be written by him. It was staged by school boys under his direction, and proved to be a hit. But it disturbed the peace of the local high-caste Hindus, who contrived to excommunicate him. The one-act play portrays effectively the miserable plight of Harijans of the hills, exploited by the feudal society, and suffering from sexually transmitted diseases. This play, along with four others, all dealing with some social problem, was published in a collection entitled *Nilakanth* in 1980.

Vishvanath Khajuria is, however, better known for his essays in idiomatic Dogri. These are immensely readable, interesting and bring out the beauty of the Dogri language at its best. There are two collections of these essays, namely *Saptak* (1960- and *Duggar da jivan darshan* (1967), the latter capturing the flow of the cultural life of the Duggar, and the former in the nature of reflections on life with a psychological approach. These books contain some of the best specimens of the personal essay in Dogri. *Duggar da jivan darshan* was awarded a prize by the Jammu and Kashmir Academy of Art. Culture and Language in 1968.

Besides being the first playwright in Dogri, Vishvanath Khajuria has the distinction of being the author of the first autobiography in Dogri. published in 1985, it is called *Pagadandiyan*. He has also turned out some excellent translations commissioned by the Jammu and Kashmir Academy of Art, Culture and Languages. These are from Saratchandra Chatterji's Bengali novel *Pather davi*. Rajinder Singh Bedi's Urdu novel *Ek chadar maili si*, Phanishwarnath Renu's Hindi novel *Maila anchal and Mirza* Hadi Ruswa's Urdu classic *Umarao Jan Ada*. He played a key role in reviving the Dogri folkdance 'Phummani' which was presented at the All India Youth Conference, Baroda. All World Youth Conference, Delhi (1968) and the Republic Day Celebrations. He deservedly got the credit for his labours. His other contributions include a musical feature *Satunjen di samhal* (dealing with the 1857 struggle for Independence), and a play on Dogra folkhero, *Bawa Jitto*. He is a prolific writer and a regular contributor to Dogri journals. His contribution to Dogri literature has been significant on all accounts.

Om.G.

KHAMBA THOIBI SHEIRENG (Manipuri) is one of the first epics in modern Manipuri by Hijam Anganghal Singh, an eminent poet, novelist, essayist and dramatist. Though it was published posthumously in 1964, it had been completed in 1940. In theme and style the poem is indebted to a popular ballad which minstrels or bards used to sing for nights together extending to more than thirty days to complete the story. The present book, though only an abridgement contains forty three chapters and about thiry nine thousand lines. The whole poems is written only in one metre called 'pena saisak. In this particular metre there are 77 syllable in a line.

The poem deals with the love of Khamba and Thoibi.

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Thoibi the only daughter of the crown prince Chingkhuba of Moirang falls in love with Khamba, an orphan whose father had once been a courtier and sacrificed his life to save a friend. Nongban, the rival lover supported by Thoibi's father wants to get Thoibi by any means. He with the support of Chingkhuba, seeks to defeat Khamba in all items of competitions in games and sports. As he fails to do so he plans to kill Khamba in collusion with Chingkhuba. Here again he fails. The tussle between Khamba and Nongban goes on. At last both of them are asked to kill a dangerous man-eater. The man-eater kills Nongban and Khamba kills the beast. Khamba gets Thoibi as a prize but both of them die soon after as a sequel to Khamba's love pranks on Thoibi.

Though indebted to a great extent to the popular ballad the poet shows some originality in the form of presentation and characterisation. The author is very much influenced by the Vaishnavite philosophy. The poem is significant and important because it deals with a very popular story which remained confined to the oral tradition for ages.

E.D.S.

KHAMOSH KRERI (Kashmiri; b. 1912, d. 1973) was the pen-name of Syed Abdul Jabbar Shah Bukhari, born at Kreri Pattan in a traditionally learned family. His father Syed Mohammad Shah Bukhari was a scholar of repute in Arabic and Persian, besides being a calligrapher of excellence. Abdul Jabbar had his early schooling at a local Maktab and at St. Joseph's High School, Baramula. On the advice of a saint, his father arranged for his religious education. Young Abdul studied Persian and Arabic under Mufti Syed Inayatullah Shah Bukhari of Kreri. As he grew up, he practised the profession of 'Peer Muridi'. He had a close relation with Mohammad Din Fauq (1877-1945), the versatile Kashmiri scholar, historian, journalist and poet. Their correspondence is likely to throw light on many literary and historical events of our time. In 1937, Syed Abdul Jabbar's teacher Mufti Syed Inayatullah passed away, and the young Abdul Jabbar was so moved that he composed an elegy in Persian and read it out at a grief-striken gathering. From now on he adopted 'khamosh' (i.e., silent) as his pen name. It was the beginning of the emergence of a genuine poet who wrote with equal command in Persian, Urdu and Kashmiri.

Khamosh Kreri's 'Na't' (eulogies) in praise of prophet Mohammad and 'Manaquibs' in praise of Kashmiri saints were published under the titles, *Hadiga-i-Na't*, *Majmua-i-Na't*, and *Gulzari Na't*, besides his *Iraais-i-Kashmir* (Fairs and festivals of Kashmir). Two booklets entitled 'Poshi Bondi' have also been brought out on his behalf by Kawaja Mohd Amin of Bul-bul Lanker Rainawari. His other poetical works in manuscript form, *Rauza-i-Na't*, *Shajratul Murad*; *Sailabnamu*, *Shahar Aashob*, *Qasaid* and *Ghazals*, are yet to see the light of the day. His Na'ts and Manaqibs reveal his deep devotion to the prophet and his love to Kashmiri saints. In these works he uses appropriate metaphors and similes to suit his plain and simple style.

So far as his quatrains in Kashmiri are concerned we are solely to depend on his *Bayazi-i-Khamosh* (1968). It contains 357 quatrians composed in three rhyme schemes, thus dividing the book in three sections. The quatrain (rubai) as genre has come to the Kashmiri language through Persian from Arabic. Khamosh Kreri uses a simple and lucid diction with classical flavour. His contemporaries and eminent Kashmiri poets like Syed Mubarak Shah Fitrat and Gh. Rasool Nazki have highly appreciated his poetic talents. He is certainly one of the few quatrain writers who have successfully and refreshingly enriched the treasure of Kashmiri poetry.

Khamosh Kreri has his own refreshing style, using artistically common idioms, and exploring new metaphors to suit his poetic utterances. Being a poet of human love and beauty, he could not bear the sight of injustice and social unevenness and extinction of human values.

S.R.P.

KHANAR BACHAN (Bengali) are popular Bengali verses on different topics. A large number of these verses deal with agriculture, i.e. the duties of a peasant in different seasons and the influence of weather on the production of different crops. Another group of verses deal with popular superstitions, i.e. how, according to the popular belief, different omens determine the fortune of men. Here are some examples of these verses:

'Ashadh kaden namke'
'Shravan kaden dhanke'.
Bhadra kaden shishke'.
'Ashvin kaden kise'.

Which means if there is good rainfall in the month of Ashadha (June-July) it yields a small quantity of crops (because the peasant is not generally ready at that time). If there is good rainfall in the month of Shravana paddy is produced (in large quantity). If there is good rainfall in the month of Bhadra (After a drought in Ashadha and Shravana), only the tip (of the paddy-plant) is produced (i.e. the crop is unsatisfactory). If there is good rainfall in the month of Ashvina (after a drought in the earlier three months), what should it be? (It is completely useless as far as the production of paddy is concerned and it causes flood).

'Ore byeta chashar po'
'Sharater sheshe sarshe ro'.

(O the son of the cultivator, my lad, sow the seeds of mustard towards the end of autumn.)

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'Yadi dyakho makunda copa'.
'ek pao na barao bapa'.

If you see an adult whose moustache and beard have not grown, do not proceed a single step (because it is a bad omen).

'Hanchi tiktiki badha'.
'Je na mane se gadha'.

He who ignores obstacles like the sneezing of a man or a lizard (these are bad omens) is an ass.

According to a tradition, these verses were composed by Khana, the legendary lady astrologer. It is said that she was wedded to Mihira, the son of Varaha, the court astronomer of king Vikramaditya of Ujjain. When the fame of Khana surpassed that of Varaha, the jealous father-in-law cut the tongue of Khana.

But this story cannot be true. According to it, Mihira was the son of Varaha. But Varahamihira is the name of a single person. He was a famous astronomer. According to the older tradition, he was the court astronomer of Vikramaditya. There is no evidence of the historicity of Khana. It is also impossible to believe that the Bengali verses ascribed to Khana were composed by a lady who lived in Ujjain at the time of Vikramaditya. These verses are creations of unknown rural poets of Bengal and they belong to Bengali folk-literature. Dineshchandra Sen believed that they were composed some time earlier than the thirteenth century. But it is difficult to agree with him. The language of these verses is quite modern and they can not be more than two hundred years old.

BIBLIOGRAPHY: Dineshchandra Sen. *Vanga Bhasa O Sahitya* (Calcutta, 1920).

Su.M.

KHANDAKAVYA (Maithili), is much influenced by Sanskrit khandakavyas. But there has been an extension in its meaning as in that of mahakavya—it is loosely used for much of what ought to be properly called prabandhakavya. It is, however, more popular than the mahakavya perhaps because it is easier to plan and execute. The one quality that is essential in it is the presence of a story—not as long and elaborate as that of the mahakavya, and not presented necessarily in different notes. A few features of the mahakavya alone are sufficient for it. In general it can be described as a long narrative poem, with partial features of the mahakavya.

There are no khandakavyas of the ancient or medieval periods extant. The earliest works which could be called khandakavyas were written in the beginning of the twentieth century as translations and adaptations of Sanskrit works such as, Laladasa's *Shambhuvinoda*, *Ganeshakhanda* (1909-1911), and several Vratakathas; Gunavantalaladasa's *Gajagrahoddhara* (1914), *Sukanyopakhyana*, *Gauriparinayaprabandha* (1921) and some vratakathas; Gangadhara Mishra's *Naradamoha* (1919), *Satyavratopakhyana* (1921), *Sukanyopakhyana* (1921) and *Sudamacharita* (1935), Anupa Mishra's *Naradavivaha*; and Damodaralaladasa's *Shakuntalopakhyana* and *Savitrisatyavanopakhyana*. Of these works Gangadhara Mishra's khandakavyas are the best.

Khandakavyas, properly speaking, were written later though they were translations such as of *Ritusamhara*, *Meghaduta*, *Yakshasamagamakavya* and *Bhartriharinirveda*.

Superior to these and in a sense even original were the attempts of Raghunandavadasa such as *Virbalaka*, Upendranatha Jha Vyas's *Sannyasi* and Chedi Jha's *Koili duti*.

Recently some good khandakavyas have been written. These are able to introduce modern themes in the khandakavyas—such as Mathuravanda Choudhari's *Krishaka* (1946), and the great work of Upendranatha Jha Vyas called *Patan* (1969). *Patan* symbolises the fall from political power of people who suffer from conceit and pride.

More valuable are the contributions of Kedarnatha Labh, Labh first translated Poddar Ramavatara's Hindi khandakavya called *Ashokaputra*. Then came his *Lakhima Rani* (1960) and *Bharati* (1964). In both these works he has shown commendable command over his material, and their rhythmic march is superb. In both these khandakavyas the poet has portrayed ideals of Maithili womanhood. Undoubtedly, *Lakhima Rani* is the greater work in conception, structure, rhythm and diction.

Gangesha Gunjan's *Hama: ekata mithya parichaya* is not a khandakavya. It shows that today the khandakavya tends to merge in the long poem. A thought-provoking, seriously introspective poem is gradually finding favour with the modern writer in place of a khandakavya.

J.M.

KHANDAKAVYA (Malayalam) is a comparatively short poem, as opposed to the mahakavya which is characterised by length, rigid form and stipulated structure. Its hallmark is brevity. Its brief scope necessitates the distilling and concentration of content. The role of suggestion and the play of imagination become compulsive. The khandakavya's pace is swift; it is surcharged with emotion, is essentially dramatic in the orchestration of moods and thoughts and also in the resolution of conflict.

The khandakavya in Malayalam surfaced during the second half of the 19th century as a reaction to the prevailing neo-classical trend for the mahakavya written in emulation of Sanskrit classics. Its faint precursor may be identified in the erotic effusions of the Venmani school. But it got a real start with the impact of western poetry.

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A.R. Rajaraja Varma's *Malayavilasam*, K.C. Kesava Pillai's *Asanna marana chinta shatakam*, V.C. Balakrishna Panicker's *Vishvarupam*, etc. are its earliest examples. The birth of the khandakavya proper is to be traced to Kumaran Asan's 'Vina puvu' (1908), his first major work. The fallen flower of the poem is a symbol of beauty and love of life blasted in its prime by callous Fate. The idea is objectified by a dramatic evocation of the conflict and its Upanishadic resolution. Here is a succinct striving towards a goal, an ideal—that of Truth and Beauty, which is demonstrably dramatic and assures unity of form and content. Asan manipulates the form's diverse possibilities in his major works. Vallattol and Ulloor amplified the form further through their inimitable khandakavyas. Vallattol's *Sahitya manjari* contains excellent pieces like 'Bandhanasthanaya Aniruddhan', 'Shishyanum makanum', 'Kochu Sita,' 'Bharata strikal tan bhavashuddhi', etc. Among Ulloor's major khandakavyas, 'Karnabhushanam,' 'Pingala,' 'Bhaktidipika,' etc. are significant. After them the genre lost its pre-eminence owing to the debut of the lyric proper. But with necessary changes to suit the changing taste, khandakavya still flourishes.

Khandakavya is different from the narrative poems in English. It is really a blended form, with elements drawn from Sanskrit, English and the native ballad literature. Perhaps it belongs entirely to Malayalam and it is an illustration of the capacity of the language to harmonise and integrate diverse strains.

BIBLIOGRAPHY: M.P. Panicker, *Khandakavya prasthanam.*

K.Sr.

KHANDAKAVYA (Marathi) as a form of expression was fairly popular in Sanskrit, but it certainly was not rated at par with an epic. The salient features, or some peculiar characteristics which set it apart, were also not clearly mentioned anywhere. In *Sahityadarpana*, Vishvanatha defines khandakavya as "Poetic narration of a story in a consistent form neatly divided into 'sargas'." It is said to be a long poem but with less than eight sargas, concentrating on one particular aspect of an epic. According to him Kalidasa's *Meghaduta* is the best example of khandakavya. Since there are no discriminating features strictly defined, even the critics in Sanskrit literature have classified *Meghaduta* and *Chaurpanchashika* as khandakavyas carrying a message. But the number of sargas and other characteristics do not have any scientific base and they remain within the form of broad outlines only.

The khandakavyas in Marathi, therefore, have come through the studies of and inspiration from English literature. Krishnashastri Chiplunkar was the first exponent of this form in Marathi. He translated *Meghaduta* which was brought out in the year 1865. Some other Sanskrit translations followed, but the real source of inspiration remained in English literature, the study of which considerably influenced the literary outlook of the Maharashtrians. In 1867, Bajaba Ramchandra Pradhan wrote *Daivaseni* based on Scott's *Lady of the Lake*. In 1869, M. M. Kunte wrote the first independent historical khandakavya in Marathi entitled *Raja Shivaji* (First three parts published in 1869 and remaining three in 1871). Marathi khandakavya has been classified under two periods, the first from 1865 to 1905 and the second from 1906 to 1950. Even in the modern times khandakavya is not too uncommon.

Khandakavya narrates a story, and so it has to have artistic arrangements of events and dramatic appeal. Most important, however, is the sincerity of emotion. The poetic craft of the poet, the poetic appeal of the story, lively characterization, effective use of nature as a background and lucidity of expression are the things equally important for a khandakavya. The poet writing khandakavya does not enjoy the luxury of elaborate descriptions. He cannot decorate his khandakavya with the help of the external elements. He is expected to tell the truth of life in this form of poetic composition. The inherent play of emotion, however, has to be multifaceted, both ornamental and gripping. The modern critics, therefore, have defined khandakavya as 'a poetic narration of a story focusing on a particular aspect of life charged with objectivity and intensity. It lacks the characteristic grandeur of a 'mahakavya' (epic) as it confines itself only to a part of it'.

The compositions in Sanskrit bearing resemblance to the khandakavya dealt chiefly with mythological themes. Religious feelings were at the centre. Here the deities were made central characters and restraint became obligatory on the part of the poet. But in modern khandakavyas this tendency is absent. The period from 1920 onwards marks the deviation from mythological themes, and the common man next door becomes the theme. Even the characters in mythology are being reinterpreted from a new point of view. The poets enjoy the liberty of expression and treatment. Sectarianism of all kinds has lost its sharpness. Humanitarianism based on logical thinking is highlighted. Freedom of a poet is upheld. Modern khandakavya portrays reality, new values of life and suffocating social surroundings. Women's life, rural life, social problems and other socially relevant subjects have acquired special significance. Accordingly there is variety of subjects in modern khandakavya. Even as a form, there is a lot of change in construction. In modern khandakavya, we find application of 'jativritta', and also lyrics. Forms of sonnets are sometimes used throughout the poem.

Many have based their compositions on the model of *Meghaduta* and some have composed parodies, and thus, contributed to the development of the khandakavya. Now there is a broad variety of the khandakavyas such as

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elegaic, rural as also those which deal with psychoanalysis having no formal story line.

Modern poets have composed some khandakavyas on mythological themes, i.e. S.M. Paranjape's *Ahilyajar* (1926), Kavi Vinayak's *Mohanantar* (1905), V.V. Bhide's *Raghaviya parivah* (1908), Sadhudas's *Vanavihar* (1914) and *Ranavihar* (1916), V.K. Nerurkar's *Radha Krishna rahasya* (1918), N.W. Tilak's *Christayana* (1921), Tiwari's *Radha-Madhava* (1926), and V.G. Sathe's *Sanjivanharana* are a few of the renowned khandakavyas. In these, superhuman attributes of the characters have been taken for granted for expressing and generating overwhelming devotion, but practical propriety was overlooked. Similes and metaphors are liberally used. There is no conscientious effort of bringing out any new dimension to the traditional story through interpretation. All the eleven chapters of N.W. Tilak's *Christayana* bear ample testimony of expression of different ' rsas', autobiographical details, philosophical thought and commentary on life, etc. Sathe's khandakavya depicts B.G. Tilak's patriotism. But no khandakavya has been successful in bringing out any of the profound eternal truths of human life.

Khandakavyas based on historical themes are in larger number than those based on the mythological themes. They are better in terms of literary merit also. Ganeshshastri Lele's *Krishnakumari* (1874), G.V. Kanitkar's *Srimanta Narayanrav Peshve yancha vadha* (1878), Vasudeoshastri Khare's *Yashvantray mahakavya* (1888), Savarkar's *Kamala* (1923) and *Gomantak* (1924) are significant contributions. Tiwari has written historical khandakavyas but none of them could really make any impact, even though they are better executed. Kanitkar has modelled his *Narayanravacha vadha* on Scott's style of poetic narration.

Yashvantray is a combination of English and Indian scholarship and the element of suspense in it reigns supreme, crowded by dramatic events. Savarkar in his poetry looks forward to the future and tries to shape the history. *Gomantak* argues in favour of 'purification'.

After 1930 the number of historical khandakavyas was on the decline and the khandakavyas with social themes came up in a large number. Girish's *Abhagi Kamal* (1923) and *Ambarai* (1928) speak of the indifference and unhappiness in women's lives. *Abhagi Kamal* is an independent khandakavya with its forceful aesthetic appeal and excellent blending of rasas, and its portrayal of intense emotional episodes gave new prestige and popularity to Marathi khandakavya. *Ambarai* shows how a man, who has weakness for drinks and drugs, goes back to farming and reconstructs himself. His principle is quality farming and less of trade. Based on *Abhagi Kamal*, more khandakavyas followed. *Garibachi Gosht* (1931), *Bhikarin* (1934), *Ughada Gupit* (1933), *Sharayu* (1939) and *Vasudha* (1957) have been amongst the lot. *Shashimohan* by Y.M. Pathak (1929) is social in its theme, but off-beat in its message. It depicts a heroic fight put up by a brave young man in the defence of a beautiful damsel to free her from the clutches of a bloke blinded by lust. Madhavrao Patwardhan's *Virahataranga* (1926) propagates freedom of marriage. According to some critics, in greatness *Virahatarang* is comparable only to *Meghaduta*. *Sudharak* (1928) exposes the hypocrisy prevalent in the society and paints a picture of an ideal society. The language used suits satirical poetry. His *Nakulalankar* (1939) exposes the malpractices in the field of literature. In *Tutalele duve* (1938), he brings out the intense pain of heartbreak through sonnets. Poet Yashvant, through *Bandishala* (1932), points his finger at the nonchalance of the society towards juvenile delinquency and also the plight of a prisoner set free; but then, as the focus shifts from the evils of widowhood to juvenile delinquency, no solid impact is felt. The style of the poem, however, is racy and effective. Poet Anil's two khandakavyas, *Bhagnanamurti* (1940) and *Nirvasit Chini Mulas* (1943), speak of the dire consequences of world wars, accentuating imperialism. *Bhagnanamurti* reveals its concern at the general negligence towards Indian heritage in arts and culture. For social khandakavyas the popular subjects are destitutes, widows, heartbreaks, hand to mouth existence of middle-class, addiction to vices, etc. Marathi romantic khandakavyas are a class by themselves. Lembhe's *Suratarangini* (1882), later included in *Lembhe yanchi kavita* (1924), which has love as its central theme, can be called a pioneering experiment in romantic khandakavyas. Kirtikar's *Indira* (1884), Chandrashekhar's *Kay ho chamatkar* (1932), Rendalkar's *Mohini* (1913), Girish's *Kala* (1926), Manmohan's *Collegian* (1929), Yashvant's *Jaymangala* (1931), S.V. Jogekar's *Hridayharini* (1931), V.G. Maydeo's *Sudha* (1940), V.M. Kulkarni's *Visarjan* (1943) are a few other romantic khandakavyas having love as their central theme. *Virahataranga* of Madhavrao Patwardhan also belongs to the same category. *Kay ho chamatkar* is noted for its beautiful description of the life in the countryside, and nobility of love. *Jayamangala* is marked for experiment in composition and also for its remarkable contents delineating the love's triumph over the lost battle. Yashwant has emerged successful in bringing out the strength of divine love. Some other khandakavyas depict noble sentiments of love lost. According to Todmal, there are some 300 khandakavyas in Marathi of which very few can, strictly speaking, be called khandakavyas. K.B. Nikumb's *Mrigavarta* (1970) can be cited as one of the examples of modern khandakavyas.

D.T.B.

KHANDAKAVYA (Nepali). Vishvanatha in his *Sahityadarpana* defines a 'khandakavya' as a minor epic, complete in itself, worthy to be accepted as a part of a 'mahakavya' (epic) and having in it some of the essential

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attributes or qualities of a mahakavya. A khandakavya does not present a comprehensive view of life and the world but deals with an episode and a certain experience born of it. This description sufficiently covers all the Nepali khandakavyas written in the traditional manner but not the modern ones which form a separate class.

The beginning of the writing of the khandakavya in Nepali has been traced to Basant Sharma's *Shrikrishna-charitra* (1827) which based itself on popular tales about Krishna, current among the common people rather than on the *Mahabharata* and the *Bhagvata-purana*. His use of the Sanskrit metres is his pioneering contribution and the great purity of his diction is his achievement. The next important khandakavya that we come across is *Bhaktamala* (1853) by Bhanubhakta Acharya. It is a devotional work expressing repentance for life's time lost in the pursuance of worldly gains and pleasures. *Pikaduta* (1917) by Motiram Bhatta falls in the genre of Indian 'dutakavya' and makes a 'pika' (a cuckoo) the carrier of his feelings of love. There have been khandakavyas by other poets too during this period and also other khandakavyas by the aforesaid three poets. But the above mentioned ones are outstanding. In a way we can say that these together paved the way for the real coming of a host of Nepali khandakavyas. The following ones are certainly among the best of the lot.

Rituvichar (1916) by Lekhnath Poudyal (1884-1965) emulates Kalidasa's *Ritusamhara* but with a great difference. He describes the six seasons by turn with unerring observations and consummate skill. The whole gamut of environmental nature of the Himalayan zone inhabited by the Nepalis comes alive in the description. Delving deeper into the structures of all similies and metaphors one may find the Advaitic oneness.

> Different are the forms, lines and hues of every flower;
> The light of beauty in them is one and the same.

Rituvichar comprises six vichars (sections) each one uniformly containing one hundred and one stanzas of impeccable structure composed in the 'anushtubh' metre. Lekhnath's other two khandakavyas are *Satya-Kali samvad* and *Buddhi-vinod*.

Ago ra pani (Fire and water) by Balakrishna Sama (1902-1981) still further extended the definition of khandakavyas in Nepali. Apart from his use of free verse mixed at times with Vedic metres, this work of his strikes as a complete novelty in that it is supremely discursive and intellectual. The work presented as a prolonged outburst of a suffering soul recounts human history which is made out to be a long struggle between the 'fire' element and the 'water' element on this earth.

> Love was water in the corner of the eye,
> Anger was fire around its pupil.
> .....
> Afire might was supreme,
> God was born.
> In the palace of the victorious plunderer
> Heaven was born.
> In the shacks of the vanquished and ruled
> Hell was born.

The final redemption lies in the reconciliation of the two warring elements. Discursiveness predominates, yet there is no dearth of poetry in the work. Here in it poetry is encapsulated in ideas presented in blazing images borne in strings of deceptively simple discourses.

Lakxmiprasad Deokota (1909-1959) wrote in 1946 *Ravana-Jatayu-yuddha* the most powerful of his four khandakavyas. Ravana is made to signify heroism, Sita beauty and Jatayu resistance against heroism that has gone astray. The work (written in 1964) was significant at two levels: psychic and political, the latter being relevant to our time. His other khandakavyas are: *Kunjini* (1942), *Basanti* (1952), *Luni* (1964) and *Mhendu* (1964).

Siddhicharan Shreshtha (b. 1912) in his *Urvashi* (1960) relates the episode of Arjun's rejection of Urvashi. The poet identifies himself with Urvashi and urges her to be above success and failure.

Agam Singh Giri (1928-1971) wrote his *Yuddha ra yoddha* (War and warriors, 1970) grieving over the ignominous condition of his Nepali compatriots and prompting them to find inspiration from their glorious past. Nepalis, a martial nation, feel humiliated for having to fight battles not their own. As for its literary excellence what strikes the readers most and draws them in is the harmonious balance that is maintained throughout the work between discursiveness and aestheticism. Other important khandakavyas that he wrote are: *Yad* (1955) and *Aansu*.

The latest breed of Nepali khandakavyas is modernistic. Mahan Koirala's (b. 1926) *Suryadan* (Gift of the sun) and *Lek* (Mountainous region, 1968) and Ishvar Ballav's (b. 1937) *Euta saharoko kinarama* (On the outskirts of a city) are instances in point. Their poetry represents celebration of life in it various aspects.

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M.D.R.

KHANDKAVYA (Sanskrit). Sanskrit rehetoricians have divided all kinds of literary compositions (kavyas) into two main heads: 1) 'shravya' (that which can be heard, recited or studied), and 2) 'drishya' (that which can be seen or represented on the stage). As regards its outward form, the 'shravya' may be verse (padya), prose (gadya) or mixture of both 'champu,' a metrical compositions. Padya

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shravya-kavyas, again, fall under two heads—(1) mahakavya (court-epic or literary epic) such as *Raghuvamasa*, *Kumarasambhava*, etc. and ii) khandakavya (lyrical composition) such as *Meghaduta*, *Ritusamhara*, etc.

The Sanskrit khandakavya may be divided, according to its subject, into two kinds—the religious and the erotic. The numerous extant 'stotras' are the instances of the religious type of kandakavya. The erotic type which is more popular may be said to commence with the poems of Kalidasa. The name of Kalidasa stands high in the realm of Sanskrit lyrical poetry, and his *Meghaduta* is the first production of classical lyrical poetry. It ranks highest among Kalidasa's poems for richnesss or content, brevity of expression, and power for eliciting sentiment. The fact that the celebrated commentator Mallinatha has written his commentary only on this among the short poems and that there exist not less than fifty commentaries on the work is an index to its popularity. The *Meghaduta*, also sometimes called *Meghasandesha*, inspired a lot of 'duta-kavyas' not only in Sanskrit but also in other Indian languages.

Writers on rhetoric have defined a khandakavya as 'kavyasya ekadeshanusari' viz. 'resembling a mahakavya in some of its features'.

In all lyrical poems dealing with love, Nature plays a very important part. As a matter of fact, these two prominent characteristics, Nature and Love, are very often blended together in these short pieces of literature with great felicity and grace. Here nature and man have found a more charming expression than in any other branch of literature. Of nature the poet's favourite description is of mountains, plants and the animal world; the lotus and the lily, the chataka, the kokila, the chakora and the chakravaka, all are inseparably connected with human life and love in its different phases.

Among other specimens of khandakavya or lyrical compositions other than the *Meghaduta*, mention may be made of 1) the *Ritusamhara* by the same poet which is a poetical description, in six cantos, of the six seasons of the Indian year, 2) the *Ghatakarpara*, ascribed to Kalidasa, a small work of twenty-two stanzas, 3) the *Chaurapanchashika*, in fifty stanzas, describing various amorous situations, written by Bilhana, 4) the *Shringarashataka*, one of the trilogy said to have been composed by Bhartrihari, 5) the *Shringaratilaka*, which is sometimes attributed to Kalidasa, 6) the *Amarushataka* of Amaru, a lyrical poem in one hundred stanzas, 7) the *Suryashataka* of Mayura, in praise of the Sun, 8) the *Gitagovinda*, the famous dramatic lyric of Jayadeva and 9) the *Pavanaduta* of Dhoyi.

B.N.H.

KHANDEKAR, VISHNU SAKHARAM (Marathi; b. 1869, d. 1976) received his primary education at Sangli. Though he was an intelligent student, he took greater interest in games and dramatic performances. In the company of playmates, he used to put up mythological plays. He was a voracious reader of fiction and plays. His social conscience was awakened by the misery brought in by the prevailing child marriages, turning his attention to the social satire reflected in the humorous writings of Shripad Krishna Kolhatkar. He lost his father in 1911. He passed his Matriculation in 1913. He then joined Fergusson College for higher education. Ram Ganesh Gadkari was the foremost of that period. Khandekar was taken in by his spell for a short time. He was adopted by his uncle, who owned some lands in Konkan and Ganesh Atmaram Khandekar took a new name of Vishnu Sakharam Khandekar. He had allowed adoption in the hope of getting financial help to complete his education, but he was deluded.

Khandekar could have started practice as a lawyer, but the example of Agarkar, who had devoted his life to social service, prompted him away from the profession. He decided to work in the field of education and started an English school at Shirode in 1920. He built up the school encountering many difficulties and turned it into a centre of progressive, national ideas. He was inspired to write short stories and novels by the beautiful nature surrounding the coast. He was moved by the poverty and mute suffering of the coastal people. It was here that he contracted a bad type of malaria which caused him a great suffering. He spent nearly twenty years of his youthful life in this part of the country, listening to the faint ripples of the strong national movements like the 'Home Rule', the 'Jalianwala Bagh' episode and the 'Champaran Satyagrah'. In response to these movements, his friends started a weekly called *Vainateya* of which he became the co-editor. His early writings in the nature of social satires were published in the *Udyan* and the *Navayug*. He wrote personal essays while he was at Shirode. He evolved a new genre of parables and published them in the *Navayug* and the *Ratnakar*. His parable was a combination of a short-story and a prose-poem. His first parable called 'Chhota dagad' (Small stone) appeared in 1927. His first novel *Hridayachi chank* (Call of the heart) was written in 1930, at the request of his friend Kulkarni, who owned the Karnatak Press. *Kanchan mrig* (Golden deer) followed in 1931. These novels depicted idealism, sympathy for the poor and the urge for social justice. The style was distinctly imaginative and lucid reminding one of the imaginative flights of Gadkari and the wit of Kolhatkar. Novels flowed from his pen in a steady stream. *Ulka* and *Doan Dhurva* (both 1934), the latter depicting the life of factory workers. *Hirva chafa* (1938) tried to imitate the craftsmanship of the novelist N.S. Phadake. *Phandhare dhag* (1939) brought out the disillusionment of the World War II. *Doan mane* was in the same vain. Khandekar started writing for films in 1936 and brought his film

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stories in the form of novels, *Rikama devar*, *Sukhacha shodh* and others. *Pahile prem* (1940) and *Jalalela mohor* (1944) were the experiments in narrative technique. *Kraunchavadh* (1972) was a characteristic Khandekar novel showing the constrast between renunciation and indulgence, intellect and emotion. *Ashru* (1953) analysed the display of traditional values. *Yayati* (1959) won him the state government award, the Sahitya Akademi Award (1960), and the Jnanpith Award (1974). The novel is a reinterpretation of the Yayati legend and seeks to explore the range of carnal pleasures which have been multiplied by science and brought them within the easy reach of the common man as never before in history. *Amritvel* (1967) was his last completed novel.

Khandekar held sway over Marathi fiction for a long time. His rich, imaginative style, his love of traditional values, his idealism and his genuine desire to foster social awareness endeared him to countless readers, not only in Marathi but also in other languages like Kannada, Gujarati, Malayalam, Hindi, Sindhi and Bengali in which his novels were largely translated.

His contribution has been equally significant as a short story writer and personal essayist. Many of his stories present the contrasting worlds of the rich and the poor. He published thirtyone collections of short stories.

His interest in ideas and social problems with a meditative bent of mind made him an ideal personal essayist. The form gave him the freedom that his musing fancy needed. He could publish eleven collections of personal essays. His critical writing was also considerable. He was interested not in critical principles, but in the appreciation of the performance of other writers. His prefaces provided fine critical surveys of literary forms. His critical essays are published in fifteen volumes. Eighteen film-scripts, six collections of allegorical stories, one play, some translations and poems also stand to his credit.

Khandekar became the President of the Marathi Sahitya Sammelan in 1941 and also presided over a number of literary conferences. He was nominated a Fellow of Sahitya Akademi and the title 'Padma Bhushan' was conferred on him.

G.M.K.

KHANDERIA, MANOJ VRAJLAL (Gujarati; b. 1943), a poet, was born in Junagadh. He obtained primary education at Dhoraji, Veraval and Junagadh, and secondary education at Morbi, Rajkot, Jamnagar and Junagadh. He passed S.S.C. Examination in 1961, and obtained B.Sc. degree from Bahauddin College, Junagadh. Thereafter, he passed L.L.B. Examination in 1967 from Law College, Jamnagar. Since 1968, he has been practising as a lawyer at Junagadh.

His anthologies include *Achanak* (1970) and *Atkal* (1979). His poetic compositions which have enriched the form of Gujarati ghazal and songs, aptly manifest both conformity to tradition and experiment. In the perspective of emotion, diction and expression, some of his compositions, following this pattern, have enriched Gujarati poetry. Many of his *vers libre* compositions have evoked deep interest among a number of scholars. The place occupied by Manoj Khanderia in the field of modern Gujarati poetry is prominent. His anthology *Achanak* was awarded a prize by the Government of Gujarat.

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B.J.

KHANOLKAR, C.T. (Marathi; b. 1930, d. 1976) was a renowned Marathi poet, story writer, novelist and dramatist of post-Independence generation.

He was born at Bagalanchi Rai village, district Ratnagiri in Konkan and educated at village Kuddal, Sawantwadi and Bombay. He picked up small jobs at Bombay station of All India Radio and Bombay University; between 1959 and 1965 Later, he devoted himself to writing only.

Khanolkar was a versatile writer and handled all forms of literature with equal distinction; but he was basically a poet; and it is his poetic personality that colours all his literary work,

Written under the pseudonym 'Arati Prabhu', his poetry immediately attracted attention; and his first collection of poems *Jogava;* raised him to the status of a rising new star on Marathi literary horizon. His poetry makes fullest use of word-meanings and sounds to bring out the emotional content of experience. It is in his poetry that Khanolkar reveals himself most. There is an undefinable tragic element that runs through all his writing, but in poetry it has a deeper shade. Living in an obscure village, he led a life of utter poverty, humiliation and heavy family responsibility under which he felt crushed and suffocated; his tragic sense even then, does not seem to be related only to the external, but is something inner, or in-built in his psyche. He is an artist with fine sensitivity and an inquisitive mind trying to explore the meaning of life.

It was his novel, *Ratra kali ghagar kali* (1963), that revealed new dimension of his creative power and shot him into fame. A simple story woven with mystic, symbolic language, it creates a magical surrealistic world. There the characters become archetypal, their emotions elemental and primitive. Soon other novels *Ajgar* (1965), and *Kondura* (1966); *Trishanku* (1968); *Ganuraya ani chani* (1970) followed, which underline the same qualities in his novels and short stories and depict the regional life in Konkan. The nature, and the entire living world, human and non-human, harmoniously merge together and

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present a vertical cross-section of that life. But this 'slice of life' is multi-dimensional. It is not merely a domestic or social life. It depicts man's inner strife between the divine and the brutal in him, man-woman relationship with its equally dark and bright sides, his eternal struggle with destiny and his struggle with the cruel universe. His stories collected in *Sanai* (1964) and *Rakhi pakhna* (1961) have a haunting dreamy quality and they depict the same struggle.

Whatever form Khanolkar touched, he gave it a new orientation. In drama, too, he left his mark. His play *Ek shunya Bajirao* (1966) was an entirely new experiment, and so is *Avadhya* (1972). It sheds a new light on the concept of stage and audience-participation.

Not directly influenced by any western ideology or art expressions, Khanolkar expresses many facets of the new consciousness of modern man. He is one of those artists whose mind is difficult to probe or understand. Therfore, he is difficult to be labelled, though he has been claimed as an existentialist, a logical positivist, or an absurdist.

In the brief span of a decade and a half of literary career Khanolkar's output seems to be prodigious— three short story collections, with dozens of those unpublished or uncollected, about a dozen other miscellaneous writings, children's songs and literary essays. The songs have been compiled in *Gopal Gani* (1966), essays in *Wara wahe prunazuna* and *Deepmal* (1974), one-act plays in *Kawala* (1977). In addition, he has to his credit the translated plays, *Hayavadan* (1973) and *Ajab nayaya Warlulacha* (1974).

Khanolkar, thus, dominated the Marathi literary scene during the sixties till mid-seventies. He won state literary awards. In 1964, he got 6-month study grant from the writers centre, 2 years scholarship for research in the folk play, *Dashavatara* from the National Centre for Performing Arts, Bombay (1972-1974). His last play *Kalay tasmainmah* was adjudged the best radio-play of the year 1972 by AIR and was translated into all the regional languages.

The voluminous writings that were discovered after his sudden death, indicate the profound interest in this outstanding author.

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I.S.

KHANOLKAR,GANGADHAR DEORAO (Marathi; b. 1903) received his higher education at Vishvabharati, Shantiniketan. He wrote under the pen-names 'Ravindra Shishya', 'Sahitya Priya' and 'Pinaki'.

He has edited several literary magazines. He is the father of the *Marathi vangmaya kosha* scheme. He has several literary works to his credit.

He leads now a peaceful and retired life in his home, 'Shivneri', at Bombay.

La.B.

KHAR WAHAB (Kashmiri; b. 1842, d. 1912) was the son of Haty Khar (Poet). 'Haty' is an abbreviated Kashmiri form of 'Hatfi', meaning a voice from heaven (Akashvani). Qadir Khar, the elder brother of Wahab, was also a poet. Wahab was a disciple of a well-known saint of his times, Amad Sahib Machama, and a contemporary of a distinguished mystic poet, Shamas Faqir (1843-1904). He was well built and tall. His verses were printed by Nur Muhammad (1905-1965) in the form of pamphlets. He had a wide circle of followers, who generally preserved his verses by oral tradition. He was very fond of music. He lies buried near his residential house at Khrew Shar in the lap of beautiful Vasturvan. His grave was later fenced with traditional 'lattice' work by one of his followers Khwaja Ismail Kochey of Barsu.

Wahab was so proud of his contentment that he refused to accept the gift of three hundred rupees and a stallion offered by Raja Amar Singh.

Obscure mystic and subjective mood prevails over the poetry of Wahab, and his attempts cannot be termed as artistically successful with the exception of a few poems. His poems often lack verbal felicity and suffer from faulty prosody. His allegorical narrative poem 'Totu' (parrot) is popular because of its folk-song style. Parmanand, his contemporary, admits Wahab's spiritual supremacy thus: 'I expected that Wahab would listen to my plaint and heal up my wounds from within. Whatever is bestowed is bestowed. No less no more than destined or ordained'.

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S.R.P.

KHARAT, SHANKAR RAMCHANDRA (Marathi; b. 1921) is a distinguished Dalit fiction writer and a sociologist. He did his B.A. (Hons.) and LLB. and started his career as an advocate. He has held many important posts in various organizations including Vice-chancellorship of Marathawada University, Chairmanship of the Railway Service Commission, etc.

He has written nine novels, eleven short story collections, four works on Ambedkar's life and mission, one autobiography, and one work on nomadic tribals. Five of his works have received awards and prizes; notably amongst them is his autobiography *Taral antaral* (I was born an untouchable). This has also been translated into Hindi. This is a very moving account of his own life as a

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Dalit, unsentimental, arousing compassion, but not self-pity. It is clinical and shocking, an eye-opener to the so-called upper castes. A studious field worker, he turned his experiences amongst the lowly and the uprooted, the scum of the society, into remarkably searing and soul-searching pieces of fiction. He is a follower of B.R.Ambedkar and has written valuable books on various aspects of his active social work. His work *Asprushyancha mukti sangram* also received an award. His characters are true to life, and his satire is full of wit mellowed with sympathy. He edited *Prabuddha Bharata*, a weekly founded by B.R.Ambedkar. His social work amongst seheduled castes, ex-criminals and nomadic tribes, landless labourers, neo-Buddhists and slum areas covers a period of four decades.

P.M.

KHARE, SURESH (Marathi; b. 1938) had his education upto B.Com. He is a very popular lyricist and song-writer. His published collections of poems and lyrics are *Sagar maza pran, Svar julata gita tute, Kachecha chandra, Sakhi shejarin, Mala uttar havaya, Eka gharat hoti, Papa sanga Kunache.*

His songs and lyrics have a haunting quality as they centre around the tender feelings of love and separation, the pathos of the uncontrollable circumstances. His ghazals are also popular. He has written for children, too.

P.M.

KHARE, VASUDEVSHASTRI (Marathi; b. 1858, d. 1924) received his education at Satara and Pune, and spent his life at Miraj as a teacher. In 1892, he wrote his first work *Nana Phadanavisache charitra* (The life of Nana Phadanavis). He did research for five years on the historical papers of Malo Daphtar. He started a magazine, *Aitihasik lekh-sangrah*, historical papers, in 1897, to publish select historical letters; but he could not get a sufficient number of subscribers. He continued his research work for 28 years. Up to 1924, twelve volumes of these historical papers were published. Historian Rajwada paid him an appropriate tribute: "Persons having so much information are not born every day, and again, in any one nation".

He drew an average pay of Rs. 30 to Rs. 40 per month all his life. He was not financially helped by anyone either, so long as he was alive. He spent seven to eight hundred rupees from his own pocket for having certain historical letters copied out. Besides these volumes, he wrote the following books: Historical Essays: *Ichalkarenji sansthencha itihas, Miraj-prakaran, Hyderallivaril tisri svari, Adhikaryoga, Harivanshachi Bakhar;* Plays: *Gunotkarsha* (Received award in Rajaram College Competition), *Taramandal, Krishna-kanchan, Chitravanchana, Shivasambhava, Ugramangal, Desh-kantak.*

Shivasambhava is purely a historical novel. The gap between the publication of his first and the second play is thirty years. The rest of his plays are imaginary. V.S. Khandekar wrote that these plays did not make any mark. He also wrote two long poems 'Samudra' and 'Yashvantrao'. The second poem was an epic of 1726 verses, and it depicted the condition of the Hindus between 1735 to 1757.

P.M.

KHARI BOLI (Hindi). The word Khariboli has historically conditioned two distinct but inter-related meanings (a) a regionally marked dialect of Hindi and (b) a regionally unmarked koine of South Asia. In the first sense, it is like any one of the dialects of western Hindi—a branch of the inner central group of the Indo-Aryan family. In the second sense, it is a language par excellence which, besides high Hindi, covers in its range regional Hindustani, regional Dakhani, inter-regional and inter-state medium of communication. It is interesting to note how Khariboli, as a regional dialect, outgrew itself in the form of a great non-regional dialect lingua franca, and how as a term it has largely come to mean something synonymous with the cultivated variety of Hindi. It is also no less interesting to see how Khariboli got accepted as a medium for prose-writing and poetry-creation specially when the literary scene was dominated by Brajbhasha, a language which during Bhakti movement, brought not only religion but also verbal art to the level of common life.

The word Khariboli was used for the first time by Lallulal in the introduction of his book *Premsagar*, and later, within two years by Sadal Mishra in his book *Nasiketopakhyana*. This word was also used by James Gilchrist of the Fort William College of Calcutta, who motivated Lallulal and Sadal Mishra for writing in Hindi prose. Both these writers of Hindi have characterized Khariboli as a language variety which is consciously created by avoiding and rejecting Perso-Arabic elements. However, we find in literature an interesting discussion on the nature and meaning of 'Khari'. There is one group of scholars who consider it to be a mis-spelt form of a word 'Khari' (pure, clear, genuine, real), and thus, characterise Khariboli as 'the true genuine language', or 'the coin of the true mint'. To this group belong scholars like Kellog, Platts, Sudhakar Dwivedi. According to Dwivedi, we find in the speech behaviour of the members of Hindi speech community a fair variation and alternation between 'r' and 'ṛ' and hence, a possibility for the use of 'Khari' for 'Khari'. Scholars like Bailey, Chandrabali Pandey, ksitikantha Mishra, etc. have rejected the idea of r/ṛ alternation hypothesis. According to them, the word 'Khari' denotes 'current' and 'established', and Khariboli stands for that variety of language which was at that time being currently used by the common people of the north in an established way.

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There is yet another group of scholars who, after accepting the meaning of 'Khari' as 'erect, upright, steep, standing', hold the view that this dialect had come to acquire a name for 'standing', because it was an upcoming Indian speech par excellence for conversation, while the earlier prestigiously known dialects, Braj bhasha, Awadhi and the rest, were then 'fallen languages', (Pari boli). To this group belong Sunitikumar Chatterji, Baburam Saxena, Dhirendra Verma, Kantaprasad Guru, Krishnadutt Vajpeyi, etc., who hold the view that only in the context of the fallen state of Braj bhasha one can reveal the significance of the word Khariboli. The hypothesis that the word (Khari) was coined as counter to the fallen (Pari) state of Braj bhasha, gets vitiated by the fact that the form of language which Lallulal employs for his writing *Premsagar* and which he identifies as being written in Khariboli, is colourfully mixed with the characteristic elements of Braj bhasha. How is it that Lallulal talks about leaving out Persian words and expressions from his language, but is totally silent about Braj bhasha ?

In fact, Khari boli was given its name counter to the word 'Rekhta' which means 'fallen, diffused or mixed'. The word was also in use for a literary form of a language (Zaban-e-rekhta). Apart from Urdu poets like Mir, Sauda, Ghalib, etc., Hindi saint poets like Kabir, Paltudas, Tulsidas had also written verses under the caption Rekhta. The fact indicates that this word was in use in Hindi literature along with Urdu. According to Bailey, in the medieval period, Hindavi was the usual name for the language in general, while Rekhta was the name identified for its literary (poetic) form. It is this Rekhta which got transformed into Khariboli by Lallulal under the influence of Gilchrist, by substituting Indo-Aryan lexicons and expressions wherever a writer in Rekhta would have opted for the Persian ones. This connection between Rekhta and Khariboli has been shown in the works of Steingass, Bailey, M.H. Azad, Shyamsunder Das, Zograf and Ravindranath Srivastava.

The story of Khariboli becoming a medium for poetic creation is equally interesting. Whenever an established literary idiom fails to absorb the current life and its values, it begins to be felt as a loathed weight. For example, Braj bhasa was considered by medieval poets as a medium for the voice of 'Bhakti' tuned to mass culture and mass participation. But with the traditional overlay, it became a conventional language of the Riti period restricted to reflect the standardized attitudes of the court periods. To shake off the 'dead' elements of a culture is not an easy task, especially when it has an aura of historicity and colouring of traditional values. The Bharatendu period in modern Hindi literature faced this conflict and resolved that the emerging new literary language, Khariboli, be promoted as a medium for prose writing, but poetry be continued to be written in and through the tradition-bound idiom, i.e. Braj bhasha. The weight of this traditional glory was so heavy that even Bharatendu Harishchandra, the great architect of the modern sensibility and the celebrated innovator of a style of literary relevance, preferred Braj to Khariboli as a language suited to poetry. Even Grierson, who championed the cause of vernaculars of India, replied to Babu Ayodhyaprasad Khatri on his publishing *Khari boli ka padya* (in two volumes) informing that so much labour and money had been spent on an impossible task (*Khari boli ka andolan).* It was pointed out by George Abhram Grierson that the morphological base of most of the khariboli verbs has long vowels which sound harsh in texture and unmusical in configuration.

It is to be stressed that no language can be labelled aesthetic or unaesthetic. It is in fact the language use and exploitation of its resources which make verbal expressions rhythmic or non-rhythmic. The Khariboli soon discovered its own poetic texture and rhythmic modes of expression, first in the verse of Shridhar Pathak, but what it did in its initial phase was that it led its writers and readers from extravagance of romance to the stark facts of socio-cultural and political realities of the time. This new wave got standardised by the disciplined hand of Mahavirprasad Dwivedi. But it was left to the 'Chhayavada Period' in general and to Sumitranandan Pant in particular to give it a poise of expression unparalleled in the history of its growth. It is during this period that Khariboli, as a medium of expression, got reverberated with the voice of national awakening, cultural renaissance, and heightened passion for the liberated mind. It should also be remembered that during the national agitation for India's freedom, apart from being the language of the masses, it was considered a symbol for nationalistic aspiration. At present, it enjoys the status of the official language of the Union of India and state official language of all the Hindi speaking States. The name Khariboli has been almost totally replaced by the word 'Hindi'.

R.N.Sr.

KHARI BOLI (Urdu). Khari Boli is the popular name of the dialect spoken in the Upper Ganga-Yamuna Doab and the western Rohelkhand area of Uttar Pradesh, comprising (A) Doab districts: Ghaziabad, Meerut, Muzaffar Nagar, Saharanpur, parts of Dehradun and Bulandshahar districts, and (B) districts East of Ganga: Bijnor, Rampur, Moradabad.

It has two distinct forms: one prevalent in the districts of Upper Doab and Delhi, which, in the opinion of Ramvilas Sharma, is a sub-dialect of Haryanavi and the other spoken in the three districts East of Ganga. This form of Khari, also known as 'Rohelkhandi', is closer to standard Urdu/Hindi.

Its name Khari was first employed by Gilchrist in *Hindi Story Teller* (1803), who equated Khari with

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'Hindustani'. His Munshi, Lalluji Lal, popularised it in his famous work *Premsagār* (1805) and wrote in its preface that he had written the book in the 'Khari' boli of Delhi and Agra'. It is interesting to note that people residing in the areas surrounding Delhi called the language of the city as Khari, instead of their own. It shows that the standard Urdu/Hindi so much differed from the dialect.

The name Khari (standing) does not seam to have any relation with 'Khari' (Pure, standard), as suggested by Abdul Haq, because the same dialect is known in certain parts of Rajasthan as 'Thār Boli' (Thār = Khadi = standing). Actually the name Khadi carries some linguistic overtones in contrast to the other major dialect of the region, i.e. Braj Bhasha. Khari prefers (ā) in most of its nominal and verbal endings, like Haryanavi, in contrast to Braj Bhasha, which is a (o) based dialect.

Khadi	*Braj*	
aayaa	aayo	came
meraa	Mero	mine
ghoraa	ghoro	horse
acchaa	accho	good

This gives Khari a special tone as compared to Braj Bhasha. This has been called by Chandradhar Sharma Guleri (*Purāni Hindi*) as a 'Pari Boli' (flat dialect), which, in his opinion, the Muslim foreigners made 'standing' (Khari) in order to suit their social and military needs, Sunitikumar Chatterji also concurs with this opinion (*Indo-Aryan and Hind*).

A study of other names used for this dialect in Urdu gives an insight to its special structure, which is, on the one hand different from the 'hard' Punjabi, and on the other from the milder Braj. Amir Khusrau (1254-1325) first located it as the language of Delhi and its environment" (Nuh Sephar). It was early known as Dehlavi, Hindavi, and later on as Gujri (in Gujarat) and Dakhani or Dakani in the south. Rahul Sanskritayan calls it 'Kuravi' with reference to ancient Kuru Desh. It has also been known as 'Zaban-e-Hindustan' (*Sabras*) and 'Hindustani' (Farishta and Abdul Hameed) with reference to the name of the country as 'Hindustan'. It is not correct to assume that this name was first given to the language by the Europeans. Grierson, at a very late stage, coined the new term 'Vernacular Hindustani' for the dialect to discriminate it from the literary Hindustani (Urdu/Hindi) This, however, could not get currency against Khari Boli.

Khari Boli first developed into literature in the form of Urdu, in Deccan. Its earliest poetic specimen was written by Fakhar Din Nizāmi, under the title of *Masnavi Kadam Rau Padam Rau*, between 1421 and 1435. It contains all the linguistic features that were prevalent in the times of Amir Khusrau 'in and around Delhi'. During the next two centuries there is a continuity of this language in Deccan as is evident from hundreds of MSS., most important of them having been edited and published during the last seven decades. The specimens of the language preserved in these works of literature (poetry and prose both) form the basis of Modern Urdu. A recent attempt (Cf Amrit Rai's *A House Divided*, 1984) to bring it into the general stream of Hindi language is as futile as to count Kabir, Tulsi and Surdas as poets of Urdu.

No doubt Khari Boli is the basis of both Urdu and Hindi. There is also a claim of the Hindi scholars that specimens of Khari Boli Hindi are found much earlier than Lalluji Lal and Sadal Mishra. But these are no match to the specimens of Khari available in the form and script of Urdu. Actually Khari Boli Hindi's continuous history does not go beyond 1800.

There is however, not a hundred per cent correspondence between Khari Boli and Modern Urdu/Hindi, either on phonological or morphological levels. Whatever correspondence it had with Dakhani Urdu has gradually diminished, as we come to the modern period. For example, Urdu never adopted Khari's two retroflex phonemes 'n' and 'l'. The are very common in Haryanavi and the Doab Khari, crossing Ganga even to the district of Bijnor. Modern Hindi too shuns 'l', although under the influence of Sanskrit it has adopted 'n' to a certain extent.

Khari	*Urdu/Hindi*	
Khaana	Khaana	food
paani	paani	water
maanus	maanas	man
bijli	bijli	electricity
daal	daal	pulse (grain)

It also gives preference to 'd' over 'r'

gaadi	gaari	vehicle
padhai	parhai	reading

In vowels, Khadi has a preference for 'e' to 'ai' and 'o' to 'au'

	Khari	
pair	per	foot
main	men	I
maila	mela	dirty
daur	dor	race
aur	or	and

The overgemination of consonants in Khari is also not acceptable to the standard Urdu and Hindi. This is mostly under the influence of Braj. In this respect Urdu/Hindi strikes a fine balance between gemination and non-gemination:

Urdu/Hindi	*Khari*	*Braj*	*Meaning*
chakki	chakki	chaaki	grinder
badal	baaddal	baadar	cloud
naak	nakk	naak	nose
baaja	bajja	baaja	musical instrument

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In Old Urdu (Dakhani), there are more geminated consonants than in Modern Urdu.

Another special feature of Khari is shortening of vowels, i.e. replacement of long vowels by the comparable short vowels. Dakhani Urdu specializes in this feature also.

Urdu/Hindi	*Khari*	*Dakhani*	*Meaning*
aasman	asmaan	asman	sky
aadmi	admi	admi	man
chaadar	chaddar	chaddar	sheet

Loss of aspirates and aspiration is a regular feature of Khari and Dakhani both. It has been modified in standard Urdu and Hindi, although in colloquial language this feature still continues even in cities, e.g.

kaan	kahaan	where
vaan	vahaan	there
yaan	yahaan	here
haat	haath	hand

On morphological level some of the differences between Khari and Standard Urdu/Hindi are very notable. Besides '-o' suffix for making plurals, Khari also employees '-an', such as ghoran (horses), khetan (fields), motaran (motor-cars), which is a regular feature of Dakhani Urdu.

Some of the pronouns also differ. Khari employs: muj (for mujh), mahaare (for hamaara), mahaara (for mera), tam (along with tum), tuj (for tujh), thaara (along with tera), thaara (along with tumhara), vin (along with un).

As far as verbs are concerned, the differences could be very well shown in the following chart:

Urdu/Hindi	*Khari*	*Meaning*
chalta	chalay	moving
chalega	chalayga	will go
ho	hove	be
hota	hotta	became

The jats of Meerut district have also a 'y' element in their past-tense verbal formation, as is commonly found in Haryanavi and Dakhani Urdu.

Urdu/Hindi	*Khari*	*Dakhani*	*Meaning*
Maara	maarya	maarya	struck
bola	bolya	bolya	said
chala	chalya	chalya	walked

The second form of Khari Boli is spoken in the districts East of Ganga, comprising Bijnor, Moradabad, Rampur. This is called 'Rohelkhand' with reference to the Afghans of Rohella tribe who settled here and controlled its destiny in the nineteenth century. The dialect of this area is closest to the standard Urdu. The Khari of these districts has been variously described as Roheli or Rohelkhandi. In many linguistic features it corresponds to the 'Dialect of the upper Doab', but discards many features of Haryanavi, which have been given above, especially the absence of retroflex phoneme 'n' and overgemination in consonants. As has been said above, it is closest to standard Urdu/Hindi.

While fixing the identity of Khari Boli and drawing its geographical boundaries, note should be taken that no systematic survey of the dialect has been made as yet. Grierson's method of acquiring some specimens through the 'tehsildars' and 'patwaris' of the area and sketching their grammars on the scanty and casual data is neither thorough nor scientific. It is because of this that the controversy about the historical position of Khari is still on. Scholars of Hindi language are mostly unaware of the enormous linguistic corpus available in Urdu script in the form of Khari Boli. Nor has it come to light as to when Grierson published his volumes of great *Linguistic Survey of India*. Delhi, as the capital city, was the radiating point for all the linguistic influences that accumulated in it from 13th to 17th centuries for about 150 years. Agra (a city amidst Braj Mandal) intervened. The language of Gwalior (Gwaliari), according to the great linguist and lexicographer Khan-e-Arzu (d. 1756), became the *langue par excellence* of the preceding century. This was another name for Braj Bhasha, although Gwalior is not completely covered by Braj Bhasha. The grammatical element of Haryanavi in Dakhani Urdu is another problem in the identification of Khari Boli. This led to the Hindi scholar Ramvilas Sharma to declare that Khari was a sub-dialect of Haryanavi. Again the repeated statement about Khari–"the dialect of Delhi and Meerut" made by many scholars, opens up a new debate about the language of Delhi in the Delhi Sultanate period. Amir Khusrau was careful to call it "the language of Delhi and its environment." Now Delhi is (and perhaps has been) a meeting ground of several dialects derived from Saurseni Apabhramsha (Grierson's western Hindi), Towards north-east across Yamuna lies the Khari of Meerut. Immediately to its West is Haryanavi and forty miles to the South commences the area of Braj Bhasha. The royal city of Delhi received a heavy dose of Punjabi also which led the Urdu scholar Mahmud Sherani ('Punjab men Urdu', Preface) and T. Graham Bailey to trace the beginning of Urdu from Lahore, where Muslims had established themselves about 150 years earlier before descending on the city of Delhi in 1193.

In the opinion of the present writer, the identity of Khari Boli could be established from the Apabhramasha period. Its oldest name on record is "Zaban-e-Delhi and its environment", as listed by Amir Khusrau in his masnavi *Nuh Sephar* along with other ten principal languages of India, distinguishing it on the one hand from

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Lahauri (Punjabi) and on the other from 'Audh' (Awadhi). From early times it was heavily influenced by Haryanavi, eastern Punjabi, and later on, by Braj Bhasha in order to assume the standard form of Urdu/Hindi.

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Ma.H.K.

KHASAKKINTE ITIHASAM(Malayalam) or the Epic of Khasak, is a controversial novel by O.V. Vijayan but according to some it is the most significant novel that hearlded a new era in Malayalam fiction. It has won the Otakkuzhal Award (instituted by Mahakavi G. Sankara Kurup) and the Sahitya Pravartaka Award for the best work of fiction. That it has been the most controversial novel of the last decade is attested by the fact that it has been widely discussed and written about. For a modern novel it has received more than its fair share of critical attention not only in contemporary literary magazines but also in literary histories written during the last decade. It defies any attempt at classification, but is often referred to as a fictional exemplification of existentialist philosophy, though the author stoutly denies this in the preface to the second edition (1973). He says: "*Khasakkinte itithasam*" is not a philosophy of life. Now I do not even have the insolence I had when I wrote it. If it is not a philosophy of life, then what is its story? Story, it is not. Sometimes I get lost in something as the wind does in the crown of palm trees. This is an attempt to copy that (experience)." Of the characters in the novel the author seems to have the softest corner of his heart for Kunjamina, a Muslim girl in her early teens whose adoration of the hero, Ravi, is one of the touching episodes in the novel. The author makes a special plea to the reader, in the same preface, not to forget her but to persuade her to marry the hero.

As the novel opens we meet the hero, Ravi, who has just got down from a bus, after a long journey. The place is Kumankav, adjoining the village, Khasak. He has come to take charge of a 'one-man school' in Khasak. At the end of the novel we meet him again at the same spot, waiting for the bus to take him out of Khasak, though it is certain that he would die there, being bitten by a cobra that turned up from under a clod of earth that he had upturned casually. This casualness of events seems to run through his entire experience of life. The novel is an account of Ravi's life in Khasak. His journey to destination nowhere begins with an incestuous relationship with his stepmother when his loving father was on his sick bed in the next room. He has been an exceptionally brilliant student of Physics in the final Honours class with prospects of going to Princeton for advanced research. But he leaves the hostel the day previous to his examination. His driftings take him to Benares where he spends his days with lepers, to the inns at Prayag, to the Quaker Centre in Madhya Pradesh and then to the Ashram of Bodhananda. There he sleeps with a yogini and leaves early in the morning with the yogini's ochre saree, instead of his own clothes, wound round him. Childhood memories keep recurring as he walks to Khasak guided by a wayside porter. With the help of Sivaraman Nair the school gets started and Ravi settles down to teach his assorted bunch of pupils, hastily herded into the makeshift classroom. The episodic narration now takes on the legend of the origins of the Khasaks, a Moslem community, who form the bulk of the village population along with the Ezhavas and other caste groups. The petty rivalries and squabbles of the rural peasantry, their loves and hates, their superstitions and prejudices provide grist to the Khasak gossip mill. The making and breaking of human relationships as between Allappicca Mollakka and Nizam Ali, the emergence of the Khasak version of a prophet in the reappearance of Nizam Ali 'possessing' the soul of Syed Miyan Sheikh, the mythical founder of Khasak, the ravaging of the village by the fierce outbreak of small-pox and similar episodes are interspersed with exquisite and sensitively drawn vignettes of the life of Ravi with his adorable school kids. Lighter moments are provided in this otherwise serious novel by the drinking and black magic sessions. The main action centres round the school which does not make any progress; nor does Ravi take any special interest in its development. Ravi's exit from Khasak is speeded up with the arrival of his college-mate Padma who has returned from Princeton. She tries to wean him away from Khasak but fails. From their rendezvous Ravi gets back to Khasak, resigns his job and quits the scene only to embrace death rather casually. Is Ravi's predicament typical of the human situation? Is he in search of an identity? It is true that he finds himself in an inner world of his own where sin and virtue have lost all conventional meaning? If he is engaged in a meaningful pursuit why is there no restraint on his instinctive urges? Apart from his teaching, the only actions in which he seems to be interested are love-making and drinking. He sets out on his pursuit from the bed of his stepmother; he enters Khasak leaving the bed of the yogini. In Khasak, Pathumma, Kesi, Maimuna, Ketachi and Padma share his bed. Kuppu Achchan, Pujari and Madhavan Nair keep him company in his country liquor sessions. He makes no attempt to establish any meaningful relationship with any of the rural folk. Even Kunjamina and Appukkili, two of the most memorable characters, touch only the fringe of his consciousness. He did not live, but just existed in Khasak. Life bereft of purpose and morality becomes meaningless; the distinction between life and death vanishes. At this point he leaves Khasak and awaits the arrival of the bus, a symbol of the journey of life. There he turns the clod of earth from under which the hooded snake strikes him as he looks on with tenderness. Unquestionable, he meets with a pre-ordained end. "Ravi looked on

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with curiosity the spreading of the hood of the snake; its fangs went deep into his feet in love; it struck again and again.....He lay waiting for the bus." The novel ends thus. It does not make any difference whether he lies, stands or walks—lying suits his philosophy better as there is no scope for meaningful action in his scheme of things.

The style of the novel has a charm of its own. The crisp dialogues in the Tamilized Malayalam dialect of the local Muslims and the dexterous employment of exquisite images drawn from folklore and nature, lend it at once an aura of mystery and realism.

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S.Ve.

KHATRI, DEVAKINANDAN (Hindi; b.1861, d.1913) was one of the pioneers of suspense thrillers in Hindi, who hit with a bang the field of the novel with almost an unknown genre and turned it into the most popular form. Devakinandan Khatri's ancestors hailed from Lahore and his father, Ishwardas, shifted to Kashi when Lahore was in the grip of near-total anarchy in the post-Ranjit Singh era. Devakinandan was born in Muzaffarpur, his mother's parental home. He spent his childhood there and was initiated into Urdu-Persian education. He, later, shifted to Kashi and got himself some grounding in Hindi and Sanskrit. For a while he looked after his ancestral business in Tikari State and came in contact with the princely home of Kashi. It was through the grace of the king of Kashi that he obtained forest contracts in Chakia and Naugarh. A stint in these vast, mysterious forests along with their dilapidated buildings, nearly demolished forts, old caves and other ruins and hillocks stirred up his imagination and he took to writing suspense thrillers, detective novels and the like.

He undertook the writing of these novels merely for entertaining his readers. He had no pretensions and no misgivings about the literary quality of his work. He just wanted to entertain and thrill his readers and keep them spellbound to the zigzag, yet gripping course of his plot, to keep them on their toes and glued to his novels. And he succeeded tremendously in doing that. His popularity graph rose with such speed that it compelled many a social reformer of the age to spend sleepless nights for the simple reason that Khatri they thought was corrupting the youth. Their infatuation with the world of illusion of *Chandrakanta* and *Chandrakanta santati* was so complete that they lost all sense of balance.

Devakinandan Khatri is the pioneer of the class of novels termed as 'Tilismi—Aiyari' in Hindi. His popular appeal during the early period of Hindi novel (last quarter of the nineteenth century) was so irresistible and immense that thousands and thousands of Hindi-speaking people, who got education just in Urdu with an eye on job opportunities, were forced to learn Hindi just to be able to read his *Chandrakanta* and *Chandrakanta santati* in the orginal. His contribution to literary novel may be very scant, but his contribution to the cause of Hindi language is reckoned as very significant.

Devakinandan Khatri's works are weak in the portryal of emotional experience of any sort and he does not care to provide a psychological background to the action of his characters, who are extroverts through and through, just striving honestly and with all their might to accomplish the task allotted by their masters. They enter into very interesting strategic duals with their adversaries with efforts to prove their one-upmanship, and go to any length for achieving their ends. It is the clever manipulation of the ups and downs of these strategic clashes, and unrestricted flights of imagination in organising them with uncertainty always hovering over the head of each one of them, that keeps the reader guessing about the future course of events, the final outcome, and this is what sustains their interest throughout.

Chandrakanta (1888-1891), *Chandrakanta santati* (1894-1905), *Narendramohini* (1893), *Virendra vir* or *katorabhar khoon* (1895), *Kusum kumari* (1899), *Naulakha har* (1899), *Kajar ki kothri* (1902), *Anuthi begum* (1905), *Bhutnath* (1907-12 incomplete), *Gupta godana* (1906), are amongst his major novels.

Devakinandan Khatri was an atheist by choice, a happy-go-lucky man by temperament, generous at heart and fond of fine things of life because of his resourcefulness. After his death, he left a trail that lit the literary path for quite some time.

Ma.C

KHATRI, DURGAPRASAD (Hindi; b.1895). Son of the celebrated Hindi novelist and pioneer of suspense thrillers, Devakinandan Khatri, Durgaprasad almost stepped into his father's shoes to complete his father's incomplete novel titled *Bhutnath* as if to pay off the paternal debt. Having grown in the shadow of a stalwart father, who was also a pioneer in his field, Durgaprasad did not acquire as much renown as was, perhaps, due to him. Although he could not break off from the trend set by his father, Durgaprasad Khatri did definitely show a greater awareness of his social environment, of the problems facing the country and of the national pressures that worked all around against our betterment and salvation. Although he retained his fathers's technique of interweaving and interlacing incidents and episodes into a gripping story, yet he did give it a much wider base and a more comprehensive framework. What is remarkable in his novels is the ray of nationalist light emerging out of the darkness of insignificant and unwieldy network of incidents. We find him a step ahead of his contemporaries

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inasmuch as we find his characters also in a different category from those of his father's—they seem to have some sort of a personality of their own, they are not mere automatons, just to do their bit in furthering the storyline. His characters clearly belong to two categories—the first being the foreign usurpers and their Indian agents bound together in the furtherance of their dishonest interests consisting of the British and Indian officials, native princes, 'Rai Bahadurs' and 'Khan Bahadurs', Indian spies working for their British masters, etc. To the second category belong the Indian revolutionaries, the rebels and outlaws working for ridding not only India but the whole of Asian continent of the cruel clutches of foreign invaders and exploiting traders. Some of them look like the precursors of *Rangbhumi's* rebel character, Virpal Singh, who is more mature, more refined and more real. Durgaprasad Khatri firmly believed that we Indians can throw our enemy out with the help of the weapon which led them to conquer us—the might of scientific inventions. Some of his leading characters are, therefore, inventors. In his later novels, we do find portrayals of contemporary society and life, howsoever faint and dim their colours. Our mutual bickerings, degeneration of Indian princes and their largely antinational stance, revolutionary activities are all facts of the age to which he belonged, and they all find expression in his novels. He has a love for the Indian states because they were monuments of an India that was once free. The diffidence and disgust that envelope the novelist's national consciousness is writ large on every page of some of his novels. The savagery of the colonialist power generates patriotic fire in his characters who actually reflect the mental state of the novelist himself. The outburst of one of his characters is revealing and reflects the mental conflict through which most Indians were passing: "So far I had been led to think that the domination of the white race over the black, yellow and brown races was a natural boon to them—they would develop and better their lot through the white rule, but now I am convinced that this rule is nothing but a curse... I know now that in savagery and cruelty they are much ahead of Nadir Shah and Changez Khan". Durgaprasad Khatri was naturally jailed a number of times.

He wrote more than a dozen and a half novels, the major ones being: *Bhutnath* (1915-35), *Pratishodh* (1925), *Lal panja* (1925), *Kala chor* (1925), *Raktamandal* (1927), *Safed shaitan* (1935), *Rohtasmath athva tilismi bhut* (1941), *Saket* (1953). His *Kalank kalima* (1932) is a purely social novel which shows the aftermath of immoral love.

Durgaprasad Khatri is reckoned as a significant novelist of the pre-Premchand era, who continued to write long after Premchand's death.

Ma.C

KHATRI, JAYANT HIRJI (Gujarati, b.1909, d.1968) was a leading Gujarati short-story writer. By profession, like his father, Hirji Khatri, he was a medical practitioner. He lost his father when he was eight years old and had to face economic hardships. In Bhuj, he came into close contact with the life of the textile dyers and printers belonging to the Khatri caste to which he also belonged. In 1923, he shifted to Bombay and lived with his brother in an area where predominant inhabitants were textile mill workers. Thus, Khatri was able to observe the hardships and sorrows of the poor and the downtrodden from close quarters, and he developed sympathy for them. In 1935, he obtained an L.C.P.S. degree from the National Medical College, Bombay. Simultaneously, he also studied Marx and Freud, and developed a somewhat progressive outlook. Along with some friends, like Bakulesha, Svapnastha, Jitubhai Maheta and others, Khatri formed a group of progressive writers. After practising for sometime in Bombay, Khatri shifted back to his native province Kutch and practised medicine in Mandavi. There also he engaged himself actively in the local politics, first as the leader of the opposition in the Mandavi Municipal Corporation, and then as its vice-President from 1954 to 1960. He died of cancer at the age of 59, before his creative talent reached its complete fruition.

Khatri has to his credit three collections of short stories: *Khara bapora* (1968), *Phoram* (1972) and *Vahetam jharanam* (1975). The total number of his short stories does not exceed fifty. His writing career is spread over 25 years. Thus, quantitatively, Khatri's contribution is not so significant. But it is from the qualitative considerations that Khatri's contribution to Gujarati short story is respectfully mentioned.

Much ahead of his time in the matters of technique, expression, point of view, and the chiselled perfection of the artistic form of his stories, Khatri was a harbinger of modernity in the Gujarati short story. However, owing to his commitment to the progressive ideology, many of his stories suffer from artistic impropriety.

Khatri is an author whose contribution to Gujarati literature has not been assessed properly. During his life time, he was under-estimated by most of the critics. This was, perhaps, due to his progressive leanings, or due to insignificant quantity of his writings, or due to the fact that he was away from the main centres of literary activity and power. It was after his death that some of the younger critics and writers noticed some of the outstanding qualities of his writings. Their view was that there was a well-planned conspiracy by the older critics to slight Khatri. But as it often happens, the truth lies somewhere between these two extremes.

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D.B.M.

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KHATRI, KISHINCHAND TIRTHDAS 'BEVAS' (Sindhi; b.1885, d.1947) was an eminent Sindhi poet. His father died when he was still a student. Being the eldest son, he had to shoulder the burden of the family. Therefore, after passing the Vernacular Final Examination, he went for Teachers' Training Course, and after completion of the course, entered service as a primary school teacher. Subsequently, he retired as Headmaster. It is not certain as to when he started composing poems, but as a poet, he drew attention when he was sixteen and a student in the Teachers' Training College, Hyderabad (Sindh). One night the hostel Superintendent, while on his rounds, noticing light in Kishinchand's room, peeped in and found him asleep in the chair, and a piece of paper with a poem scribbled freshly on it lay beside him. The Superintendent was so much impressed that on the next day, congratulating the young man, he prophesied that he would become a great poet. At the age of 22 he was wellknown as a poet. In his later days, he learnt enough English to study Tagore's *Gitanjali* and *Sadhana* in English translations. He is considered to be a dividing line between the 'old' and the 'new' in the history of Sindhi poetry. He brought newness in themes and freshness in imagery. His poetry grew out of contemporaneous issues and events expressing the consciousness of the times. He was intensely responsive to the milieu he lived in. There was something in his inner make-up which urged him to share the anxieties, misfortunes and sufferings of the people. All the same, as a genuine poet, in spite of his sufferings and misfortunes, he loved life immeasurably and felt strongly that life was all happiness. He called his house 'Jashan-khana' (Abode of joy).

Those were the days of national awareness and freedom movement. Bevas was a nationalist, and he was the first poet to write national songs which were on the lips of everyone. He expressed the concept of co-existence in his poem 'Vad' dil' (Big heart). He was the first to plead for the socialistic pattern of society in his poem 'Tun ain maan' (You and I). He had a clear understanding of sufist and vedantic doctrines which is evident from his ghazals called 'Pura' (Fancy). The collection of his ghazals was published under the title *Samundri sipun* (Sea oyster shells, 1929). At his hands ghazal became a vehicle for conveying philosophic ideas instead of love and beauty. The woman of his poem is modest and she is an individual to be respected. Bevas inspired and guided many rising poets of the day, Hundraj 'Dukhayal', Hari 'Dilgir' and Prabhu 'Vafa' being a few of them.

Shah and Tagore were his poetic ideals. From Shah he learnt to be truthful, bold and yet modest; Tagore taught him that the poet had not to bring sadness but joy and delight into the life of others.

Bevas began with poems for children and dramas for the stage. His poems published under the title *Shirin shairu* (Sweet poetry, 1929) are considered to be the simplest and the sweetest in Sindhi for the juveniles on a variety of subjects. His narrative poem *Guru Nanak Jivan kavita* (1941) is divided into eight cantos, the first two are in Persian prosodic form called 'Musaddas' i.e. six lined stanzas, rhymed aaaa bb, and the remaining six cantos are of eight-lined stanzas rhymed aaaa cc which was his innovation. The repetition of the line 'Guru Dev Nanak sacho patshah' (Guru Nanak Dev, the real king) at the end of every stanza throughout the book reverbrates with the deep sound of reverence. *Shaire-e-Bevas* is a representative selection of his poems published in India in 1953.

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N.G.N.

KHATTARA KAKA KA TARANGA (Maithili), a fictional satire by a highly distinguished Maithili writer and eminent philosopher, Harimohan Jha, was first published in 1948. Subsequent editions were published in 1955 and 1967. In the first edition, there were only twelve topics: in the 2nd, twelve more were added and in the revised and rearranged 3rd edition, the number went up to thirty. Most of the topics of the book have been translated into different Indian languages and have come out in various magazines. There is also a Hindi version (1971) of the book as a whole, rendered by the writer himself.

The scope of the *Khattara kaka ka taranga* (The thought-waves of uncle Khattara) is wide enough. Somewhat in the manner of Shavian plays, it lashes at outdated conventionalism and decries dogmatic and superstitious approach to life that seems to sap its vitality. The writer extends queer interpretations of men and matters, creates humour and flings irony and satire on subjects like: the *Ramayana*, the *Mahabharata*, Durga, jyotisha, conducts of gods, lunar eclipse, the story of Satyadeva, ancient ideals, brahmananda (the eternal bliss), the birth place of Chanakya, the essence of poetry, and so on. For an objective presentation of ideas, the writer has used a typical character Khattar Kaka as his alter ego. Khattar Kaka is a happy-go-lucky man and almost an embodiment of delight. He relishes the cool liquid 'bhaang' (an intoxicating drink prepared from hemp) and in his charged moods he is highly entertaining and a fountain of mirth and laughter. He proves himself a great comic satirist keenly alive to the incongruities of life. In arguing, he is a relentless logician having access to all shastras and literatures which he fully exploits to substantiate his statements. He is as much a representative of Gangesha Upadhyaya, the famed logician of medieval Mithila as that of Gonu Jha, the clever and witty humorist; as much a representative of the learned and logical in the tradition as one of wit and humour as it is still close to life in common.

Thus his criticism is directed most of the time against

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what is now considered crude or unjustifiable in myth and values in life and literature of the past. The implicit aim of this criticism is always the amendment of evils or absurdities by correction. What is involved in such a criticism is not merely derision or derogation of the past but a mock-serious scrutiny, as it were, of all kinds of truisms. With the help of sheer wit Khattara Kaka turns accepted values in life and letters upside down and revels in shocking the reader into a mixed state of disbelief and amusement which has an aesthetic justification as well. He can thus prove Ravana as the only ideal character in the *Ramayana*: and that the *Mahabharata* war took place for the offence of the Pandavas and the result was the victory of vices, not that of virtues and that Krishna deluded Arjuna in the *Gita*. Moreover, he projects the *Ayurveda* as an epic: the Cupid as the real creator: the composers of the Vedas as atheists and the sap of 'Som' as the juice of hemp plants. Through his arguments he evinces that fidelity is an unjustifiable conduct for a woman whereas unchaste wife is made to look chaste. So in his thought-waves the *Ramayana* and the *Mahabharata*, karmakanda and dharmashastra, *Gita* and Vedanta, jyotisha and Ayurveda, tantras and mantras, gods and goddesses, heaven and hell, rebirth and emancipation, are all made to look different.

Through these talks, the reader is led to a different zone of aesthetic experience in which what is merely accepted and seemingly true, ends up as something not worth accepting. It is not a conscious use of logic in an academic sense which accounts for the quick rebuttals of accepted situations in myths, life and letters, but a witty and fanciful use of the same to a variety of purposes; inductive or formative as the case may be.

Khattara kaka ka taranga is not a fiction in the usual sense of the term. The use of witty conversation round about a number of themes gives each of the section of this book a point and poignance. The talk as it is carried out between the uncle and the nephew offers a pattern of lively conversation. If juxtaposition of two points of view leads to a point of dramatic interest in the expression, the writer's capacity to use intelligent and lively talk draws on a natural use of colloquial speech rhythm.

It speaks of his ingenuity that he was the first among writers in Maithili to draw on such a strain in Maithili life. Earlier he had used it in his novels. But in these dialogues of Khattara Kaka, the writer isolates that element of pure talk, as it were, using it as a means of fictionalising two different attitudes to life.

As such the treatment of this intoxicated character in a variety of moods based on hard and dry ratiocination is a new thing in the use of fictive form in prose in Maithili.

It contains a series of digressions around a number of themes. Each one of these serves as a fugue to an intoxicated protagonist as he chooses to ruminate and argue. What gives unity to this work as fiction is the continuity in the nature of the character itself as he talks to one who is able to pose a series of conventional questions. Thus the latter serves as a foil to the former.

The ratiocinative power of the writer, thus, is put to a creative use around a variety of themes which serve as fugues and motifs for continued talk, each one of these leading to a new topic as it were.

However, it is significant that the examination of old myths and truisms is carried out in terms of a basic awareness of human values rather than a tame acceptance of what is old. And in his sallies of satire, wit, sarcasm, irony, etc., which are its constituents, the writer allows Khattara Kaka an advantage over the merely new too.

S.J.

KHATWANI, KRISHAN (Sindhi; b. 1927) was born at a village called Tharushah in central Sindh. After doing his matriculation from the Bombay University, he joined Shantiniketan for further studies in arts. After the partition of the country, he migrated to Bombay, stayed there for some time and then moved on to Indore where he set his business and settled down permanently.

Khatwani is essentially a romantic fictioneer though he composed a few poems when he began writing quite early in life. While in Shantiniketan, he wrote a number of short stories. He was first published in an anthology of Sindhi short stories *Praha Phuti* (The dawn, 1945) which contained his story 'Kute jo mautu' (Dog's death). The bulk of the stories in the anthology followed the progressive trend which was just gaining ground in Sindhi literature in the forties.

Khatwani is a prolific writer and, in his literary career, he has traversed long distances to earn the reputation of being a first-line romantic fictioneer.

His first novel *Amar pyar* (Eternal love, 1961) was autobiographical inasmuch as it reflected his personal experiences. His second novel *Munhinji Mithri Sindh* (My beloved Sindh, 1962) has emotion-ridden expressions of what the author has lost after migrating to India. However, both the novels failed to click. Within the span of ten years, three anthologies of his short stories, *Vindri* (1964), *Mithri to na sunjato* (You did not understand me, my beloved, 1973) and *Vairath zindagyun* (The wasted lives, 1974) hit the news-stands. The dilemma that the stories pose remains essentially superficial. None of his characters develops and arouses sympathy as portrayed in these short stories. His quick-cut writing, however, sustains flagging interest and some of the stories are really fascinating. But he has given us elegant pieces in his subsequent short stories complied in *Akeli* (1980) and *Pardesin* (The alien, 1980). Though the stories are old fashioned in style, they are virtually *avant garde* in their author's insistence on discovering the worlds that fiction writers create from what dull readers call 'real life'. For

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them Khatwani's romantic fiction is neither naturalistic nor realistic, nor even an indictment of bourgeois values, but a prose poem, a fantasy so far as it reflects a unique world of unique individuals. However, Khatwani is at his best in his novel *Yad hika pyara ji* (Reminiscence of love, 1978). It treats with candour and sensibility some of the most disturbing problems of human relations.

The characters in Khatwani's later fiction are archetypal lovers. His fiction is bereft of eroticism and sexual play, though a gentle hand reaches out occasionally to a discretely clothed bosom. The author has, however, carved out a place for himself as a good fiction writer in Sindhi literature.

P.A.

KHAYAL, GHULAM NABI (Kashmiri; b. 1936) received his primary education at Islamia High School. His literary output is varied and it reflects his unsettled life and tendency to drift from one occupation to another. Before 1954 he wrote in Urdu. He started writing in Kashmiri after joining the cultural conference. He was one of the editors of the monthly *Kongaposh*. In 1956, he was appointed News Reader in Radio Kashmir, Srinagar. He was arrested in 1958 in connection with the famous 'Hazratbal case'. During his one-year detention, he translated Omar Khayam's *Rubaiyat* and also edited his first collection of poetry, *Zanjuri hund saz* (Music of shackles), which he published in 1963. In 1959, Khayal got a job in the research wing of the Jammu and Kashmir Cultural Academy, but was dismissed from service in 1965, and in the same year he undertook the assignment of editing a Urdu weekly *Mahaz*. After a few years he gave up the assignment and started his own paper in Kashmiri, the weekly *Watan*. Khayal is a poet of romantic temper and themes. His style is simple and unaffected. In his second collection of poems *Pragash* (Light, 1962), he seems to have abandoned the revolutionary themes and given expression to immediate sensations and contemplation of beauty. His popularity lies mainly in his versified translation of Omar Khayam's 'rubais', published under the title *Rubaiyati Omar Khayam* (1961). In 1962, he translated Aristotle's *Poetics* which served a good purpose. Khayal's other famous work, which got him the Sahitya Akademi award in 1975, is *Gaashir munar* (The luminaries, 1972), a collection of biographical essays on eleven eminent personalities of the world. Khayal has also edited Lakhimanjoo Bulbul's *Samnama* (The story of 'Sam', 1962), *Mahmud Gami's Selected Poems* (1964) and *Masnavis of Sheikh Yaqub Sarfi*, a famous Persian poet. Khayal is at present bringing out a Urdu weekly, the *Iqbal*.

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Sh.S.

KHEMANI, ANAND (Sindhi; b. 1933) was born at a village called Sadhuja in central Sindh. After doing M.A. in Hindi, he joined the Rajya Sabha Secretariat where he still continues as Editor of Debates.

Khemani belongs to the post-modern era of Sindhi literature. He is known as a rebel in thinking and frank in his uninhibited expression. He is one of the pioneers of new movement which brought dynamic change in Sindhi literary scene in the beginning of the seventh decade of this century. With his much talked about short story 'Devta' (The god), which appeared in the *Sahit Dhara* in 1964, Khemani attracted the attention of serious readers and critics alike. Param Abichandani, an eminent critic, was inspired to write a lengthy appraisal of this story as well as another of his stories 'Tukra tukra' (The pieces), acclaiming the latter as the best short story of the year 1965. Khemani continued to write remarkable stories like 'Hiku electric salam' (An electric salute), 'Barsat' (The rain) and 'Navambara ji akhri raat' (The last night of November) through which he brought new idiom and freshness of expression representing consciousness of the modern man. The *Luchi* (The Naughty one, 1965) and the *November ji akhri raat* (1976) are the collections of short stories to his credit. In his novel, *Hika shaksa ji vasna* (Lust of a man, 1970), Khemani has been bold and blunt. Through the play of sex and erotics, Khemani seems to quest for deeper meanings of human existence.

As a poet, Khemani is, perhaps, a crusader, who went in for an outright rejection of traditional form and content of poetry by writing 'akavita' (anti-poetry). His anti-poems compiled in two collections *Bimar pedhi* (The sick generation, 1974) and *Shamshan ghat watan langhande* (While passing by the crematorium, 1985), though reaching the border-lines of the prose, are very much striking and startling, exploring the yet unexplored. Khemani has also played a vital role in the field of literary criticism. *Chetana* (The consciousness, 1967), an anthology of selected pieces of practical criticism on various works in different genres published by eminent critics, and *Sahitya ja sidhant*, (Principles of literature, 1969), also written by critics of eminence, both edited by him, could succeed in introducing the concept of modern criticism to elite readers.

One of his short stories 'Rishtani ji siyasata' (Politics in relations) was converted into a Radio-play and put out on national hook-up of All India Radio in 1981. It was also translated into various regional languages and broadcast by the concerned Radio stations.

Sh.J.

KHIDIO, JAGGO (Rajasthani). 'Jaggo' is the abbreviated form of 'Joggo Khidiya' whose real name was Jagamala Khidia. He was the son of a charan poet, Ratnaji, coming from the lineage of Luna Chandra (Tessitori's family

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details obtained from Rava of Ramasami, village of Jodhpur). In 1658 he wrote *Vachanika Rathor Ratan Singh Ji Maheshdasaut Ri* (ed. by Tessitori and published by Asiatic Society of Bengal) in the court of Rama Singh, son of Ratan Singh. It describes the battle of Dharmat (Ujjain) fought by the combined armies of Maharaja Jaswant Singh, Aurangzeb and Murad against Rao Ratan Singh Rathor who succumbed to injuries. The poet was inspired by his death to write this work, in verse and poetic prose, and the poem had an appealing effect on the minds of the courtiers. He was awarded the villages of Alogiya, Eka-lagadha, Dera and Dalevata. Its stanzas in 'trotak', 'bhujung', 'gatha', 'mukta', 'dam', 'duha' (doha) 'barda doha', 'kavitta', 'chandrayan', 'hanuphal', 'gaha chausar' and 'dumel' forms are charming, and enthuse the people with patriotism, devotion and emotion. The diction is apt and fit for devotional songs as well.

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P.L.M.

KHILNANI, KAUROMAL CHANDANMAL (Sindhi; b. 1844, d. 1916) was an eminent Sindhi prose-writer and educationist. He was born in a small village called Bhiria in central Sindh, barely one year after the conquest of the province by the British in 1843. He got his primary education in a traditional school of a Muslim Akhund, where he learned Persian. Thereafter, he proceeded to Karachi to learn English and other subjects in a government school. Khilnani was one of the first four Sindhi students who went to Bombay for the Matriculation examination of the University of Bombay. On his return he worked in the Revenue and Educational Departments and was the Principal of the Training College in Sindh for a long time. Khilnani significantly contributed to the cause of education by preparing a good number of text books in Sindhi on different subjects. He was a notable social reformer also, and worked for the eradication of social evils and spread of education among women. It is not due to his educational and social service that Khilnani is remembered. He did a distinct service to Sindhi literature by discovering *Samia ja saloka* (verses of Sami), originally written by Bhai Chainrai of Shikarpur Sindh. Khilnani came across 2100 verses full of Vedanta philosophy in 1873. These were written in the Gurumukhi script and he published them in Perso-Arabic characters with meanings of difficult words by dividing them in three parts. The first two parts containing 520 and 781 verses were published in 1885 and the third part containing 799 salokas was brought out in 1892. A selection of Khilnani's prose writings was compiled by his son, Manohardas, and published by the Sahitya Akademi in 1960. It is mentioned in the appendix of the book that Khilnani had written 58 books. Besides the text-books for secondary schools, such as Sindhi Readers and works on History, Mathematics and Science, he had penned essays, biographical sketches, short stories and dramas. He was the first Sindhi writer to translate into Sindhi Harshadeva's Sanskrit play *Ratnavali*, in 1888. The translation can scarcely be called a good one as it contains a large number of Sanskrit vocabulary with which the Sindhi reader of that period was not conversant. Besides, the selection of this play for translation was not in tune with the times as it contained erotic depiction of female beauty which, due to centuries-old inhibitions in Sindhi society imposed by the Muslim rule, the common reader could not appreciate. *Pako pahu* (A strong vow, 1962) is the first treatise written by Khilnani which forcefully pleads for the need of women's education in Sindh. He wrote a number of biographies of saints, leaders and social reformers and eminent women of India, for instance, *Arya nari charitra* (1905), *Santa Jaideva jo jivan charitra* (Life of saint Jaideva, 1906), *Bhagata jivinyu* (Lives of devout people). Khilnani was a pioneer in the field of translating Bengali short stories into Sindhi which, due to their natural and simple language, became very popular. No doubt, he was one of the early pillars of Sindhi prose and drama. He guided his successors by laying the foundation of chaste, simple and colloquial Sindhi for use in literary works.

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M.K.J.

KHIYAL BALANI 'ASHA' (Sindhi; b. 1930, d. 1970) was one of the most significant writers of modern Sindhi short story. He was a novelist and a painter. Because of the two divergent arts, it becomes a little difficult at times to discern whether it is the painter or the writer, who holds sway in his writings. The same difficulty might be experienced in his paintings.

To leave behind an image of a good short story writer and of a painter within the working span of a few years, is no mean achievement. He was involved in a road accident in 1970 in Delhi and died a few days later.

Balani's short stories fall into three phases. Initially, he wrote stories with a tendency towards social realism. His short story 'Maan Kaari' (I, the dark-skinned) represents this trend of progressivism. Later on, he, like other Sindhi writers of modern sensibility, was disenchanted with progressivism and turned to Freudian-romantic trend. 'Prabha ain kranti' epitomises his second phase of writings. He won an All India award on this story. In the third and the final stage, Balani was apace with the new literature, and sometimes excelled even the

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best short-story writers in the Sindhi language. In this phase he had the stark confrontation with life and produced short stories that exhibited the ultra-realistic interaction with the tensions and cruelties of life. 'Milkyway ain dhundh' (Milkyway and the fog), 'Kachi saraka' (The unmetalled road) and 'Katha je saanche mein' (In the wooden frame) are some of his best stories. In 'Kaatha je saanche mein', the main character 'I', in a bid to catch the running bus, loses his balance and falls down surrounded by scattered potatoes, onions and gourds which were in a sack dangling from his shoulder. The fellow-passengers, in no mood to lose the opportunity to catch the same running bus, do not mind trampling him along with the vegetables under their feet. The works to the credit of Balani include: *Hiku raahi anek raahun* (A wayfarer and numerous paths, novel, 1961), *Katha je saanche mein*, (Short stories, 1971).

A.K.

KHONGCHOMNUPI NONGKAROL (Manipuri) is a manuscript, probably belonging to the early 17th century. It narrates a strange story of love which baffles one's attempt to call it either a tragedy or a comedy. It depends on the standpoint from which one looks at it. But this much is clear that the path of love born between two socially different people is seldom smooth.

Once six beautiful girls belonging to the Luwang community came to buy fish to a fishing weir maintained by six tribal youths. They struck up acquaintance soon after they saw one another and as there was not enough catch that particular evening the youths prevailed upon the Luwang girls to pass the night in the open shed together with them so that they might take away the fish in plenty the next morning. The girls, at first, did not agree for fear of their parents and brothers but as the boys persisted they gave in. Thus nestled down in the dark one with another the boys and the girls flushed with the ardour of life soon gave themselves up to the temptation of the flesh. In the morning the girls were afraid of returning home and meeting the members of their families. Thereon the boys proposed that in the event their guardians were harsh on them they would ascend heaven together for which they would meet each other precisely after five days at a place called Tentongyan where Punsiba, king of the Luwangs, hung up his bow and arrows on a crossed branch of a tree.

As feared, the girls on reaching home were harshly treated by their mothers who taunted them and hit them with their fists for committing the sins of the flesh and that too with men socially inferior to them. Unable to bear the shame any further before the family and the neighbours, the girls left their homes together before the appointed time and wended towards the abode of Soraren, God of the heavens. A strange thing happened on the way as one of the girls was on her travail and gave birth to a 'hari' (cicada) instead of a child. She left it behind with the assurance that she would visit it once a year and hurried to catch up with her companions who had been resting at every point of the ridges waiting for her. They first knocked at the gate of the omnipotnent and when admitted, fell before him praying for shelter. The benign God felt pity for them and soon they were joined by the tribal youths, their lovers, but he told them outright that in heaven no mortal could enjoy earthly love. He, however, condescended to their paying a visit to earth once a year to lead conjugal life and nurse their child (the cicada). Thus the six young couple began to lead an eternal life of bliss.

C.M.S

KHOSLA, G.D.(English; b. 1901), is a distinguished writer, jurist, biographer, novelist and commentator on social and national affairs, He was educated at St. George's college, Mussorie and Emmanuel College, Cambridge. He studied there for his Mathematics tripos and took his B.A. Degree and Bar-at-law. He was selected for the Indian Civil Service in 1925. He became District and Sessions Judge in Punjab High Court in 1930, and a Judge, Punjab High Court in 1944. He was appointed Chief Justice, Punjab High Court in 1959 from where he retired in 1961. He has been a member of several commissions and inquiry committees. He has been writing regularly for newspapers and journals and was the President, Author's Guild of India for eight years (1974-81).

Khosla became a member, Commonwealth Enquiry Committee for British Guiana disturbances in 1962. He also headed the Court of Inquiry into the disappearance of Subashchandra Bose in 1974. His important works are: *The Horoscope cannot lie and Other Stories* (Asia Publishing House, 1916), *Our Judicial System* (1948), *Partition of India* (1950), *Stern Reckoning* (1951), *Himalayan Circuit* (1951), *Grim Fairy Tales and Other Facts and Fancies* (Asia Publishing House, 1966), *The Price of a Wife* (Jaico Publishing House, 1966), *The Last Mogul* (Hind Pocket Books, 1969), *A Taste of India* (Jaico Publishing House, 1970), *The Way of Loving and Other Stories* (Hind Pocket Books, 1973),*Memories and Opinions* (1973), *The Last Days of Netaji* (1974), *Indira Gandhi: a Portrait* (Publications Division, 1974), *Pornography and Censorship* (1976), *Know Your Copyright* (Orient Longman, 1977), *Murder of the Mahatma* (1977), *Of Mountains and Men* (Allied Publications, 1980) and *Never the Twain* (Vikas Publications, 1981).

Khosla specialises not only in the field of law but also in other areas like history and literature. His is known for being thoroughly investigative on many controversial issues like the murder of Gandhiji, disappearance of Netaji. His comments on the need for censorship, the writer's free self-expression and the brand of writing

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described pornography take up discussion of the subjects from a new perspective. He vehmently asserted the author's rights in his book and papers against the exploiting publishers.

His short stories won him prizes from *The Hindustan Times*, and *The Illustrated Weekly of India*. He deals with various subjects in his works on literature like East-West encounter, horror, mundane love and tradition. He reveals the historian's accuracy, and delicacy of style in his portrayals of the past and the present.

Khosla's contribution as a writer lies in offering fresh insights into matters turned stale and outdated.

B.R.N.

KHUDDAKAPATHA (Pali) is the first text of the *Khuddakanikaya*. The word 'khuddakapatha' means minor sayings. This text comprises nine short 'suttas' such as: Tisarana, Dvattimsakara, Ten Commandments (Dasa vatthuni) Kuemara-panha, Mangala sutta, Ratana sutta, Tisokuddas sutta, Nidhikanda sutta and Metta sutta.

According to the commentary, the book derives its name from the first four suttas which are very short and called 'pathas'. Three of the suttas occur also in the *Suttanipata*, one of the well-known texts of the *Khuddakanikaya*.

Of the nine suttas the first one deals with the Buddhist confession of faith, the second is the enumeration of the ten commandments for monks, the third contains the list of the 32 parts of the body and its loathsomeness and its perishableness and the fourth sutta deals with the question of the novice and explains the most important Buddhist terms. Of the remaining five suttas the 'Mangala sutta' (No. 5) is the most important. 'Mangalas', (i.e. pious deeds and their auspicious results) are associated with the daily life of the Indian people since the ancient times.

The 'Mangala sutta' contains Buddha's instructions on auspicious and beneficial things like the honouring of the parents, the maintenance of children and wife, the following of peaceful occupation, giving of alms and of leading a righteous life, the maintenance of the kith and kin, doing blameless and virtuous deeds, abstinence from sins and intoxicating drinks and the observance of religion. According to B.C. Law the Mahamangala jataka (Fausboll's *Jataka*, Vol. IV) may be taken to represent the Hindu background of the Buddhist 'Mangala sutta'. The other suttas are also inspired by higher codes of ethics. The 'Ratana sutta' (No. 6) is one of the finest lyrics in the early Pali poetry composed as a beautiful hymn in praise of the Buddhist Triad. It is recited to ward off the dangers and to ensure prosperity.

The 'Tirokudda sutta' (No. 7) of the *Khuddakapatha* occupies a special position both in Sri Lanka and Thailand because of its peculiar contents and magical character. It deals with the departed souls. Some of its verses or hymns are recited even now in Sri Lanka and Thailand at the time of the cremation of the dead bodies.

The eighth sutta of this text, called the 'Nidhikanda sutta', emphasizes that good deeds constitute the highest treasure.

The last but very significant sutta of the *Khuddakapatha* is the 'Metta sutta' (explaining Buddha's higher regard and concern for universal friendliness, 'metta' or 'maitri', which constitutes a very significant factor in Buddha's attitude towards life and his life-long effort both in words and deeds to preach amity among all.

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Ra.B.

KHUDDAKANIKAYA (Pali) or 'the collection of short pieces' is the fifth *nikaya* or last division of the Suttapitaka of Theravada *Tripitaka*.

Though most of the texts of the *Khuddakanikaya* are small pieces, there are some which are quite extensive.

The contents and character of the texts included in this collection show a great divergence. Again, some of the 'suttas' are mixed compositions written in prose and verse. The verses seem to have been introduced at a later period as there are hints to this in certain suttas of the *Suttapitaka*. The *Khuddakanikaya* consists of following texts:

The *Khuddakapatha* (Minor sayings) is the first text of the *Khuddakanikaya*. It is a book of prayer in daily use for the novices and comprises nine 'suttas'. The second book of the *Khuddakanikaya* is the *Dhammapada*. It contains the sublime teachings of the Blessed One (Buddha). It is a collection of 423 verses divided into 26 vaggas or chapters and is the most popular Buddhist text; its popularity can be compared with that of the *Bhagavadgita*. It is an anthology of sayings and preaches the ethical doctrines of the Buddha. It is used by the novices in Sri Lanka for daily study before receiving 'Upasampada' (highest monastic order). Most of the verses of the *Dhammapada* have also been traced in several other texts of the Pali canon.

Next to the *Dhammapada* is the *Udana* which is a collection of pithy sayings of the Buddha, mostly in metrical form with narratives. The whole work is divided into eight vaggas each of which contains ten suttas. These suttas are short narratives recounting some events of the time of Gautama Buddha and end with a pithy utterance.

The *Itivuttaka*, meaning 'Thus has been said' is the fourth book of the *Khuddakanikaya*, closely resembling the *Udana*. It is a book of quotations of the Master's authoritative sayings on morality. The entire work consists

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of 112 sections composed partly in prose and partly in verse and is divided into 'nipatas' and then to vaggas. Here in this book the same thoughts have been repeated first in prose and then in verse.

Next in order comes the *Suttanipata* (the section of discourses) which contains many pieces of oldest Buddhist poetry. It comprises five sections namely Uragavagga, Chullavagga, Mahavagga, Attahakavagga and Parayanavagga. The first four vaggas contain 54 short poems while the last section (parayana) is a long independent poem consisting of 16 shorter parts. There is an old commentary called *Niddesa* on the Attakavagga and Parayanavagga. The *Suttanipata* is a highly informative text describing the socio-economic and religious conditions of India of the sixth century B.C. It is also a great aid to the understanding of Buddhism as an ethical religion.

Next to the *Suttanipata* are to be mentioned the *Vimanavatthu* and the *Petavatthu*. They seem to be very late compositions among the canonical texts. The first book (*Vimanayatthu*), in its 83 stories, provides a graphic description of celestial palaces enjoyed by the devas who, as human beings, had performed meritorious deeds in one of their past existences.

The second one i.e., the *Petavatthu*, describes, in 51 stories, the sufferings of the spirits and the restless souls (peta), which they have to undergo to obtain expiation from their sins committed during their last births.

Now we may mention two interesting lyrical compositions namely the *Theragatha* and the *Therigatha*. They are the poetic outbrusts of the feelings and sentiments of the monks and the nuns respectively and rank very high amongst the lyrical compositions of Indian literature. The former comprises 107 poems with 1,279 verses and the latter 73 poems with 522 verses. These poems are important for the understanding of the religious theories and practices which are prevalent in the Buddhist order. The language of these two books is not very simple and it needs the help of a commentary to understand it.

The tenth book of the *Khuddakanikaya* is called the *Jataka* which is supposed to contain, by definition, tales of the Buddha's previous births. The canonical *Jataka* book comprises 6653 verses, constituting 547 *Jatakas*. The Jatakas have been grouped under twenty-two nipatas, depending on the number of verses in each nipata. In majority of verses there is no story, neither in prose nor in verse. The shorter Jatakas are but teachings of moral or religious precepts, or even of some practical knowledge, but in some verses there are hints to background stories. The Vidhurajataka (no. 545) and the Vessantarajataka (no. 547) present complete outlines of the tales. The gathas of the *Jataka* book must have been associated with suitable stories in oral tradition, most probably in languages other than Pali. The Pali gathas have only been preserved in the canon and later on the author of the *Jatakatthakatha* built the grand edifice of the Jataka stories on the foundation of these gathas with the help of the oral and written traditions prevalent in India and Sri Lanka.

The *Niddesa*, the eleventh book of the *Khuddakanikaya*, though now forms a part of the canon is virtually an old commentary on the Atthakavagga and Parayanavagga of the *Suttanipata*. It consists of two parts the *Mahaniddesa* (Great explanation) and *Chulla-niddasa* (Short explanation). The *Maha-nidhasa* is a commentary on the *Atthakavagga* and the *Chulla-niddesa* on the Khaggavisanasutta and the Parayanavagga.

Next comes in order the *Patisambhidamagga* (The path to analysis). It consits of large sections dealing with some important Buddhist doctrines including the Four Noble Truths, the theory of 'Karma', the knowledge attained by meditation, etc.

The last three books of the *Khuddakanikaya* are the *Apadana*, the *Buddavamsa* and the *Chariyapitaka*.

The *Apadana* is a vast collection like the *Jataka* though of lesser literary value. An 'apadana' means heroic or glorious deeds of the saints done in their previous lives. The *Apadana* is written entirely in verse.

The *Buddhavamsa*, the fourteenth book of the *Khuddakanikaya*, also in metrical form, describes the stories of all the Buddhas—the former ones and Gautama Buddha. Gautama Buddha himself narrates the stories in the first person, telling who he himself was under the preceding Buddhas.

The *Chariyapitaka* is the last book of the *Khuddakanikaya*. It is a collection of 35 Jatakas in metrical form in which the Buddha speaks of the ten 'paramitas' (virtues for perfection) which are a precondition of Buddhahood.

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Ra.B.

KHUMANTHEM, IBOHAL SINGH (Manipuri; b. 1925) is a poet and novelist. He had practically no formal education but was a self-taught man with a fair command over Bengali and English. His *Nachom lei* (Bouquet) is a book of lyrical poems published in 1948. It was followed by another collection, *Nungshi keina kada* (To my beloved Keina). His ambitious collection, *Thammoi paodam* (The murmurs of my heart), a sequence of love poems with beautiful illustrations of a love-lorn lady in each page, on the line of the Petrarchan love poems, was published in 1966. He looked at love between man and woman from different angles. What distinguishes his works is his preoccupation with the theme of love between man and woman. The first novel; *Eidi oktabini* (I am a whore), created a sensation among orthodox Manipuri

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readers for it is the confession of a whore who has been compelled to take to prostitution. This was followed by another novel *Imana eibu manghanbani* (Mother polluted me) which also is the confession of a young girl who was forced to undergo abortion much against her will after which she led a wretched life. The two novels are considered bold attempts at exposing some of the ugly aspects of social life of the Manipuris. *Chaokhatpadi eikhoigi khutta leire* (Progress is in our hands) which is a collection of short stories was published in the seventies. He was the General Secretary of the Manipuri Sahitya Parishad, a premier literary and cultural organisation of Manipur during 1969 and 1970.

I.R.B.S.

KHUMANTHEM, PRAKASH SINGH (Manipuri; b. 1932) is a short story writer, poet and lyricist. He passed the B.Com. Examination of Gauhati University in 1960 and spending a few years in teaching he switched over to broadcasting, working as a producer at the Imphal Station of All India Radio. At present he is the Secretary of Jawaharlal Nehru Manipur Dance Academy, Imphal, and member of several literary and cultural organisations in and outside Manipur.

Ichegi sham (Sister's hair), a collection of his short stories, was published in 1965. It was followed by *Manggi ishei* (Song of dream) in 1981 and *Eigi ishei* (My song) in 1982. These last two are collections of some of his wonderful lyrics and poems. They are marked by the intense feelings of a romantic yearning expressed in sonorous words. His short stories are also remarkable for the great skill they show in building-up situations. His prose is precise and flexible. He also edited the *Ritu* and the *Sahitya* and at present edits *Kangla* which is a publication of Atombapu Research Centre.

I.R.B.S.

KHUMMAN RAS (Rajasthani). The modern readers first came to know, of the work, *Khumman ras* in Colonel James Todd's work *The Annals and Antiquities of Rajasthan*, in 1829. Todd assigned to it the position of being the oldest historical narrative poem of Mewar, although in the preface to his voluminous work he also described it as a modern work of poetry with an antiquated subject matter. On the basis of the first point made by Todd, and on account of the association of the title of his work with *Khumman ras*, most-scholars of Hindi considered it as belonging to the period 1000-1400. In fact it belongs to the 18th century.

The author of *Khumman ras* was Daulat Vijay (1643-1743), a Jain monk of Tapagachha, and a disciple of Shanti Vijay, who belonged to the tradition of 'Sumati Sadhus'. A copy of *Khumman ras* lies at the Bhandarkar Oriental Research Institute of Poona. Its pages numbering about 139, contain 3,576 chhandas of the poem, and since its last few pages are missing, it is incomplete. In the fourth canto, there is a mention of one Maharana Sangramsimha II of Mewar during whose reign this work had been written. He ruled from 1700 to 1723. Thus, the time of its composition may be computed on this basis. Even on internal evidence, the period of its composition is around 1713.

There are various titles of the rulers of Mewar, such as 'Khumman', 'Rana', 'Maharana', 'Diwan', 'Sisodia', 'Elpura', 'Chittaura' and so on. 'Khumman', means the descendants of Khumman. Khumman and Rana are synonymous. The work derives its title from its account of Khumman and his descendants. This is justified also, because to some extent it traces in outlines the history of the rulers of Mewar from Bapa-Raval upto Maharana Sangramsimha II, besides Khumman and his descendants. There should also be a description of the three Ranas who succeeded Rajsimha viz. Jaisimha, Amarsimha II and Sangramsimha II but it is untraceable. Thus *Khumman ras* is predominantly a descriptive 'historical-narrative' poem.

The poem consists of eight cantos. In the first canto, there are prayers to Sarasvati, Ganesha and other gods and goddesses. Then follows an account of Chittaurgarh, which in turn, is followed by a list of the descendants of rulers belonging to the 'Suryavanshi' clan. This list is incomplete; at places it is even incorrect and not consistent with the list of descendants contained in historical works. There are accounts of the boon of uninterrupted reign secured by Bapa Raval from the hermit Harit, and of the former's conquest of Sajangarh and Chittaurgarh. Khumman belonged the eighth generation of Bapa's descendants. In the second, third and fourth cantos, there are poems associated with Khumman. The second canto describes the love affair and the wedding of Khumman and princess Ratisundari, the daughter of Jet Tunvar (the then ruler of Delhi). The princess had vowed that she would marry only that man who would pierce one pillar 'Gajathumb' of her palace with one blow of the sword; but she married Khumman, although he did not fulfil her condition. The third canto describes the following events: the taunts hurled at Khumman on his failure to pierce the Gajathumb, his visit to Nalwar and falling in love with Lakha, the daughter of Raja of Nalwar, and again on the occasion of the festival of Gangaur falling in love with Tilottama, a married woman who had been deserted by her husband Champakdatt. The fourth canto narrates the following events: the sending of message by Ratisundari (during her separation) to Khumman at Nalwar, his return to Chittauorgarh with Tilottama and Lakha, the visit of Champakdatt to Ghazni and inciting the Emperor Muhammad Ghazni to attack Chittaur, the battles fought by Songira Kanhada, his nephew Kasamod, Kasamod's

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wife, Khumman and his wives and their ultimate victory. In the fifth canto we find a list of rulers from Khumman upto Alanasi. It also narrates the marriage of Alanasi with the daughter of Siddharaj Jaisimha the marriage of Samarasi with the daughter of Prithviraj Chauhan of Delhi, Prithviraj's fraudulently marrying the daughter of Raja Jaichand of Kanauj and Emperor Ghauri's invasion of Delhi and Samarasi's death during the battle. There is a vivid description of the conquest of Chittaur by Pratap and his assumption of the title of Rana, etc.

The sixth canto contains a list of descendants from Rana Pratap to Ratnasen and also describes the famous legend of Padmini and Alauddin. The seventh canto mentions the outstanding deeds of the Rana's rulers from Arasi upto Rana Sanga-Hammur, Khetal, Lakha, Mokal, Chunda, Kumbha and Raimal. An account is given in canto eight, of Rana Sanga, Vikramaditya, Udaisimha, Rana Pratap and the battle of Haldighati, apart from the mention of the names of Rana Pratap and the successive Ranas including even the construction of the Rajsamudra dam by the Ranas.

There are two ways of approaching the poem. In the first place there are the cantos 2,3, and 4 which comprise a character-sketch of Khumman, and canto 6 which narrates the tale of Padmini. In this the historical aspect is dealt with in a manner which does not make it appear to be of remarkable significance; nevertheless, from poetic content point of view and the richness of imagination appropriate to the theme, this canto is exquisite. Secondly, there are cantos 5, 7, and 8 wherein the description of historical events predominate over the poetic aspect. As regards the subject matter, it deals largely with numerous personalities and a conglomeration of events. In poems of this type, the heroic and the erotic rasa occupy a place of prominence; futher, there is also to be found a treatment of the heroic and the erotic, particularly in tales associated with Khumman and Padmini. In the story one finds a description of love, separation and union, the various states of separation, physical descriptions of heroines, the six seasons, the twelve months, and types of heroines. The descriptions fit the occasion and are vivid and artistic. Rarely does one find in Jain poets such picturesque descritptions. Depiction of the heroic is really masterly. The life-span of the heroes in this poem is from the age of 15 years upto the age of 25 years. It is their conviction that being unmarried, they will give proof of their heroism. If they die in the battle, they will have celestial dancers for their brides. Their motto is: 'Khag' (Sword or battle) and 'Tyag' (sacrifice). While the Khag symbolises valour on the battle field, the tyag symbolises munificence. The poet presents a very powerful description of the battles. Alongwith the 'virrasa' or the heroic, other rasas or sentiments, viz. 'raudra' (the ferocious), 'bhayanak' (macabre) and 'vibhatsa' (the morbid) are also treated. There are also beautiful descriptions of the war between heroic men and heroic women, and of the latter becoming 'satis' or burning themselves on the pyres of their deceased husbands. There are also occasional glimpses of Rajasthani folk-life and the attractive descriptions of the 'Gangaur' and 'Savan ki tij' festivals find a place in this work. Here and there, one also comes across an induction of the 'super natural' phenomenon. In this poem the poet has gathered his narrative material from numerous books. A number of lines have been borrowed from the celebrated poem, *Dhola Maru ra duha* and Hemrata Suri's *Padmini chaupai* albeit, with some modifications. Besides these, the poet has embellished his poem by means of extracts from popular sayings picked up from Hemchandra's duhas, works of Bihari, Udayaraj and Sundardas, *Prithviraj raso, Gadan Surdas, Achaldas Khinchi-ri-Vachanikas*, Khidiya Jagga's *Vachanika Rathaur*, Ratansimhaji's *Mahenda sautari*, and other works. Their language is Rajasthani in which there is a blend of Marwari and Dhundhadi as well as an occasional intermingling of Gujarati. Their major metres are duha-soratha, chaupai, kavitta and gaha (gatha). Apart from these, one also comes across 'ardhana racha', 'jhulana', 'nisani', 'chandryan', 'chausar', 'motidas', 'kundaliya', 'trotak', 'dingalagit', etc., but their use is very limited. The poet has also organised his lyric in popular folk-metres such as 'dhals' or 'deshi'. It is evident from the concluding portion of the fourth canto that the poet probably intended to end the poem after writing the first four cantos, but at the insistence of the disciple of Shyamsimha, he composed the later cantos, for a mention of a contemporary ruler in the very middle of the poem is made which would appear irrelevant. Underlining the fact of their being later compositions, *Khumman ras* ranks among the finer works belonging to the eighteenth century.

Hi.M

KHUNTHOKLON (Manipuri) literally means a systematic study of immigration (from 'Khunthok', immigration, and 'lon' a systematic study). Immigration here means immigration to Manipur. The term 'Khunthoklon' indicates a number of books, the chief among which are *Poireiton khunthok*, *Nongpok harm* (Immigration from the East) *Nongchup haram*, (Immigration from the West), *Bamon Khunthok* (Immigration of the Brahmins), *Tekhao mayanglaon* (Immigration from Assam), *Lairikyengbam lon* (A study of the immigration of the Lairik Yengbams) and *Khetrilon* (A study of the immigration of the Kshatri-mayum). *Chingarembi khongghup* may also be placed in this category.

Ranges of hills, which are a further extension of the eastern end of the Himalayas, lie on the eastern frontier of India and separate this country from Burma. But there are routes through these ranges and some of these routes pass through Manipur. From pre-historic times immigrant

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merchants, pilgrims, invaders and adventures have frequented the routes passing through Manipur in their journey from the Indo-Gangetic valley to what is now called Burma or from the latter to the Indo-Gangetic valley. Some of these people settled in the Manipur valley permanently and were eventualy absorbed in its population. Books dealing with the immigration of pre-historic and early historic peoples settling in Manipur are rare but from about the twelfth century, the Manipuris wrote books specifically on this topic.

Account of the immigrants from the Kabo valley (now in Burma) which lies to the east of Manipur is contained in the book *Nongpok haram*. The immigration of the Brahmin forefathers of the present-day Manipuri Brahmins, who came from Bengal, Orissa, Uttar Pradesh, etc., are dealt with in *Bamon khunthok*. These books may not be of great value but their historical importance and to some extent, literary, cannot be denied.

R.K.J.S.

KHUNTIA, BISHWANATH (Oriya). The influence of the two great Indian epics—the *Mahabharata* and the *Ramayana*—on the literature and people of Orissa has been incalculable and among the several poets who wielded their pens in producing or recreating the *Ramayana* in Oriya literature in the medieval period to cater to the need of the country, the name of Bishwanath Khuntia stands supreme. There are several versions of the *Ramayana* in Oriya commencing with the *Dandi Ramayana* or *Jagamohan Ramayana* by Balaram Das of the 16th century, but *Bichitra Ramayana* by Bishwanath Khuntia has been unique in its depth, dimension and literary appeal. Written in musical metres, this notable epical work has been widely popular and has left an indelible impression upon the rural readers of Orissa both as a reproduction of the *Ramayana* and as a piece of valuable literature to guide and to inspire the rural folk in the practice of essential virtues and noble qualities enshrined in it.

A contemporary of medieval Oriya poets like Dinakrishna Das, Upendra Bhanja and Lokanath Bidyadhar, Bishwanath Khuntia was a resident of Puri town and lived during the reign of Raja Dibyasingh Dev of Khurda in the later part of the 18th century. His work *Bichitra Ramayana* gives evidence of his being present at Puri during the famous car festival of Lord Jagannath when Divyasingh Dev was the king. The poet has given his indentity as 'Bisi' at the end of each canto and for this reason the *Bichitra Ramayana* is known as *Bisi Ramayana* among the Oriya readers.

Although the theme of the original *Ramayana* is the main theme of the *Bichitra Ramayana*, it is unique and superb in its treatment and execution. The invocation of Lord Jagannath in the beginning of this notable work adds to the originality and imagination of the poet.

The poet commenced the writing of his *Ramayana* on the occasion of Gundicha and also completed it during the same period. It is found that while designing the musical metre for each canto of his *Ramayana*, the poet has taken as model the metre of some of the erstwhile compostions of his predecessors. On the whole Bishwanath Khuntia occupies a significant position in Oriya literature as the successful author of the musical version of the *Ramayana* and as an interpreter of the noble characters of the great epic for the social upliftment of the people.

G.M.

KHUNTIA, KANHAI (Oriya) was a Vaishnava poet of Orissa born in the Khuntia sevaka family who are traditional servants in the temple of Lord Jagannath. He was renowned by the time Chaitanya came to Orissa in 1509. *Srichaitanya charitamrita* tells us that Kanhai Khuntia and Jagannatha Mohanti played the roles of Nanda and Yashoda respectively in the 'Nandotsava'. The date of his birth can be approximately fixed between 1455-1460.

Kanhai Khuntia composed a poem on Krishnalila. His book entitled *Mahabhavaprakasha* describes Radha as 'Mahabhavamayi', who had originated from the 'Mahateja'. The book identifies Sri Jagannatha with Sri Krishna. The book also speaks of some historical events including the Kanchi expedition of king Pursusottamadeva, the sudden invasion of Hussain Shah, the Sultan of Bengal of the temple of Lord Jagannath and the transportation of the idol to 'Gadakokala' on the Chilka Lake. Kanhai Khuntia probably died between 1540 and 1550 after the death of Chaitanya.

Ni.M.

KHUNTIYON PAR TANGE LOG (Hindi) is the seventh collection of poems of Sarveshvar Dayal Saxena, published in 1982. Most of the poems of this collection belong to the period 1976-81. The sixtythree short and long poems compiled here depict the social and political reality with a deep sense of honesty and authenticity of experience. A vast sense of agony provoked by the lack of sensibility in corporate life pervades the poems. They are linked with the anguish of the common man and make a direct attack on the caprice of destiny. The poet specializes in making his own life's touching situations and emotional experiences non-subjective and general. The very first poem, 'Jangal ki yad mujhe mat dilao',depicts anguish of disillusionment. The torment of contradictions, incongruites and incoherences of life has smashed the tender dreams of life of the age. In spite of all this, these poems do not have the existentialistic idiom of despondency and weariness. One can still figure the hope and light of

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enthusiasm in poems like 'Fasal','Umra jyon jyon barati hai' and 'Coat'. The poet can listen to and feel every heartbeat of his time and social milieu. In these poems the social change seems to await a dark 'Bawandar' (typhoon), a big earthquake. In the poems 'Sweater', 'Moja', 'Dastane', the poet gives a meaning to these symbols--"Lekin yad rakho/Anyaya aur yatana ki seema/ Jab par ho jati hai/ To bejan mein hi/ Sab se pahale jan ati hai/"—'Coat', 'Dastane', 'Sweater', 'Juta', 'Nadi', 'Gaon', 'hath', all these take the form of a resentment and revolt in the perspective of the problems and challenges of the age. The poet creates new symbols, and the freshness and meaningfulness of his imagery gives them easy communicability. Hindi critics have usually complained of the lack of communicability in 'Nai kavita'. But here, these poems seem to assure the reader that the real potency of good poems of 'Nai kavita' lies in the truth of its sensibility and its innate communicability.

After a thorough reading of these poems it appears that the world of the poet's experience is very vast. The rural sensibility dominates his world of experience. The poet is weary of and unhappy with the urban sensibility. He yearns for fields, ponds, trees, rivers and streams of the villages. In these poems we hear the moanings of a farmer, a labourer. It is here that the poet emerges with all his deep feelings and ideas. The faces of life vary from the smooth and the bright to the rough and uneven. The imagery is rich in variety. It does not merely serve the purpose of enjoyment or luxury, but it explains the meaning and gives a concrete shape to the idea. Under the discipline of 'Nai kavita' the poet has created a compact structure, and the consequences are the poems rich in meaning—'Ahista mat chalo'; 'Tapara', 'Ungaliyon mein chubhe kante', 'Jab wah munha kholata hai', 'Mrityu danda', 'Prourh shiksha', 'Jarurat hai ek sarkari jasus ki', 'Ab kuchh thik nahin', 'Dukh', 'Paharon ko mere upar girane do', 'Machhali' and 'Natak' are some of the other poems worth mentioning. The sarcasm used in them as a poetic device is the real power of Sarveshwar's poetry. The distorted and grotesque phase of life and time is presented with great skill. The poems 'Ab mein suraj ko nahin dubane dunga', 'Mere bhitar ki koyal', 'Gaon ka sapera' give vent to the poet's pent up anger. 'Lushun aur chiriya' is a dramatic poem that expresses ideological experimentalism in a new idiom. In this way variety of form is also present in the poems along with the variety of the facets of life. Thus, poetry and experience become identical and the creativity of the poetic language attains the depth of potency. These poems are not merely political or social statements. The language with its basic sensibility is also imbued with cultural consciousness. It has the simplicity of a dialect. Diverted from the general track, this language has become a blend of the poetic and the dramatic.

The poet does not impose his logic on the poems. The words sprout from the reality of life. In this situation, these poems have the 'fire' of ideas, but there is no hackneyed formula of slogan-mongering, which is the weakness of most of the poems of Nai Kavita. Actually this collection gives a new dimension to the main stream of modern Hindi poetry.

The book was selected for the Sahitya Akademi Award in 1983 posthumously.

K.P.

KHUSHBU JO SAFARU (Sindhi) is a compilation of poems in 'rubai' form by the master-poet, Harumal Sadarangani 'Khadim'. The compilation consists of 475 rubais, out of which 208 rubais are those which were already included in the collections of his poems, *Rangin rubaiyun* (Colourful rubais, 1959) and *Ruha d'ino relo* (The outpourings of the soul, 1963), and the remaining 267 rubais are new compositions which have been included in *Khushbu jo safaru* (Sojourn of the fragrance), published in 1980. The idea of including the rubais from previous publications in this collection must have been to restore all the rubais written by the poet at one place under one publication exclusively for the compositions in that form.

Rubai is a poetic form which infiltrated into Sindhi poetry through Persian. It is composed of four lines, out of which the first two lines and the last one rhyme (aaba). The content of rubai in Sindhi poetry is mostly based on the wider and the significant moments of human life with a different poetic technique and complete command over the patterning of word-images into the fixed rhyme scheme. The compostion in the rubai form in Sindhi has, therefore, always been considered the most difficult poetic genre of classical mould, and even the masters have sometimes faltered in its composition by deviating from the requirements dictated by this genre. Sadarangani's success in this genre should, therefore, be viewed as a proof of his mastery over the form and the content, especially when we find the punch lines (last lines) of many of his rubais reaching the climax, leaving behind a tremendous impact which sometimes leaves the readers spellbound. For example let us examine this rubai:

Khadim ko inhia g'alhi jo ahe jawab:
Chha ahe hayat, chha jahan jo isbab?
Munkhe bi gharia pala ji haqiqat ahe
Ya khaba mein khabi tho d'ise khaba jo khab?

(Khadim, is there any answer to the question:
What's life? What's the value of the world?
My existence, too, is a reality of a moment
Or does a dreamer see in a dream the dream of a dream?)

From his rubais it is noticed that not only does the poet have a thorough knowledge of the Persian prosody, but he is fully informed of the basic requisites of the rubai genre.

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Although rubai in Sindhi has retained its classical mould and no innovations in technique or rhyme scheme have been attempted, yet its theme and diction have undergone many changes. In many of the rubais of Sadarangani, these changes are visible. It is not that he does not indulge in the depiction of the traditional subjects of 'Gul-o-bulbul', or 'Saghar-o-mina', but more often than not, he makes rubai a vehicle of expression of diverse human experience and manifold fragments of contemporary life. For example the following rubai reflects his modern sensibility. It builds a bridge between the fleeting moments of subjective experience and the snippets of situations of everyday life.

Hod'anha d'iso sarak te nadhro kutro,
Ratu g'are, phathiki phathiki d'ie damu tho.
Chithiyo athasi brek bina motor kahin,
Kahin notu kayo ahe nambar unajo?

(Look yonder, see a small pup on the road,
Dying bleeding, writhing in pain,
It has been crushed by a car without a break,
Has anyone noted its registration number?

The other works by the author include: *Kakha ain Kana* (Straws and stalks, essays, 1966); *Pirha ji bakha* (The first glimmer of dawn, free verse, 1972): *Chikha* (A shriek, free verse, 1977), which was honoured with the Sahitya Akademi Award in 1978; *Kanwar parun patar mein* (Lotus has its roots deep), critical work on Shah Abdul Latif (1984).

P.A.

KHUSHWANT SINGH (English; b. 1915), is an eminent Indo-Anglian novelist, a short story writer, a historian and a journalist. Educated in Delhi, Lahore and London, he became Information Officer of the Government of India at Toronto in 1947-48, and then Press Attache and Public Relations Officer for the High Commission of India in the U.K. In 1966, he had a teaching and research assignment at Princeton, and in 1968 became visiting Professor at Swathmore College, Swathmore, Pennsylvania. In 1970 he was awarded the Panjab Government Prize for Distinguished Man of Letters in India. He was awarded 'Padma Bhushan' in 1975 but he returned it in protest against the "Operation Blue Star" for flushing out terrorists from the Golden Temple. He was a member of Rajya Sabha from 1980 to 1986.

Singh's first book *The Mark of Vishnu and Other Stories* (London, 1950) is a collection of realistic short stories in a vigorous style fused with wit, humour, irony and satire. The same kind of style was employed in his first novel *Train to Pakistan* (New York, 1956), earlier titled *Mano majra*, for which he was awarded the Grove Press India Fiction Prize in 1956. The novel deals with the plight of the Hindus, the Muslims and the Sikhs in a border village in India at the time of the country's partition in an absorbing narrative, re-creating the agony and tension of the people shaken out of their complacency by the traumatic experiences of communal frenzy. The moving event of the partition has been realistically presented. The tension is caused by the two diametrically opposed worlds of Juggat's love and of communal hatred. His second novel *I Shall not Hear the Nightingale* (London, 1959) is not a political novel even though there is an undercurrent of revolutionary activities of some youths. Here characterization is traditional and characters two-dimensional. The novel deals with the life of the Sikhs in India but with his characteristic robust realism and humour. His short stories in two collections—*The Voice of God and Other Stories* (Bombay, 1957) and *A Bride for the Sahib and other stories* (Delhi, 1967) are written in a traditional fashion, skilfully around one or more episodes. They have an undercurrent of irony which penetrates the surface of pretentiousness and hypocrisy.

In the field of journalism, he has occupied some important positions. After doing small editorial jobs, in 1969 he became editor of *The Illustrated Weekly of India* in Bombay. Later he edited many newspapers, including *The Hindustan Times* in which his weekly column and occasional articles continue to appear. What characterizes his journalistic style is his powerful narrative power, a strong ironical and satirical tone, some juicy stories and anecdotes, and an earthy flavour. It has the imprint of his personality. He has a fondness for Indianisms and his style which is a curious mixture of the crude and the educated synthesized into one.

As a historian, he wrote *A History of the Sikhs* in 2 volumes (Princeton, 1963 and 1966), chronicling the history of the Sikhs from their inception to the present day. His contribution lies in writing objectively and in separating truth from adulatory and occasionally superstitious material which other Sikh historians before him had used. Currently he has a Smithsonian Fellowship to update these volumes.

The dominating influence over his life and writings has been that of the Punjabi life and literature which contributed an earthy quality—warmth, vigour, passion, gaiety and an uninhibited attitude towards sex—so well reflected in his robust style that his urban life, western education and cosmopolitan outlook have failed to affect. The comic muse in the form of wit, humour and exaggeration enlivens his writings.

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Ram. Sh.

KHUSRAU, AMIR (Hindi, b. 1253, d. 1325) was born in the village named Patiali of the Etah district. As Khus-

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rau's father expired when he was only seven, he was brought up by his mother. From the very childhood Khusrau showed great promise, and therefore, he became a scholar of philosophy and science in no time. At the age of twenty, he earned fame as a poet. He was a man of soaring imagination and skilled in the proper social etiquette. More than other litterateurs of his time, Khusrau was renowned all over the subcontinent.

Khusrau lived his entire life under the royal patronage. He saw the rise and fall of the three royal families—Gulam, Khilji and Tughalaq and of eleven Sultans. His first work *Masnavi Kiranusa sadain* written in 1289 is available. Thereafter, some of his works written during the reign of Allauddin are *Mallol Anwar, Shirin Khusrau, Laila Majnu, Ain-e-Sikandari* and *Drisht Vidrisht*. These were five typical romantic works famous as Panth Gant. Khusrau presented these works to his religious teacher Sheikh Nizamuddin Auliya. Besides these, he also wrote two prose works, viz. *Khajainul Fatah* and *Ezazakhusravi*. Of these the first one is a description of the victories of Allauddin, and the second one relates to figures of speech. In the time of Allauddin, he also wrote the famous historical work named *Devalrani Khizrakhan*. After Allauddin, in the reign of Mubarak Shah also Khusaro wrote a book named *Nuh Sephar* in which the main incidents of that time were mentioned.

The last historical work of Khusrau is entitled *Tughalaq* which was written in the reign of Gayasuddin Tughalak. After the death of his teacher Sheikh Nizamuddin in Delhi, Amir Khusrau could not bear the shock and died shortly after the event.

Amir Khusrau was chiefly a poet of Persian. Works of Khusrau can be classified into four categories—historical work, romantic work, Diwan and prose works. Khusrau's fame is based not only on his Persian poetry, but also on the "Hindavi" works. Amir Khusrau was not only well conversant with Arabic and Persian, but also with Hindi or Hindavi. And he was proud of it. He is also famous for many verse-riddles, sayings, puzzles and ghazals. Besides, his Persian-Hindi dictionary entitled *Khalikbari* is also a famous work.

The Hindavi works of Amir Khusrau were originally available only in the oral form and it is for this reason that we find variations in their language. Khusrau has his own place in the folk-life. He is still remembered in the context of Khariboli Hindi. Amir Khusrau is considered a symbol of the integrated culture of India.

V.R.P.

KHWAIRAKPAM, CHAOBA SINGH (Manipuri; b. 1896, d. 1952) was an eminent essayist, poet, novelist and literary critic. He studied up to the matriculation standard. He knew Bengali, English and Sanskrit well. A teacher by profession, he studied Sanskrit literary criticism. Manipuri had been newly introduced in the school curriculum and he felt called upon to write text-books of Manipuri literature. He wrote lighter and small essays for children collected in works like *Phidam, Wakhal* (1925) while his *Wakhalgi ichel* is a collection of more thoughtful and serious essays. He had been influenced by Kaliprasanna Ghosh of Bengal, even in his thematic approach and stylistic pattern. He was a romantic poet and very often tried to see the sad side of life though he was not actually a pessimist. In his historical novel *Labangalata* (1939) romantic love and patriotism are depicted. His approach to love tends towards the Bhakti of the Vaishnavite literature. As a literary critic he tried to relate Manipuri legends to the mahakavya of classical Sanskrit literature. He was famous for his love of nature. His book of poems, *Thainagi leirang* (Ancient flower, 1950), includes some of the most outstanding poems of those days, like 'Lamgi chakla amada' (To a bird of the outer space) in which is depicted the delicate relation of human being and the great soul.

Associated with several literary and cultural organizations of Manipur, he was modest and unassuming. He was also associated with the publication and editing of such early literary journals in Manipuri as the *Yakairol*, the *Jyoti*, the *Lalit manjari patrika*, etc. He was honoured posthumously with the title of 'Sahityaratna' by the Manipuri Sahitya Parishad.

E.D.S.

KHWAJA HABIBULLAH NAUSHEHRI (Kashmiri; b.1555, d.1617). During the medieval period, Persian was declared as court language by the Sultan rulers of Kashmir. Constant immigrations of people from Persia and Central Asia, and their settlement in the valley paved the way for the introduction of Persian language in Kashmir. Consequently, it influenced the people and became popular under the Muslim rule. This is very much evident in the compositions of Persian poets from the sixteenth century. Habibullah was also one such poet.

Habibullah Hubbi was born in Naushehar in the vicinity of Srinagar. He belonged to a famous Ganai family. His father's name was Shamas Ganai who was a leading salt merchant of his time. His father entrusted the education of his son to Mullah Hasan Afaqi. He studied Persian and Arabic scriptures from him. He grasped the whole literature by his sharp intelligence and became an authority on Persian. He remembered the *Quran* by heart at the age of seven. His spiritual 'murshid' was Sheikh Yaqub Sarfi. His father wanted to see his son a good and famous merchant. So he insisted that he took charge of his profession. Habibullah obeyed his father, but he had no skill in his profession. Consequently, he devoted his time to reading the *Quran* in his shop. Hubbi was so busy in the study of his scriptures that his customers weighed goods themselves and kept the money in his safe. According to

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this Kashmiri verse—"Namnamath chisodah vantuch na dani" (There are ninety-nine varieties of things but no skill in business). This shows his disinterestedness in this business.

It is said that he had a natural taste for music from his childhood and he won recognition for his sweet and impressive music. He was a contemporary of Haba Khatun (16th century) who was well-versed in the composition of the 'ragas'. Once her 'Kalam' was sung to him. He was very much impressed by it. The result was that he started composing Kashmiri poems at that time, though he was a Persian poet.

Once he attended a literary meeting (mehfil) in Ahmada Kadal. Qawwalis on Hussain were sung there. He then composed a Kashmiri poem in the same rhythm.

After some time his reputation as a great musician spread in the valley. Some people became jealous of his natural gift and wanted to destroy his image in the high circle. During his time, Ahmad Beg Khan was the Governor of Kashmir. Mullah Hassain Khabaz, an eminent scholar at that time, was against his musical taste because it was anti-Islamic, According to the Islamic law, playing on musical instruments and singing are prohibited. Mullah Hassain filed a petition against Hubbi. In a congregation, ordered by the Governor, the question was debated by scholars well-versed in the Islamic law. The debate ended in his favour, acquiting him of all the charges levelled against him. By this victory he became more popular in society.

Hubbi was a devoted Sufi absorbed in the music of the mystics. He received homage from both the king and the commoner. He was an eminent poet of his time. No doubt, his Kashmiri poems based on mysticism are superior to all other compositions. His poems, short and sweet, are written is a simple style. They contain rich ideas and show the originality and freshness of his imaginative mind in lines like:

> Be true in love and you will have a taste of the wine which fills the river of life, that brought us hither; from whose waters God hath made every living thing.
>
> Some drink cup after cup unceasingly; some, while drinking, attain to the Goal; some wait and they still have hope; some wait and wait, unavailingly.

He is the author of *Diwan Hubbi, Tambin-ul-Qulub* (Masnavi) *Wafatnama* and *Rahat-ul-Qulub,* Persian treatises on mysticism. His *Sayahatnama* (Avahal Ishan Saheb) is the biography of his teacher, Shiekh Yaqub Sarfi.

Habibullah has left an everlasting impression on the minds of the people with his immortal poetry, His poetry has the capacity and depth to inspire even those who are not deeply involved in the spiritual aspects of life.

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B.N.K.

KHYAL (Rajasthani). Generally speaking, a 'Khyal' in Rajasthani came to mean a 'khel' or a play, a show or a drama. The popular folk dramas in Rajasthan are of three kinds—'khyal' 'swang' and 'lila'. The khyals are played in different theatrical styles. However, all these styles and forms are called by the single name of Khyal. Almost all Khyals are religious, historical and social and concerned with worldly events. They are known by different names on account of various forms of stage, orchestra, recitation of the story, acting, region, playwright, merit, attribute, style, colour, impression, composition, subject matter, etc. Some such Khyals are: 'Macha', 'Turra-kalangi, 'Kuchamani', 'Shekhavati', 'Nautanki', 'Mewari', 'Alibakhshi', 'Kishangarhi,' 'Rammat', 'Jaipuri', 'Kathaputli', 'Hatharasi', 'Gandharva', 'Nagauri', 'Kada', 'Chaubola', 'Jhadashahi', 'Dangali', etc. The Khyals are believed to have originated during the 18th century. Music is the very life-stream of the Khyal. The show presents a pleasant combination of instrumental music, dance and songs. Khyal forms the integral part of the Rajasthani folk literature. Rajasthani Khyals in written form came in vogue during the 19th century. Some preliminary Rajasthani Khyals were published under the head, *Marawadi Khyalas* in a book form edited by Father Robson and printed at the Scotch Presbyterian Mission Press, Beawar. Several excerpts from the *Khyal Dungaji Jawaraji* published in the aforesaid book, are quoted by S.H. Kellogg in his *A Grammar of the Hindi Language* (1st edition, Prayag, 1875). Khyals have been printed and published in large numbers in several parts of India. A list of 189 Khyals has been published by experts in the field.

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Hi. M.

KHYATA (Rajasthani). The historical prose is an important part of the bulk of prose works in Rajasthani. It is known by various names, such as, khyata, vat, vigat, vanshavali, pidhiyavali, tattavali, hal, yad, vachanika, davavait, etc. Khyata is a synonym for history. It was during the reign of Akbar that historical writings got a fillip and the Rajput princes also had their khyatas written from their own sources. Khyatas continued to be written from the beginning of the 17th century of the Vikrama era and up to the second decade of the 20th century. The khyatas

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are undoubtedly important from the historical point of view, and so are they from the linguistic, literary and cultural viewpoints. The khyatas may be placed under two major heads. In the first category are the khyatas sponsored by the princely rulers of the day and written by paid servants, clerks and other scribes; while in the second category are the khyatas written by individuals on their own. The khyatas written in the names of Bankidas, Nainasi and Dayaldas have gained much popularity. It cannot be denied that even the khyatas written independently were biased inasmuch as these were written in favour of the ruling princes of the times. The elementary form of the khyata may be seen in the genealogical accounts and eulogies. The manuscript known as *Rathoran ri vanshavali Rau Sihaiji sun Rau Kalyanmalji tain*, available in the Anup Sanskrit library, Bikaner, may be taken as the earliest specimen of a khyata of this kind. Though it is named as *Vanshavali*, yet it is a khyata for all purposes. The concerned manuscript was copied during the year 1543 approximately. Another work of this type is *Bikaner Rai Rathoran ri vata tatha vanshavali* which is also available in Anup Sanskrit library, Bikaner. In the vata portion of this work are the details of the Bikaner princes, while the vanshavali contains details of the Jodhpur ruling family. One more manuscript of this library known as *Bikaner ri khyata Maharaja Sujansimha sun Maharaja Gajasimha tain*, contains various accounts of the periods of Maharaja Sujansinha (1690-1735), Jorawarsinha and Gajasinha (d. 1787). Other important khyatas are *Jodhpur ra Rathoran ri khyata, Udaipur ri khyata*, etc. All these are available in the form of manuscripts.

The khyatas can be further classified according to styles. They are: (i) Those narrating historical events in a chronological order, such as *Dayaldas ri khyata*, part II, edited by Dashratha Sharma. It contains the history concerning 10 princes of Bikaner, starting from Rau Bika, the founder of the State, up to Maharaja Anupsimha This account is very important from the historical point of view. Sindhayacha Dayaldas (born approximately in the year 1800 and died around 1891), also created three more historical works, *Aryakhyana kalpadruma*, *Desh darpana* and *Panvara vansha darpana*, edited by Dashratha Sharma (Bikaner, 1960). Another khyata of this type is *Jaisalmer ri khyata* (Parampara, quarterly journal, parts 57-58, 1981, Jodhpur). It contains a brief history of the ruling family of Jaisalmer from its beginning up to Raval Vairishala (enthroned during 1864). (ii) Those containing various independent vatas, and accounts of family and events come under the second category, such as *Muhnot Nainasi ri khyata* (parts 1 to IV, edited by B.P. Sakariya 1960, 1962, 1964 and 1967 respectively). The khyata written by Nainasi (1610-1670) is regarded as the most important of them all. The underlying factor of its popularity is that it contains the account of a good number of Rajput clans, such as Sisodiya, Chauhan, Bhati, Rathaura, etc., together with the description of the events concerning hundreds of individual historical personages. Besides the khyata, Nainasi has also given *Marawa ra paraganan ri vigat* (parts 1 to 3, edited by N.S. Bhati, Jodhpur, 1967, 1968 and 1974 respectively). The book contains exhaustive details of economic, social and administrative conditions of Jodhpur State and its parganas, i.e., Jodhpur, Jaitaran, Pali, Sojata, Phalaudi, Medata, Siwana and Pokarana in a methodical and scientific way. Both these works of Nainasi are unique in their own ways.

Bankidas (1776-1833) wrote *Bankidas ri khyata* (edited by N.D. Swamy, Jodhpur, 1956). This may also be counted in this category, but the vatas given therein are in the form of short notes. The attempts made to arrange them in a chronological order also failed to present a connected history. Nevertheless, its importance is unsurpassed in relation to certain facts and details.

There are also khyatas which are concerned with a particular prince or some individual. *Maharaja Mansinha ri khyata* is one such example. It contains a number of events and other details from the beginning of the Maharaja's rule up to his death (1782-1843). The khyatas are a rich source of history but their veracity needs to be tested. Their importance as historical works in poetry, narrating historical events or celebrating historical personages as well as the Dingala commemorative songs, is obvious.

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Hi.M.

KICHAK-VADHA (Maithili) is an epic in blank verse by Tantranath Jha. It was written at the request of his elder brother Ramanatha Jha for publication at first in his literary journal, *Sahityapatra*, and was intended to be issued as a full book later on. It may, therefore, be regarded as having been published partly in 1937. But the *Sahityapatra* stopped publication with six Cantos, and it was out in 1962 when three more Cantos were added and the epic could be published in book form for the first time. Later, on the advice of the vereran Bengali novelist of Bihar, Bidhubhushan Mukhopadhyaya, one more Canto was added between the seventh and the eighth in 1976.

Tantranatha conceived the idea of writing on the story of Kichak when he went to Calcutta in 1934 for the treatment of his eyes. There he was highly impressed by the performance of Sisirkumar Bhaduri as Kichaka in a

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Bengali play. It also struck him that he should experiment with blank verse in Maithili on the lines of Michael Madhusudan Datta's *Meghanada-badh*.

Kichak-vadha was acclaimed as a major work even when it appeared in *Sahityapatra*, and even today it is regarded as one of the glorious achievements in Maithili. It is an epic in the new manner, different from the traditional epics. It is particularly remarkable for its masterly use of a dignified style and subtle psychological insight into the great dramatic event of the *Mahabharata* that is taken up as the theme. The fourth Canto is regarded as its best, but, as is known to all familiar with the episode, the entire story has an abiding charm in itself, more so when told in such fluent and elevated manner as in Tantranath's epic.

The work uses no symbolism, and does not-pretend to be the modern mouthpiece of a renascent Mithila. That was achieved in Tantranath's second epic, *Krishna charita* which discusses the modern educational system and has a message for the modern reader.

But aesthetically *Kichak-vadha* still remains a greater achievement. Its gripping narration, wonderful diction and command over the elevated language, graceful movement and rhythmic sublimity are unparalleled.

J.M.

KICHAKA-VADHA (Marathi) is a play written with a mission by Krishnaji Prabhakar Khadilkar (1872-1948), the mission being the resistance to the British rule. Since such a mission could not be propagated openly, he turned to mythology and history for such themes as would be useful to present the prevailing mood of political discontent and uprising. The great Indian epics like the *Mahabharata* contained such myths and stories, which, when presented with a subtle allegorical slant, could easily fulfil his mission. The *Mahabharata* story of Kichaka is a simple story, depicting the downfall and destruction of an autocratic tyrant.

Lokamanya Tilak was then waging a relentless war against the imperialist Lord Curzon. Khadilkar could sense the underlying meaning and significance of the Kichaka story. He thought that this story had enormous possibility of serving his political purpose. The story depicted the struggle between the right and the wrong, justice and injustice and the ultimate triumph of the right over the wrong.

The dramatic episode from the *Mahabharata* relates that Kilchaka was a Minister at the Court of Virata, but he was also in a way an all-powerful Viceroy. The Pandavas along with Draupadi had migrated to the Court of Virata, but fate so willed that they had to conceal their identies and live in exile for a year. This was the time when the end of the year was in the offing. Draupadi, disguised as Sairandhri, was serving as a maid to Queen Sudeshna, whose brother Kichaka happened to see her, and the sight of her dark beauty excited him to such an extent that his desire for her turned into a consuming passion. His plan for achieving that end was thwarted and smashed by Bhima, who in the end killed him in a duel. This, in short, is the story of *Kichak-vadha*.

Kichak-vadha is an extremely well-knit play and Khadilkar has succeeded in maintaining the suspense of the play right up to the end, even if the end is loudly declared by the title of the play. All the characters in the play, the mighty Kichaka, the powerless Virata, the patient Dharmaraj, the impatient Bhima, and above all the resolute Draupadi, determined to keep her honour unblemished, are sharply drawn with the sure touch of a confident dramatist, and the conflicting motives of all these characters keep the tension of the incessant action ever mounting. Even the fictitious characters of Ratnaprabha, the helpless wife of Kichaka and her maids Saudamini, Manjubhashini and Chanchala out to tempt him, are all portrayed very vividly. As a result, *Kichak-vadha* is, perhaps, the most effective of Khadilkar's plays.

But there is an aspect common to all Khadilkar plays, which must be noted in this context. All Khadilkar plays are in tune with the times. Being Lokamanya Tilak's confidante and assistant editor of *Kesari*, all his plays are political allegories. These plays invariably express the rebellious sentiments with regard to the British domination, and the audience was always fully aware of the political content of Khadilkar's plays. Kichaka was cast in the mould of the then Viceroy, Lord Curzon, and some of his aggressively arrogant utterences (like, 'the rulers are rulers and the slaves are slaves') found direct echoes in the words of Kichaka, while the popular mood of resentment and revolt was vehemently expressed by the fiery speeches of Draupadi and Bhima. They represented the extremist (*ahal*) political wing, while Dharamaraja represented the pacifist liberal (*maval*) attitude. Kichaka was immediately identified with Curzon's image, and the ultimate fate of his defeat was construed to prephecy the end of the British rule.

The British Government was rather slow in its action against *Kichak-vadha* but not only the native Anglo-Indian press, but even the *London Times* did not waste time in predicting the angry mood of the play. The *London Times*, in an eloquent outburst against this play, said in effect: "Khadilkar is a most dangerous extremist, and *Kichak-vadha* is a cleverly veiled incitement to murder the European officials." The article in question had correctly judged the obvious message of the play and the British Government was then compelled to proscribe the seditious *Kichak-vadha*.

Kichak-vadha happens to be the forerunner of the ensuing Khadilkar plays, which are cast in the same mould by way of motivation. They never vary themewise and contentwise. *Kichak-vadha* as a play is superb in construc-

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tion and it is perhaps Khadilkar's most representative creation.

K.P.K.

KILIPPATTU (Malayalam). Ezhuttacchan is often regarded as the the inventor of the poetic genre known as kilippattu in Malayalam. He adopted the literary device of appealing to a bird to narrate the story of the *Ramayana* and the *Mahabharata*, and the epics are supposed to be narrated by the bird in response. Later his style of kilippattu became a special branch of poetry.

Kilippattu uses four different meters. They are 'keka' (24 syllables), 'kakali' (20 syllables), 'kalakanchi' (20 syllables) and 'annanata' (18 syllables).

Among these varieties the most popular one is keka. The second is kakali in which one line consists of three feet having five syllables each with a pause after the second foot. Kakali is also capable of considerable expansion. In Kalakanchi the two lines are not of the same length and syllabic value. The second line is the same as that of kakali.

Annanata is the last variety which consists of six but in a line, each composed of two syllables one long and the other short. A common feature of all these varieties of kilippattu is that they are all couplets with the second letter of both the lines rhyming with each other. Kilippattu was supreme in Malayalam literature till the rise of the neo-classical school towards the end of the last century.

T.G.R.P

KILU BOMMALU (Telugu) is a novel written by Gavini Venakata-krishna Rao (b.1914). It opens with Pullayya's returning home at dusk driving himself in his own bullock-cart. The problem of the novel is skilfully presented through the consciousness of Pullayya himself, his daughter acting as the *agent provocateur*. The external action, such as it is, is limited to Pullayya's driving home, his pleasantries with his grandson and a few bits of sleepy conversation in the evening with his daughter, Sita, and with two or three acquaintances the following morning. Pullayya's innocence is of course transparent. The reader's curiosity is roused but faintly. Yet the problem which is mainly that of character is clear enough though it all seems to be deceptively quiet.

Pullayya, the richest merchant and landlord in the village, is well-known for his honesty, integrity and pragmatism. But he is also uxorious. His wife, Lakshmamma, is strong-willed, affectionate and utterly devoted to her husband and children (Rama Rao and Sita), but rather hasty in speech and action. Pullayya is truly worried about his being a 'guarantor' about two years ago for Chandrasekharam, a moderately-educated and idealistic rural industrialist, in a financial transaction with a traditional usurer (a Marwari merchant), because Chandrasekharam is now unable to repay the loan. Pullayya's anxiety becomes almost unbearable for two reasons: first, his wife will not forgive him for his rash action in standing surety even for a friend; secondly, his reputation as a hard-headed realist in business will be seriously damaged. The rumour-mill in the village is already active, one or two even daring to ask him directly as to the truthfulness of Pullayya's reported surety for Chandrasekharam, a clearly sinking businessman. Pullayya evades the questions by giving ambiguous replies. When Sita also asks him in the evening about the public rumour, Pullayya drowsily replies from the bed that "people are mere idlers" without in the least realising the consequences of such an evasive reply.

Sita, with her unshakable faith in her father's truthfulness, quite innocently conveys the "news" to others that her father has not stood surety for Chandrasekharam. It spreads like a wild fire with the serious criminal implication that Chandrasekharam must have committed forgery. Lakshmamma gets vexed with her husband's naivete, and tries in vain to get the news confirmed or denied by Satyanarayana, her husband's faithful brahmin clerk for two generations. She, therefore, jumps to the conclusion that it is a case of forgery, calculated to strike at her family's prestige and fortune. She indignantly rushes to her lawyer-nephew in the town and seeks legal action against Chandrasekharam.

Pullayya, true to his character, vacillates and evades the issue until it is blown out of all proportion and allowed to divide the village. Mallayya for a while joins Chandrasekharam in order to spite his rival Pullayya. Two or three other persons who happen to know the truth keep quiet out of cowardice or fear and Chandrasekharam is finally sentened to three years of rigorous imprisonment.

The final solution is ironical in that truth does not always triumph. But is there truth in the absolute sense any more than there is absolute good ? Chandrasekharam has his own flaws in the character. He also suffers from vanity and irresponsible idealism and opportunistic slogan-mongering. Yet, in the particular situation of the forgery case, he is innocent even as Pullayya is guilty of unethical conduct. The public reception, accorded to him by the corrupt and dishonest soical worker Ammayamma is ironical, in view of Pullayya's nefarious behaviour in getting his own son arrested on false charges (that he is a communist terrorist) and cynical disregard for the Gandhian principle of uplifting the Harijans. Even the simple-living and high-thinking doctor (Sastry) is not perfect as he allows Padma (Satyanarana's wife) to commit the sin of adultery and exiles himself from the village, bequeathing his house to a Harjian family. Rama Rao, the only surviving son of Pullayya, also deserts the village finally when he comes to know that his father has stooped to the level of acquiring Dr. Sastry's house which

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has been bequeathed to Pullayya's family a few hours before at the public meeting. Satyanarayana, who alone could have told the truth, but did not, is already a nervous wreck when his wife commits adultery, literally driving him mad.

The novel ends as it begins: "Sardar" Pullayya's 'triumphant' arrival at home, fully convinced of the correctness of his conduct. He does not feel it necessary to inform his ailing wife of the fact of Rama Rao's (their son's) release from the prison; nor does he care about his son's self-exile.

Nevertheless, the conclusion of the novel is not cynical inasmuch as it concludes with Satyanarayana's schizophrenic recital of the famous shloka from the *Bhagavadgita*:

> "Whenever dharma is strained, O Bharata;
> To uplift the dharma I create myself;
> To protect the good and destroy the evil;
> And to establiish the dharma I descend into the world in every age."

Thus the novel with its intensely moral vision is a significant landmark in the development of Telugu fiction.

A.V K.R

KINHANNA, RAI KAYYAR (Kannada; b. 1915) is a poet. After his B.A., M.A., Vidvan (Sanskrit and Kannada) and Teachers' Training degrees, Kinhanna Rai workedasa teacher, winning the National Award (1969-70). He has been a member of the Karnataka Sahitya Academy. He knows Kannada, Tulu, English, Sanskrit and Malayalam.

As a poet Kinhanna Rai belongs to the Navodaya School. Idealism, love of nature and patriotism dominate his poetry. He is an idealist but his idealism fully takes into account the presence of conflicting forces and contradictions in nature and in life. There is a joyous acceptance of life and a calm, mature acceptance of death. He is also a social reformer, and a reflective poet. His diction is generally simple, assimilating the Sanskrit and Kannada elements in the language, but, despite its simplicity, it has range, and can be powerful.

Kinhanna Rai has won several awards, and has been honoured by the Karnataka Sahitya Academy (1969-70).

Some of his more important works include: Poetry: *Shrimukha; Aikyagana; Punarnava; Chetana; Koraga; Shatamanada gana;* Prose: *Ratnarashi, Lakshmishana kathegalu, Parashurama, A.B. Shetty;* Short Stories: *Anna Devaru mathu ithara kathegalu*; Literary Criticism *Rashtrakavi Govinda Pai, Govinda Pai-smriti, Kriti, Malayalam sahitya charitam*; Drama: *Viragini*; Children's Literature: *Makkala padya manjari, Navodaya vachana male.* Besides these original works, he has also translated the five Upanishads, and Kumaran Asan's khanda kavyas into Kannada.

L.S.S.R

KINNERASANI PATALU (Telugu) is a lyrical composition by Kavi-Samrat Viswanadha Satyanarayana. Ancient among the ancients and modern among moderns, Viswanadha was the poet laureate of the State of Andhra Pradesh and a recipient of the Jnanapith Award. He touched almost all literary forms and never touched anything but left it golden.

On his way to Bhadrachalam to oversee his father's lands, Viswanadha came upon the Kinnerasani in spate and instantly under the spontaneous flow of powerful feelings composed this lyric, as he himself admitted once. He took a common theme of those times as a backdrop for this composition. The maid Kinnera was caught up between a loving husband and termagant mother-in-law and sought the embrace of mother Godavari. The helpless husband could neither reform his mother nor defend his wife, The poem is a fabric woven out of the tragic pair. The turbulent emotions find echo in the evocative description of nature. When his wife is leaving him the husband stands helplessly and his deep sorrow flows from the depths of his heart thus: 'My self has melted, my life-spirit has departed, my soul has boiled and evaporated, O my love! Remembering his past bliss against the present separation he bemoans, 'It is just now that I have engulfed you in my embrace, and just now you have flowed away from between my arms.' In this context, the Telugu idiom 'the whole body melting into water' (niluvuna nirai) is quite significant. It brings out the full impact of the hero's loss while reminding one that the heroine is a stream. 'There was a time when you could not put your tender foot on rough stones. Now my heart breaks to think of you groping and sweeping through rough boulders and jutting rocks in your sweep'. His heart aches to find his beloved's tender beauty in a mere ripple and asks her if he had even said she wasn't true to her husband's love. Further, her career reminds him of the sheer purity of the manner in which the Ganges descended from the heights of heaven on the earth to follow the steps of King Bhagiratha. As he stretches his hand to stop his beloved she slips through his fingers. He cannot arrest her. He complains: 'Your are mercurial, being ethereal; I am grossly earthy. How can I overtake you in flight?' All he can do is to raise his tone in anguish. He loses all sensation and turns into a stone.

The moment she saw her petrified lover, Kinnera swirled round the hillock, not having the heart to leave him behind. 'If only I have known of this deep love. Oh, alas!' She brooded bitterly over what might have been. She invited him to turn into a stream, so that they could flow together. She averred she was true to his love. But the hillock of her husband could not flow. Her heart melted in the fires of her frustrated love, and her flowing tears rolled into her stream. She could neither leave him nor stay. Casting a wistful look behind, she moved reluctantly forward, alone and woe-begone. The water nymphs swam

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to her urging her on to her journey, wafting cool breezes of sympathy like a dear mother's tender love. Now the flow steadied like the first ray of light coming after the matin star, like the scent coming after the bloom, like the sweetness of a Telugu lullaby. Fairies rained flowers. Spirits of the earth and sky joined their notes to that of the nightingales welcoming Kinnera.

The poet excels himself fixing in the literary frame the lilt and the swing, the rhythm and the flow of the river in the tripping steps of the lovely maiden. The similes he uses are masterly and aesthetic.

Mischief waits round the corner. The ocean sees the onrush of the maiden stream. His body swells in desire: 'exultation took the shape of his body'. The worlds are frightened to see the ocean swelling. Kinnera too becomes aware of the lust-filled eyes of the ocean. She repents having left her lover's side. Try as she might, she can no longer arrest her current. She tries to hand on to bush and boulder, but no, her own fright and tears add to her helpless swiftness. Her swirl cries to the mute skies, to save her chastity. Pathetic fallacy is employed here with beauty and grace; bird and beast and the very breeze stand helpless and in pitiful tears. Mother nature narrates all this to the Godavari. With a swelling heart the river rushed to rescue her dear daughter. The tearful union of the mother and child culminates in the Godavari engulfing Kinnera in her wavy embrace. Realising the purity of Kinnera, the ocean quietens down.

This rivulet Kinnera, joining the Godavari flows towards Bhadrachalam, changing its shape and colour according to the season, and gets sanctified by the sight of Bhadradri Rama.

K.N.R.

KIRAT CHOITHRAM BABANI (Sindhi; 1922), a short story writer, playwright and critic, was born in a small village, Maro Lakho, in the district of Nawabshah, in a businessman's family.

As a child, he braved a tragedy that befell the family. In the attack of the bandits, two male members of his family were killed and the business premises were ransacked and set on fire. Consequently, the family abandoned the village and settled in the district town of Nawabshah, where his studies started. Kirat turned out to be a brilliant student from the very beginning.

He was in the final grade at school when the 'Quit India' movement started all over the country, and as a student leader, he was arrested for his involvement in the movement. While in jail he was initiated into Marxism by the illustrious student leader, Sobho Sianchandani. After his release he shifted to Karachi and eventually became the Vice-President of the All India Students' Congress. In the partitioned country, he became an active member of the Communist Party of India in Karachi and was jailed for 11 months for his political activities. On his release in 1949, he migrated to India.

Kirat was a voracious reader of Sindhi and English literatures during his school days. He had already started writing during that period, but his writings had a political tint. He took to creative activity in good earnest only during his college days in Karachi, and his first short story, 'Jilebiuni jo chor' was published in 1947 in *Nai duniya*, a literary monthly representating the Progressive Writers' Movement in Sindh. He was introduced as a budding writer, who believed in changing the prevalent social order. He wrote some more stories while he was in Sindh. He got associated with the Progressive Writers' Movement, and he has remained a progressive writer till today.

After migration to India, he continued his academic career on the one hand, and on the other, took active part in the movement for preservation of the Sindhi language and literature in India. Simultaneously he continued writing stories, essays and one-act plays. By late fifties, he was acclaimed as a versatile creative writer to reckon with. By then, he had obtained his L.L.B. and B.A. degrees, and took to teaching to earn his livelihood.

So far, the publications to his credit are *Hua* (Her, short stories, 1956), *Dard jo dil mein samaiji na saghio* (short stories, 1960) *Suria sad'u kayo* (One-act plays, 1972), *Adab mein qadurani jo suwalu* (Critical essays, 1974), *Amana je ufaqa d'anhan* (On world peace, 1978), *Lenin, duniya ji azim inqalabi shaksiata* (Biography, 1980), *Okha dokha* (Critical essays, 1981), *Obol rani* (folktales, 1982), *Sindhi kahani virhange baid* (Review, 1984), *Pehi manjhi patar* (Critical essays, 1985) and *Na Laila na Majnu* (short stories, 1987).

Kirat was given the Soviet Land Nehru Award in 1980 which provided him with an opportunity to visit USSR in 1981. Kirat travelled abroad once again as a delegate to World Peace Assembly in Prague in 1983. He has since bagged more awards for his literary and critical works. *Sindhi kahani virhange baid* fetched him the Ministry of Education Award in 1982. ARMEC, a noted literary organisation, awarded him for his book *Pehi manjhi patar* in 1984, and the same book brought him the Maharashtra Sindhi Sahitya Academy award in 1988. In 1985, Akhil Bharat Sindhi Boli ain Sahit Sabha's Annual Award for literary proficiency was also bestowed on him.

Kirat Babani has been associated with literary movements and has been an office-bearer of literary organisations since 1944. He was president of the Akhil Bharat Sindhi Boli ain Sahit Sabha for eight years, from 1971 to 1979. He was again elected to this office in 1987. He has been a journalist of repute. He was associated with political weekly, *Sadaqat*, in Sindh and with the monthly *Nai duniya*, the weekly *Sindhu dhara* and the daily *Sindhu samachar* in India. He has always been at the forefront in the literary and cultural movements for renaissance in the post-Independence era.

Go.M.

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KIRATARJUNIYA (Sanskrit) is the only mahakavya of Bharavi (*circa* 6th century), a famous Sanskrit poet. In eighteen Cantos it describes the fight between Arjuna (a hero of the *Mahabharata*) and god Shiva in the garb of a mountaineer. On the advice of Vyasa, to seek celestial arms by penance, Arjuna engages himself in severe penance in the Himalayas. Shiva comes to meet him as a Kirata, wild hunter, and a mighty boar, which came to attack Arjuna, is slain. Both Arjuna and the disguised god claim the merit of having slain the animal, and a quarrel and a fight ensue. When fighting in the air Arjuna holds the god by the feet and on his appeal, Shiva reveals himself and blesses the warrior with the gift of arms, with which he is to win back his lost kingdom. The poem displays a vigour of thought and language and a lofty eloquence of expression rarely equalled in Sanskrit literature. It's words posses a natural grace. The style of the poet is proverbially compaact and meaning-laden (Bharaver arthagouravam). It is full of vigour of thought and language, and lofty and eloquent in expression. The first three Cantos are known as 'pashanatraya' (three rocks) because of the hard thinking pregnant expressions of the poet. In the 15th Canto there are verses with a variety of meanings and alliteration. Mallinatha, the famous commentator, describes Bharavi's language as 'narikelaphala' (coconut fruit) and says that the sweetness of his poetry is enveloped in a garb of apparent ruggedness. More than thirty commentaries of the *Kiratarjuniya* have been published so far.

The best edition of the text along with the *Ghantapatha* commentary of Mallinatha is that by Durgaprasad and Parab (Nirnaya Sagar Press, Bombay, 6th edn., 1907). A complete German translation by C. Cappeller was published in the Harvard Oriental Series, Vol. 15, (Cambridge, Mass, 1912).

S.V.

KIRLOSKAR, BALVANT PANDURANG (Marathi; b. 1843, d. 1885) is the father of Marathi drama. His academic career was not much to talk about. To begin with, he worked as a school teacher in Belgaum, then as a clerk in the police department, and then in the Commissioner's office, which brought him to Pune. While still at Belgaum, he wrote two plays, one on the life of Sankaracharya entitled *Shankar digvijaya* and the other entitled *Allauddinchi chitorgadavar swari* (1873), but they attracted scant attention. When he went over to Pune, he happened to see some Parasi spectacle plays and thought about similar Marathi productions, the first one of which was *Shakuntala* (1880), an adaptation of Kalidasa's immortal classic. Only the first four Acts of this play were performed. It was this event which was destined to bring a revolution to the Marathi stage.

The main attraction of Kirloskar's *Shakuntala* was its musical score. There were innumerable songs set to music and sung by the various characters in the play. Thus, *Shakuntala* laid the foundation of the Marathi 'sangit natak'. Inspired by the tremendous response accorded to this play, Kirloskar composed an original mythological play, *Saubhadra* (1882), which still remains, even after a hundred years, the most popular Marathi musical play. It tells the story of Subhadra's wedding. It is composed in the style of a light musical comedy. The ironic situations in the play are deftly handled and the characters are neatly drawn. It is a well-knit play. But its main attraction is its haunting music.

Ramarajyaviyoga, the last play Kirloskar left unfinished, consists of only three Acts, and is cast in the mould of a tragedy. In the absence of Rama, his father Dasharatha and his stepmother Kaikeyi along with her maid Manthara dominate the stage. Shambika's appearance and his character in this play are rather intriguing.

Kirloskar was not only a distinguished playwright, but also a fine actor and an extremely able director of his own plays. He organised his own theatrical troupe. His efforts in this direction were encouraged and upheld by eminent men like Chiplunkar and Chhatre. It is remarkable that Chiplunkar wrote special articles in the prestigious *Kesari* to welcome the emergence of Kirloskar and his new theatre troupe. There is no doubt that Kirloskar was responsible for the future glory of the Marathi theatre.

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M.M.

KIRPASAGAR, LALA (Punjabi; b. 1875, d. 1939) was a scholar of Sanskrit, Hindi, Urdu, English and Punjabi, and was twice awarded prizes by the Punjab Government for his books in Punjabi. He had to discontinue his studies after F.A., and was, by turn, a school-teacher, a journalist and an accountant in the Punjab University from where he retired in 1934. His *Lakshmi Devi* (in two parts, 1920), though based on Walter Scott's *Lady of the Lake*, is a land-mark in the Punjabi narrative poetry. Its panoramic portrayal against the back-drop of nature makes it an immortal epic and an experience into pure aesthetics. He worked on its two parts continuously for seven years, and completed it in 1915. In it, he tried to imaginatively recapture the splendour and glory of Ranjit Singh's court. *Rai raiae* is another unpublished epic of his credit. He collected his miscellaneous poems in *Mantarang* (A streak of mind). In *Lakshmi Devi*, there is a marked difference from the early tradition of the Punjabi epic. Its dramatis personae are more life-like and they seem to be ordinary men. Superstitions and taboos of the hilly sects have been very artistically portrayed in it. Through the synthesis of

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history and imagination, it beautifully depicts the event of victory by Ranjit Singh. Maharaja Ranjit Singh has been elevated to the heights of a national hero in his dramatic trilogy *Maharaja Ranjit Singh* (1931, in two parts) and the third part entitled *Dido Jamval* (1934). In the last dramatic venture, a hero of the masses of Jammu challenges in vain the ever-expanding frontiers of Ranjit Singh's regime. The fourth and fifth parts of *Maharaja Ranjit Singh* are still in the form of a manuscript. Though these plays do not fulfil the requirements of the modern stage, they do represent a realistic panoramic picture of the Punjab of the bygone days. Its cultural vignettes are beautifully mirrored in them. The Kotwali (Police station), the Pathans, the Nihangs, dacoits, spirits and apparitions in the matrimonial ceremonies, a village house, its courtyard activities and the bazars have been painted nostalgically. Adding folk-songs here and there, their aesthetic pleasure has been enhanced. Felicity of expression, and lyrical qualities are the hallmark of his poetry.

S.S.So

KIRTANA (Bengali), it has been suggested by scholars, comes from the root 'kirit' which means 'to proclaim'. There is, however, a definition of the kirtan which apparently does not agree to this meaning. For example, Jiva Goswami in his *Bhaktisandarbha* defines kirtan as 'only the inarticulate murmuring of the lips' ('oshthaspandanamatrena kirtanam'). But in reality this definition, understood properly, does not clash with the preceding one. Both stress the utternance of something very intimate, sacred and secret. It needs, therefore, a special type of musical talent to sing a kirtan. It mixes recitation and raga, dance and music. It blends 'kathakata' with melody, and chorus with solo singing in a characteristic fashion which is its own. Even Abul Fazal, the matter-of-fact historian of Akbar's court, could not but wonder at this fusion of singing and recitation of the kirtaniyas. While dwelling on the class of singers, he observes in his *Ain-i-Akbari*: 'The kirtaniyas...dress up smooth-faced boys as women and make them perform, singing the praises of Krishna and reciting his acts.' The form may be compared to that of the baroque where opera and oratorio are juxtaposed. The kirtana also serves purposes which are literally distinct from each other and it combines within itself the triple stream of drama, music and poetry.

It is with the heightening of the emotional mood that the reading of heroic legends ends and the singing of romantic and bucolic melody emerges. This change marks also the beginning of the kirtan and the Vaishnava lyric and the end of the epic or pseudo-epic strain. One must take note of this emotive and romantic mind behind the kirtan and the Vaishnava padavali. This mind is responsible for the mingling of classical ragas and folk-air, of purity and the subjective note in a kirtana. The soul of Bengal hungered for a means of self-expression. That is why the general run of people could not become followers of the Hindusthani school of music. That is why in spite of the rich musical material contained in Kanada, Adana, Malkaus and Darbari Todi, the Bengali had to create the kirtana. It is because he loved song that he wanted to fashion it with his own hands, nearer to his heart's desire.

The kirtana is significant not only for its flexibility of the melodic pattern but also for the conception of tal (rhythmic beat) and laya (tempo) in the permutations and combinations of certain systems of beats. The Kirtana-singers have given us a large variety of tals, based on the concept of matra. The composers in kirtana created innumerable tals in keeping with the variegated emotional scheme of their songs. This could handle very well the metrical scheme of the Vaishnava padavali. In keeping with their varied emotionalism, the Vaishnava poets had to speak through matravritta, which is charged with emotional power. As to the tempo of the kirtana, this provision befitting the rise and increase of emotion, is seen in the gradual crescendo from lahara and matana to murchchhana which marks the growing intensity of accelerated emotion from its rising level to it climax. All these facts have to be mentioned to substantiate the assumption that the kirtana and Vaishnava lyric went hand to hand. These details about the kirtana have to be taken note of because the padavali is reborn in it and amplified by it. The festival of Kheturi (c. 1581) marks the establishment of the classified modes of the kirtana and its marriage with the Vaishnava lyrics.

The poetic licence a kirtana-singer took in arranging and re-shuffling the constituents of the classical music is evident from the treatment of 'dhruva'. It was ordained that the dhruva was to come only as the third part of the song. We are not suggesting that the above-mentioned singers always metamorphosed the order, but it is seen from the arrangement adopted by them that if necessity arose they transgressed it. This attitude to dhruva would seem pronounced if we interpreted it from the way they performed the portion called 'dhua' (refrain) allotted to the main group of singers. The leader of the throng went on improvising while the others (e.g., the 'dohars', the word possibly coming from dhruva, i.e., the burden of the composition) repeated the improvised versions or a part of them. The leader of the throng, in case he was other than the lyricist himself, had no right to improvise but only to develop in the way of 'akhar' (which may have come from 'akshara', the immutable substance or from 'ankura', shoots from the seed.) Whatever it might be, it is an appreciation as well as explanation of the 'pada' concerned.

The once-composed song becomes thus re-composed by the 'mul gayen', i.e., the leader of the throng, and when the tension is heightened, the whole song assumes

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the air of a thoroughly composed song. Similarly akhar also appears to split the couplets to explain the meaning contained therein. But it spells out the meaning neither by didactic nor by verbatim reproduction, but by subtle melodic and lyrical improvisation. This vitalizes and invigorates the rhythm and the cadence of the lyric without marring its metrical structure. This spontaneous process of improvisation changed the order of the dhruva. This close and flexible relationship between akhar and dhua modulated the pre-established order of the Indian classical music and moulded it to its more organic form. Hence, through the kirtan, the relation between music and poetry is made more reciprocal in Bengali lyrics than elsewhere in the world.

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A.D.

KIRTANA (Kannada). The word 'kirtana' means praise. But in religious literature it means praise of God, the Lord of the world. Verses in praise of Jina (the Tirthankara of the Jains), Shiva and Vishnu, are found in Kannada poetical works. But they are not regarded as kirtanas. Kirtana is a special form of literary composition, the subject-matter of which is praise or glorification of God, particularly as Vishnu or Hari, with all his divine attributes signifying his ommiscience and omnipotence and his concern for the welfare of his devotees. Since all the names of Hari connote one or the other of his innumberable attributes, kirtana is also called *Name samkirtana*. Kirtanas also describe the divine deeds or lilas of Lord Hari in his ten 'avataras' to uphold dharma when adharma happened to prevail and also to protect the devotees in distress. Stories of the first six avataras do find a place in puranic literature in Sanskrit, which is the main source of information for the composers of kirtana in Kannada, but they are not exploited by them for the simple reason that the avataras appeared either to punish a single Rakshasa (as in the cases of Hiranyaksha and Hiranyakashipu) or to carry out a definite purpose (as in the cases of Vamana and Parashurama). The more important reason is that they present no human drama. On the other hand, stories of Rama and Krishna are full of heroic deeds and interesting incidents, and rich in human interest; they embody philosophic ideals and ethical standards for the ordinary man to imbibe and to follow. Even so, Krishna is more popular than Rama with the composers of kirtanas, who are called Haridasas (Servants of Lord Hari) in Kannada, and whose musical compositions are called kirtanas or 'devara-namas'.

The Bhagavata or Vishnu-bhakti cult is based on the *Mahabharata* of Vyasa, the *Bhagavata* and the *Bhagavad-gita*. Most of the rulers of Karnataka were votaries of Lord Vishnu. The bhakti cult (Vaishnavism based on the dvaita philosophy) in Karnataka received a great fillip after Madhvacharya (13th century), born in Udupi of South Kanara district of Karnataka, propounded the dvaita philosophy with 'Hari-sarvottamatva' (Supremacy of Hari) as its main plank. Even earlier (in the eleventh century) Ramanuja, who had preached Vishnu bhakti (Vaishnavism based on Vishishta-advaita philosophy) in Tamil Nadu, spent most his last days in Karnataka. Very much before Madhva and Ramanuja, existed a broad-based Vaishnavism, which has been called Bhagavata Sampradaya, an off-shoot of the bhakti aspect of the advaita philosophy which gave equal status to Hari and which gave rise to what is known as the Hari-Hara cult, though the emphasis was on Vishnu-bhakti. All the famous poets such as Rudrabhatta (author of *Jagannatha vijaya*), Kumaravyasa (of *Kannada-bharata*) Nityatina Shuka Yogi (*Kannada-bhagavata*), Lakshmisha (*Kannada jaimini bharata*) and a few others belonged to the Bhagavata Sampradaya of the advaitic philosophy. But none of these wrote kirtanas. It was only in the 19th century that we come across a poet of this movement, Timmappa Dasa (1770-1860) who calls himself a Haridasa and writes hundreds of kirtanas, upholding 'nirgunopasana' through 'sagunopasana'. He also rendered the tenth Canto of the *Bhagavata mahapurana* into three hundred and odd kirtanas, set to definite ragas and talas.

But we owe it to a long line of Haridasa's belonging to the dvaita school of philosophy propounded by Madhvacharya for the vast bulk of kirtana literature of 'Dasa sahitya' as it is popularly known. The earliest among Haridasas is Narahari Tirtha (1300). Sripadaraya of Mulbagal (1450) is regarded as the pioneer of the Haridasa parampara in Karnataka. But the greatest among the Haridasas is Purandara Dasa, a disciple of Vyasaraya (1525), a guru of Krishnadevaraya, the famous ruler of the Vijayanagara Empire. The traditional belief is that Purandara Dasa (1550) composed 4,75,000 devotional songs, but only about a few hundreds of them are extant. Another equally famous composer was Kanaka Dasa (1550) a non-brahmin by birth but accepted as a disciple by Vyasaraja. Both Purandara Dasa and Kanaka Dasa not only enriched the kirtana literature by their innumberable compositions containing noble philosophic thoughts and glorifying devotion of Hari, but also gave a rich variety to the musical form of the kirtana. Though the successive generations of Haridasas, prominent among them being Vijaya Dasa (1682-1755), Jagannatha Dasa (1728-1809), Gopaldasa (1750), Mahipati Dasa, have contributed a lot to keep alive the kirtana tradition, yet none of them has been able to outshine Purandara and Kanaka in making an impact on the society. The secret of the popularity and fame that the kirtanas of Purandara and Kanaka enjoy even to this day lies in the universal significance of the social criticism which has served as a foil to highlight the

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theistic philosophy, which is the bedrock on which the kirtana tradition is firmly established. As a musical form, the body of kirtana consists of three sections: the 'pallavi' (refrain), 'anupallavi' and three or more 'charanas' (stanzas). It is set to definite ragas and talas. The kirtana as a literary form has exerted considerable influence on the evolution of the modern Kannada lyric and its rhythmic pattern. The obvious difference between the kirtana form and the lyric form is that the kirtana, whoever may be its author, has a 'mudrika' or signature of the composer in the end while the modern lyric is generally bereft of any such mudrika; each composer has his own mudrika after his personal deity, such as Purandara Vitthala (of Purandara Dasa), Adi Keshava (of Kanaka Dasa), Vijayavitthala (of Vijaya Dasa), etc.

The kirtanas of Haridasas have found a place, though not a prominent one, in the repertoire of the performing musicians all over South India, and the A.I.R. Stations of Karnataka have done much to popularise them. There are also separate branches for studies and research in kirtana literature in a couple of universities. The corpus of kirtana literature has kept the lamp of bhakti burning bright even to this day and forms an important chapter in the history of Kannada literature.

M.V.S.

KIRTANA (Marathi). There are nine modes of expressing devotion to God. They have come down from the mythological divine sage, Narada. Of this 'Navadha bhakti', the first two, 'Shravana' (listening) and 'Kirtana', were widely performed in Maharashtra. Though the nine-fold ways of devotion to the Lord are originally meant as personal and individual approaches to God, in practice they have become ceremonial modes of devotion by multitudes of devotees.

The Bhakti cult was extant in South India even before the days of Ramanuja. But it is Ramanuja who must be credited with spreading it from the south to the north. This naturally led to the multitudinous expression of devotion to Rama or Krishna in various ways and regions. The 13th century Maharashtra saw a great religious upheaval in the form of the celebrated Varakari sect, resurrected by the appearance of the great saint, Jnaneshvara. Saint Namdeva turned it into a widespread movement. The devotees of Vitthala (who was the same as Krishna) thronged the sandy banks of the Bhima at Pandharpur. There, Namdeva would start chanting the manifold names of Jnaneshvara, would recite his 'abhangas' and songs, and thousands of Vitthala devotees would repeat these lines or sing them spontaneously, as most of them knew the songs by heart. This is the typical form of the Bhagavata or 'Bhajan-kirtana' of the Varakari sect. Even to this day, such performances can be witnessed in which the head or the senior-most member of the group would chant an 'abhanga' of a saint, perferably Tukaram, and the devotees would follow suit. These chantings are interspersed with the 'nirupan' or exposition of the greatness of the Lord, and the power of the simple 'smaran' (remembrance), 'sankirtana' (reciting) and 'shravan' (listening) of the names of God.

The second type of the kirtana also known as 'Harikatha', or simply 'Katha', is a more stylised form of the devotional performance. The educated middle class subscribed mainly to this type, and it was this 'Harikirtana' that was truly a 'Harikatha-nirupan', and as such it influenced the neighbouring regions including Tamilnadu. Tanjore (modern Tanjivur) was a great seat of learning, where many pundits and poets thronged, and quite a few Marathi poets formed a part of the learned gathering, as the rulers there happened to be Marathi-speaking descendants of Shahaji, the father of Shivaji. Many Marathi 'akhyanas' were composed by these poets and their authors were considered pioneers in that type of longer Marathi narrative poems based on the Puranic stories or 'upakhyanas'. This genre of the kirtanas became known as 'Naradiya kirtana'. As the divine sage Narada is supposed to have first started it, only the learned and well-versed exponents could perform this 'kirtana'.

The Naradiya kirtana has two distinct parts: (1) The 'Purva-ranga' comprises the expository part, also called 'Nirupan'; tenets of some ancient 'Darshan' (metaphysical-cum-philosophical system) are then explained with various quotations from the scriptures and references to some ancient incidents. The kirtankaras generally indulged in the oft-repeated expositions of Shankaracharya's 'keval Advait Vedanta', spun around the very familiar, yet most confounding concepts of 'Maya' (illusion) and 'Brahma' (The Absolute One). This purvaranga is followed by a short recess (Madhyantara) when the 'Kathekari buva' (the kirtankara) is garlanded and black powder called 'Bukka' is applied to the forehead of all those present, including, of course, the buva. Then follows the 'uttara-ranga' or akhyana, illustrating the precepts dealt with in the nirupan or purvaranga. The akhyana is composed in verse of different forms. The compositions called 'Ovis' 'Sakis', 'Dindis', 'Ghanaksharis' abounded, and the long-drawn 'Katava' and sometimes a rhythmic prose passage called 'Churnika' or 'Churna' was added to the already abundant repertoire of metrical specimens. All these were presented tunefully and many times rhetorically. Yet the main musical treat was the various 'padas' which were generally set to the tune of some classical ragas. But besides being expert musicians, the buvas had to perform a one-man show. The same person would first play the role of a learned pundit, and then, in the mythological 'Akhyana', he had to enact different roles of variant moods or 'Rasas'. Of course, the accompanying 'Mridunga' player, the harmonium player and the 'Zanjawala' helped him immensely. If it was the

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story of Sita-svayamvara, an expert 'buva' veritably performed the roles, first of Rama's parents, grieved by the separation of the young valiant Rama and Lakshmana. He had then to portray the sage Vishvamitra and the 'Rakshasas' (demons). When the party arrived at the auspicious 'Mandapa' or pandals, the buva would signify the coy and love-stricken little Sita. But then, the buva would describe the demon king Ravana, trying to pick up the 'Tryambaka Dhanushya', the divine bow of Shiva, giving ample suggestions of the comic relief as Ravana fell on his back with the divine bow crushing his chest. Sita, a little girl as she was, laughed at Ravana's discomfiture, her anxiety giving place to light-hearted laughter. Rama quite easily would pick up the bow, and while trying to put its string in place, would break it into two. The saint poet Ramadasa has very minutely described the various sounds created by the bow when it was thus tackled twice and the apt onomatopoeia is utilized by the Kathekari buva. In the late 19th century, the 'Subhadra-harana-akhyana' of the renowned Faltankar buva very competently rivalled with the dramatic show of the *Saubhadra* ably performed by such great actors as the late Bhaurao Kolhatkar of the Kirloskar Natak Mandali. And all this the Buva achieved with the same typical old fashioned Poona attire. The uttararanga ends with the ceremonial 'Aarati'.

There are two sub-groups of the kirtankaras. One of them begins the kirtana with the 'dhun' (quick-paced recitation) of some mantra-like rhythmic words such as 'Jai Jai Rama-Krishna Hari'. The other sect started the performance with a pada or song like 'Balakrishna haranin laksha lago re' said to have been composed by the dramatist Kirloskar, who himself had sometime toyed with the idea of being a Kirtankara. (It is common knowledge that this dramatist made ample use of the tunes and metrical compositions of the old kirtanas in his masterpieces like the play *Saubhadra*).

The modern movement of nationalism affected this institution of kirtana, not in form, but in content. The first part, nirupan, was devoted to the modern liberal ideas of democracy and nationalism, while the latter part akhyana was used for the narration of some historical or mythological events, allegorically suggesting the modern concepts of liberty, equality and fraternity as well as of nationalism and patriotism. Patvardhan started this modified form of kirtana and it was termed Rashtriya kirtana. After the advent of Independence, kirtana is also being used to propogate the various concepts of socio-economic progress. Yet it cannot be said that the kirtanas are now very widely attended. Good kirtankaras also are rare to come across. Thus, like many other old forms of education and entertainment, kirtana also is a matter of yesteryear. Only its nostalgic memories linger on.

N.G.J.

KIRTANA (Tamil), or songs of praise or prayer-songs set to music, have been in vogue for many centuries in Tamil Nadu.

The kirtana, originally a prayer to God set to music, came to mean later on a song with a 'pallavi' (refrain) an 'anupallavi' (additional refrain) and 'charanas' (feet) and sung to a particular 'raga' (tune) and 'tala' (rhythm) with slight variations here and there according to the whims of the composer or singer. There are kirtanas without anupallavis; some have a few and some many feet; sometimes a play of 'ragamalika' (a garland of different ragas) in the singing of charanas: and some kirtanas are sung with 'alapana' (exposition of melody) in the beginning and 'chitta swaras' at the end.

According to Arunachalam, the first Tamil kirtana was by Venrimalai Kavirayar in Vedamalai Venyaba (1654) and relates to God Muruga of Tiruchendur.

The 18th century saw the advent of three great music composers. Arunachalam Kavirayar rendered the whole of the *Ramayana* in hundred kirtanas and supplemented them with viruttams. His *Rama nataka*, inaugurated in the very mandapa in Srirangam temple, where Kamban's *Ramayana* was inaugurated became famous, and is sung in music halls even today. Arunachala Kavirayar's song 'En pallikondeer ayya' asking God Ranganatha as to why he chose a place between two rivers to sleep, is a classic for all time. The other two kirtana composers were Muttu Tandavar and Marimuttu Pillai whose erotic kirtanas were well-received.

The nineteenth century was the Golden Age of kirtanas and Tyagaraja was its saintly sovereign. Muttuswami Dikshitar and Shyama Sastri also held the field of music with their many kirtanas and other compositions. All the three were great composers and great musicians, who sang their compositions in Sanskrit or in their mother tongues. In Tamil, Gopalakrishna Bharati, Ramalingaswami and Vedanayakam Pillai all sang many Tamil kirtanas, poignant with emotion and even humour. *Appa itenna atikaram* (Why this power?) sings of cantankerous clients and their indefatigable lawyers and complains to God that he has no time to think of Him. Kavikunjara Bharati's *Kandapurana kirtanai* and *Periyapurana kirtanai* and *Parvaticharittira kirtanai* of Ramaswami Iyer during this period also deserve praise, as also the kirtanas of Oothukadu Venkatasubbayyan.

With the dawn of the present century came another bright era for the spread of Tamil kirtanas. Harikesanallur Muthayya Bhagavatar popularised and sang a number of Tamil kirtanas. The kirtanas of Subrahmanya Bharati, Desikavinayakam Pillai and Namakkal Rumalingam Pillai beaming with beauty, vigour and patriotism were sung on a thousand platforms in their appropriate musical ragas.

After Independence the movement for Tamil 'isai' (music) gained a tremendous impetus and many composers and musicians devoted to the cult of Tamil isai

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emerged. Of these Papanasar Shivan, who was composing and singing even in the pre-independence era, was a scholar of Tamil and Sanskrit and a musician as well. Among others Trivandrum Lakshmana Pillai, Subbaramayyar, Ganam Krishnayyar, Chidambara Bharati and P. Srinivasan should also to be mentioned. Suddhananda Bharati, who has written many kirtanas, is a man of letters, yogi and philosopher. Kannadasan's kirtanas are always exhilarating. Among women composers Ambujam Krishna has a significant place. Her kirtanas on Krishna are soul-stirring. One sees a bright future awaiting this branch of Tamil music and literature.

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R.B.

KIRTANA (Telugu) which literally means 'eulogy' is a generic name of musical compositions in Telugu. If padma or 'sankirtana' is intended for a dance recital, kirtana is meant for a music concert or a bhajan (singing of devotional songs in chorus to the accompaniment of musical instruments). Tyagaraja, the celebrated music composer, is believed to have composed 24,000 kirtanas, which are also known as 'kritis' (lit. acts), of which about a thousand are available today. Of these around 500 only have musical notations. They are highly devotional. Though they are devoid of literary flourishes or embellishment, their piety and earnest yearning of the finite for the infinite besides their adaptability to music render them immortal. Tyagaraja's kirtanas, though composed in Telugu, are sung by all South Indian musicians irrespective of their mother tongue. Syama Sastri, Muttuswami Dikshitar, Svati Tirunal and several others made rich contributions to this genre in Telugu. In kirtanas meant for bhajans, the musical component is less complex than in others, as they are meant for group singing. Prominent among those who composed poignant bhajan kirtanas are Ramadasu of Bhadrachalam, Kancharla Gopanna (17th cent.), Yadla Ramadasu, Nitthala Prakasadasu, etc. Kirtana consists of a 'pallavi' (refrain), an 'anupallavi' (secondary refrain) and a few 'charanas' (stanzas). Usually the name of the composer is mentioned in the last charana. Generally the sentiment expressed in the kirtanas is devotion, but there are a few dealing with the erotic sentiment as well, which are known as 'javalis'.

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B.V.S.

KIRTANA GHOSHA (Assamese) or simply kirtana, is a community song. It consists of two parts: a ghosha or a refrain and a number of padas, ordinary verses in 'payara', 'duladi' or 'chabi' metre. It is called kirtana (narration) as it is narrative in character, and several kirtanas generally combine to make a story. Shankaradeva began composing kirtanas after he had heard the whole of the *Bhagavata-purana* explained to him by Jagdisha Mishra of Tirhut. It is thus possible that a considerable part of the work was composed before Shankaradeva left his native place about 1536-1537. Other portions of the work were written later at different times in Assam (Ahom kingdom) and Kooch Kamrupa. No attempt was made to bring all the sections together till the penultimate year of Madhavadeva's life (1596). When in the spring of 1594, Ramacharan went to Kooch Bihar to meet Madhava, Madhava asked him to compile the scattered sections of *Kirtana -ghosha*. Ramacharan required about a year to collect and but them together in an appropriate order in one volume. The volume was then presented to Madhavadeva in May-June, 1596. It may be noted here that the sections were not put in the chronological order of writing. The earliest, 'Uresha-varnana', for example, has been placed last, possibly because some of the matter in this section did not fully conform to the chastened views of the mature Shankaradeva or to the religious principles of the faith in the days of Madhavadeva. Two sections, 'Rukminir premakalaha' and 'Brigu-pariksha', were left out and are rarely found in the extant manuscripts.

The 'Uresha-varnana' which is probably one of the earliest sections, consists of twenty-one kirtanas twenty of which are actually a condensed rendering of the *Brahmanda-purana*, Chapters 43-51, 57-60 and 63.

The 'Ajamila-upakhyana' (the story of the Brahman Ajamila) section, consisting of four kirtanas, is adapted from the *Bhagavata-purana*, VI, 1-3, while the fifth kirtana glorifying 'nama' has been written independently by the poet.

'Prahlada-charitra' is made up of twenty-two kirtanas. The narrative interest is well maintained, and the verses have an easy lilt, while the principles of bhakti are explained in simple words from time to time. The sources of the story are III, 15-16, and VII, 2-10 of the *Bhagavata-purana*.

'Hara-mohana' (the Charming of Hara), which consists of ten kirtanas, is based on the *Bhagavata-purana*, VIII.12. It is one of the best pieces of poetry by Shankaradeva. Vishnu in his sphere, a part of Hara's prayers to Vishnu, the highly erotic words that Hara addresses to Mohini, the hermits's words of shame and derision, Hara's repentance, and Hara's explanation of his conduct to Parvati—all these are added by the poet-saint. The pictures of Mohini and the illusion of a garden where she appears to Hara seem to be of Shankaradeva's

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creation, although they might have been suggested by a verse in the original.

'Bali-chhalana' (the Cheating of Bali) in five kirtanas, seems to be independent of the *Bhagavata* and *Vamana-purana* at least in the present form of the latter work, even though it is stated to have been narrated by Shuka to Parikshita.

'Gajendropakhyana' (the story of the elephant king) is taken from the *Bhagavata-purana*, VIII, 2-4. It is related in three kirtanas. The main feature of this section is the description of the Trikuta hill in the ocean of milk. A delicate use of imagery builds up the erotic atmosphere in which the elephant king enjoyed the company of the she-elephants.

'Pashanda-mardana' (the Suppression of the heretics), it seems, was written when the hostilities against the order were very much rife. There seem to be certain topical references to the ridicule that was hurled at the Vaishnavas by the hostile camp, and in places Shankaradeva even employs mild invectives. In order to make his utterances effective, he cites the authority of acknowledged scriptures—the *Bhagavata-Purna*, the *padama-purana*, the *Brihannaradiya-purana* the *Vishnu-dharmottara-purana* and the *Sutasamhita*.

'Namaparadha' in two kirtanas of simple 'payara' verses, has for its source the Svarga-khanda of the *Padma-purana*. Shankaradeva states that this shastra was obtained from Varanasi. The materials are from Chapters 32, 34 and 48.

The eleven kirtanas, entitled 'Shishu-lila' (the divine sports of Krishna as a child), describe the early life of Krishna in Vrindavana from his birth up to the quelling of the snake-demon Kaliya. Within its short compass this section covers all the activities of the child God, described in Chapters 3-8 of the *Bhagavata-purana*. It is one of the most popular writings of the poet.

The 'Rasa-krira' retells briefly the story of Krishna's 'rasa' sports with the cowherdesses of Vraja as narrated in the 'Rasa-punchadhyaya' (Chapters 20-33) of the *Bhagavata-purana*, X, and other events in three subsequent chapters. Being an adaptation from some of the most exquisitely poetical passages of the great *Purana*, it is of much beauty. It has all the brightness of youthful writing. The narration is rendered in eighteen kirtanas. The original passages describing Krishna's dalliance with cowherdesses, making for 'sensuous and glowing poetry which captivates the Hindu heart' (as Farquhar has said), are here faithfully reproduced.

The ten kirtanas, that make the 'Kamsa-badha' section render succintly a considerable part of the *Bhagavata-purana*, X (Chapters 37-45). There is a dramatic character in all the pieces, and the narration is nowhere loose or diffuse.

'Gopi-Uddhava-sambada', 'Kujir banchhapurana', and 'Akrurar banchhapurana' (the meeting of the cowherdesses and Krishna's love-messenger Uddhava; the fulfilment of the desire of Kuji, the hunch-backed perfumer of Kamsa; and the fulfilment of Akrura's desire) consist of one kirtana each.

'Jarasandhar yuddha' consists of three kirtanas rendered from chapter 50 of the *Bhagavata-purana*, X. In the third kirtana the fight between Balarama and Jarasandha is skilfully depicted by means of nimble eight-syllabic (jhumuri) lines.

'Kalayavana-badha' (the killing of Kalayavana) consisting of two kirtnas and 'Muchukundastuti' (the hymns of Muchukunda to Krishna) consisting of four kirtanas are adpated from Chapter 51 of the original Sanskrit. The first is illumined with a play of humour, while the second is characterized by a deeply devotional fervour.

'Syamantaka-harana' (the carrying away of the gem, syamantaka) adapted from Chapter 57 of the *Bhagavata-purana* X, is a popular piece of composition; and it is generally selected for copying as an act of piety. Two things account for its popularity: the story-interest and the appropriate rhythm of the verses. The swift, lilting, vigorous eight-syallabic verses, describing Krishna's fight with the Bear King, Jambavant, and Rukmini's sorrow owing to Krishna's delay in coming back from Jambavant's place, have their special appeal for simple folk.

'Naradar Krishna-darshana' (Narada's visit to Krishna) is retold from Chapter 69 of the *Bhagavata* purana X.

'Damodara-viprakhyana' (the tale of the Brahman, Damodara) is pleasantly retold from Chapters 80-81 of Book X of the Purana in four kirtanas. The small dialogue between the ever-playful Krishna and his old school-mate, Damodara, who is very poor and, therefore, very diffident, possesses a dramatic character; and the character of the poor Brahman persists in the reader's memory.

In the three small kirtanas of the 'Daibakir putra anayana' (the bringing back of Devaki's sons) based on Chapter 85 of the *Bhagavata-purana*, X, is given the story of Rama's and Krishna's journey to the underground Sutala and bringing back to Devaki her six sons who had been killed by Kamsa.

The twenty-six verses of the 'Veda-stuti' render in soft and simple language a gist of the hymn that the Vedas sing to God Hari at the beginning of creation found in the '*Bhagavata-purana*, X, 87. Shankaradeva rests content with rendering Shridhara's shlokas given in his commentary.

One hundred and nine verses, divided into seven kirtanas, under the caption 'Krishna-lila-mala', narrate the activities of Krishna's whole life in brief. It is something like a synopsis of the tenth book of the *Bhagavata-purana*.

A few manuscripts of the *Kirtana-ghosha* include 'Rukminir prema kalaha (Rukmini's love-quarrel) and 'Bhrigu-pariksha' (Bhrigu's testing of the gods of the Hindu trinity).

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'Shrikrishnar Baikuntha-prayana' (the passing away of Krishna) relates the story of the civil war among the Yadavas, which ended in the effacement of that race, Krishna's death, and the death of the Pandavas. Materials from different Chapters of Books I and III, have been woven into this composition of nineteen kirtanas. It is an important piece of religious work inasmuch as it contains an exposition of the ideals and rules of conduct for a devotee.

'Chaturvimshati-avatara-varnana' (the description of the twenty-four incarnations of God) is based mainly on the *Bhagavata-purana* I, Chapter 3 (which speaks of the first incarnation as Purusha, enumerates twenty-two other chief incarnations and adds that there are numerous other such 'descents' of God with different fractions of his original power) and Chapter 7 of Book II (Lilavatara). It is probably influenced also by the Purana, Book XI, Chapter 4.

In many of the manuscripts of the *Kirtana-ghosha* the last two kirtanas are wrongly counted as a part of the 'Uresha-varnana'. These two songs are based on the *Bhagavata-purana*, XII, 12. This section, 'Bhagavatar tatparya' (the essence of the teachings of the *Bhagavata-purana*) besides giving what the great purana wants us to conclude, forms the essence of Shankaradeva's teachings, embodied in the *Kirtana-ghosha*. It is devoted to the enunciation of his 'eka-sharananama-dharma' by way of enunciating or repeating of the message, contained in the twelve books of the Purana.

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M.N.

KIRTANE, VINAYAK JANARDAN (Marathi; b. 1840, d. 1891) was the elder of the well-known Kirtane brothers. Born in a Karhade brahman family, his father was Karbthari, Kolhapur state. Vinayakrao was a fellow student of Mahadeo Govind Ranade. Both were among the earliest Matriculates of the Bombay University. But unlike his accomplished contemporary, Vinayakrao could not secure a University degree.

He started his career as a school teacher in 1862. Being interested in Marathi literature, he enrolled himself as a member of the newly formed Marathi Jnanprasarak Mandali which was started in Pune by an enthusiastic group of youth to bring western culture and science into the Marathi language. The association was not destined to live long, but it did some valuable work for the all-round development of the Marathi language and literature. Vinayakrao's contribution to the Association's work was not mean. He read a number of research papers at its meetings. Even his celebrated play, *Savai Madhavrao yancha mrityu* published in 1861, based on the ill-fated but competent Madhav Rao Peshwa, a work surcharged with the feeling of the grandeur and tragedy of the life of that great Peshva, was read before the members of this Association prior to its publication.

Vinayakrao then left for Bombay, and later, served in several states of Central India. His abilities attracted notice of T. Madhavrao (1818-1891), the statesman of Indore and Baroda. He took Vinayakrao with him and gave him positions of honour and profit. In Baroda, Vinayakrao rose to the position of Nayab Diwan, while in Indore he became Diwan in 1888, a position he was denied at Baroda. He was made Rao Bahadur in 1877. He left the service of the Maharaja of Indore in 1890 owing to certain differences with him. He went back to Pune, where he died soon.

Vinayakrao's flair for writing brought him fame at the very beginning of his career, but in the latter part of his life, he, however, gave up writing in Marathi. His literary output, therefore, remained very small. He left behind some unfinished works. But whatever he wrote had a distinct spark of originality. His play *Savai Madhavarao yancha mrityu* alone has secured a place of respect in the history of Marathi literature. Like his first play, his second play *Jayapala* (1865) was also successful. This play was based on the Biblical story of Job, but its handling by Vinayakrao was entirely different.

Vinayakrao also translated into Marathi John Malcolm's *A Memoir of Central India* (2 vol., 1823).

A.T.

KIRTANIYA NATAK (Maithili) was a regional development of the vernacular drama in Mithila in the medieval times as it gradually emerged from the decadent Sanskrit drama. When fully evolved, it took its name from the theme of the most popular plays which happened to deal with the praise (kirtan) of the Lord. Tradition, as recorded by Chanda Jha, says that the name became common after the successful performances of Umapati Upadhyaya's *Parijataharana* (1650) purporting to celebrate the deeds of Krishna. But later even the deeds of Shiva were equally taken up.

The history of the kirtaniya natak (drama) may be divided into three stages, viz. the beginnings (1324-1650), the mature period (1650-1860) and the decadence (1860-1920). It lived on up to the present century as a relic of the past, wholly unsuited to modern sophisticated requirements of characterization, plot complexity and conflict. It, however, on its own, built up a great tradition of Maithili lyrical drama unique in its own way and contributed substantially to the growth and development of Maithili literature.

In the beginning the kirtaniya kept up a semblance of the structure and of some of the features of Sanskrit drama, but gradually it did evolve into a simpler and a

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newer dramatic mode, almost a new genre. This can be seen in Ratnapani's *Ushaharana* (1850).

Some critics have, however, expressed doubts about naming kirtaniya as a drama. They feel that it evolved into a form of musical performance, a kind of nritya, 'nach'. But, like the 'Rasalila' of Braja, the 'Ankia nat' of Assam and the 'Yatras' of Bengal, it was definitely a dramatic activity as testified by its texts. For example, the use of the Sutradhara or tatastha, a chorus like commentator, the 'praveshagita', announcing the dramtis personae in the very beginning, the stage directions now and then definitely make it a 'drishyakavya' and not a 'shravyakavya'. Another objection to the kirtaniya natak has been the continued use of Sanskrit and Prakrit in some plays, and it has been said that they are not Maithili dramas but just an extension of Sanskrit drama best to be called three language dramas, 'traibhashika nataka', where, in addition to Sanskrit and Prakrit, Maithili is also used. That these dramas were conceived and written as Maithili dramas where Maithili was not used like Prakrit just as a subsidiary medium, is abundantly clear from the fact that often the Maithili benedictory 'Nandi song' has the precedence over Sanskrit or Prakrit benedictory Nandi verses. Moreover, Maithili is used by the main characters and not like Prakrit used by women and servants only. Indeed, while often Maithili lyrics explain and repeat the contents of Sanskrit verses, at many places conversation is carried on in Maithili only. In course of time, gradually the use of Sanskrit and Prakrit was discontinued and, in later years, a wholly Maithili play was evolved. A similar evolution of the vernacular (Maithili) drama took place in Nepal, the *Haragaurivivaha* (1629) of Jagojjyotirmalla being one of the best Maithili dramas of Nepal.

The kirtaniya natakas were performed at night. The stage used to be a simple improvised platform. The Sutradhara made his appearance after the benedictory songs. His normal dress on the stage consisted of a 'jama', a 'nima' and a 'pyjama', a pair of sandals called 'paduka', and a 'satha' (60 cubits long when unfurled) turban. He would appear with a baton called 'phulahattha' in his hands. His chief work was to introduce the occasion, the author and the play to the audience.

The Sutradhara often was also the 'nayaka', the hero. His troupe consisted of the 'nayika' (heroine), the 'sakhis' (two or three friends), 'naroda' (male friend or negotiator called 'ghataka') and the 'vipata' (like Vidushaka of the Sanskrit drama). There were no women performers, boys would impersonate and dress as women. The stage properties were such as garuda, mayura airavata. The main attraction of a successful troupe was 'women singers of the traditional songs such as 'mava' and 'tirahuti' and 'nachari'. Acting was crude, but often many aspects of the performance were supplied by the imagination of the audience.

Among the leading kirtaniya natakas, Ramadasa's *Anandavijaya* (1644-71), Umapati's *Parijataharana* (1650), Ramapati's *Rukminiharana* (1744-61), Nandipati's *Srikrishnakelimala* (1776-1808), Shivadatta's *Parijataharana*, Srikant Ganaka's *Srikrishnajanma* (1850), Ratnapani's *Ushaharana* (1833-1853), Harkhanatha Jha's *Madhavananda* (1880) and *Ushaharana*, Vishvanath Kavi's *Ushaharana* and Bhana Jha's *Prabhavatiharana* (1880)—all have plots connected with Krishna's exploits. But there were also equally famous dramas connected with the deeds of Shiva, such as, Lala Kavi's *Gaurisvayamvara* (1744-61), Shivadatta's *Gauriparinaya* and Kanharamanasa's *Gaurisvayamvara* (1842). There were some other plays not directly connected with Krishna or Shiva, such as Jayananda's *Rukmanyadanataka* (1776-1808) and Chanda Jha's *Ahalyacharita* (1912), which were, however, written to celebrate devotion to Hari or Rama.

The kirtaniya natak is today extinct, but it has been a glory of medieval Maithili literature. It simplified some of the sophisticated and learned characters of the Vidyapati tradition of lyrical writing and paved the way for the long poems of Manabodha and others.

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J.M.

KIRTIBILAS (Bengali), published in 1852, is the first original tragedy in Bengali. The author was Gobindachandra Gupta. As a work of art it is worthless and it was never staged. Its importance rests solely on its being the first tragic play in the history of Bengali literature.

Indian literature has no tradition of tragic drama. Therefore the dramatist, in his long preface, argues a case for tragedy and quotes Aristotle and Shakespeare in his defence. He models his play on Shakespearean play-structure. Acts are divided into scenes. But in doing so he does not completely dispense with the Sanskrit dramatic form. He uses both prose and verse and intersperses his play with songs and far too many soliloquies.

The story of the play falls in the familiar pattern of Bengali fairly tales. The old king Chandrakanta has two sons, prince Kirtibilas and Murari. When the queen is dead the king marries a young girl named Nalini. The young stepmother becomes attracted towards the young prince. Kirtibilas spurns her advances. The furious queen levels obscene charges against him. The king at first sentences the prince to death but he soon relents and rescinds the order. Then suddenly he falls seriously ill and dies. While Kirtibilas is attending his dying father, his young wife, Saudamini, under the false impression that her husband has been executed commits suicide. Seeing

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the dead body of his wife, Kirtibilas in utter despair takes his own life.

BIBLIOGRAPHY: Ajitkumar Ghosh, *Bangla nataker itihas*; Chittaranjan Laha, *Bangla natake tragedy*; Sukumar Sen, *Bangla sahityer itihas* (Vol. II).

C.L.

KIRTILATA (Maithili), is a historical kavya composed by Vidyapati (1350-1440) in 'Maithili Avahattha'. It is divided into four pallavas. It was composed in the praise of Kirti Simha who, with the help of Ibrahim Shah Sharqi, the Nawab of Jaunpur, got back the kingdom of Mithila from a Muslim usurper, Aslan.

After benedictory verses and few other verses in which a distinction is made between good and bad persons, the story begins in the form of a dialogue between a bee and his wife. The poet, then, gives names of the rulers of the Oinavara dynasty from Kameshvara to Guneshvara and his two sons Vir Simha and Kirti Simha. The second chapter describes how Aslan assassinates Guneshvara in a treacherous way in 1371, and how Kirti Simha vows to avenge the assassination of his father with the help of Ibrahim Shah Sharqi, the Nawab of Jaunpur. The third chapter describes the westward expedition of the army of Ibrahim Shah Sharqi and the privations and miseries of the two princes. The fourth chapter describes the eastward march of the army of Shah, the battle near the capital of Mithila between the two armies, one headed by Aslan and the other headed by Shah and the victory of Kirti Simha.

There is an unusual gap of 31 years between the assassination of Guneshvara by Aslan (1371) and the accession of Ibrahim Shah Sharqi (1402). As Kirti Simha was very young at the time of the assassination of his father, he had to wait for such a long period to avenge the assasination of his father. The interregnum is described in the *Kirtilata* (The creeper of fame), as a period of chaos and anarchy. It is not a fact that Vidyapati composed the work when he was young. The surmise is based on the word 'khelana' occurring in the colophon of the work as an adjective of the poet. But 'khelatu' instead of 'khelana' appears to be the right word functioning as a verb for the nominative 'bharati'. It is also corroborated by some manuscripts. The *Kirtilata* is a mature work of a mature poet.

Vidyapati has neither produced a historical document nor has he mixed up historical events with much that is fanciful which was a practice prevalent among the writers of Sanskrit historical kavyas. The *Kirtilata* is unique in being both a piece of history and pleasant poetry.

The poet has given very realistic sketches of buildings, temples and jostling crowds of men and women in the streets when he describes the city of Jaunpur. His description of the marching army of Shah even though somewhat exaggerated is very vivid and forceful. His presentation of socio-political conditions of his time prevailing in his part of the country is very faithful.

The *Kirtilata* is composed in the form more of a 'Champu' than of a kavya. When he narrates, he does it in a simple way, when he describes he does it in an embellished manner. Prose portions function as links between units of verses. Small and chiselled sentences are quite appropriate for the function of narration. In prose Sanskrit 'tatsama' words are found in abundance. Verses are employed generally for the purpose of description. His descriptions are never overdone. By selective use of figures of speech, especially and metaphors, the poet has been able to save his work from laboured ornamentation. Like other medieval poets he does not indulge in the hyperbolic praise of his patron. Rhymed and alliterative metres have added their own beauty to the descriptive skill of the poet.

The Avahattha of the *Kirtilata* may be named Maithili Avahattha as it differs on the one hand even from the Avahattha of this 'uktivyakti prakarana', and on the other from some of the charyapadas of the Siddhas.

A large number of metres prevalent in the Apabhramsha kavyas such as doha, radda, chapada, etc. are used in the work.

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H.M.

KIRTIPATAKA (Maithili), is a historical kavya composed in prose and verse by Vidyapati (1350-1440) in 'Maithili Avahattha'.

Unfortunately the text of the *Kirtipataka* (The banner of fame) is very corrupt and incomplete as there is a gap of twenty pages, from page nine to page twenty-nine in the manuscript. Only one manuscript is known to exist which was discovered by Harprasad Shastri in Nepal. The *Kirtipataka* was edited on the basis of a transcript copy of this manuscript by Umesha Mishra along with a summary in Maithili in 1960. Even a cursory glance through the text reveals that two thematically different manuscripts have been mixed up in one bundle. The first manscript (from page 1 to 7) describes the love sports of Arjuna Raya who may be identified with the eldest son of Tripura Simha, son of Maharaja Bhava Simha (1371). It may be accepted as a work of Vidyapati as the author calls himself 'Nava Jayadeva' in one of the introductory verses. The second manuscript of which the first few pages are lost gives a detailed description of the battle between Maharaja Shiva Simha and the Sultan. From the colophon it is quite clear that Vidyapati is the author of this work.

The extant text begins with the description of the

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battle between Maharaja Shiva Simha and the Sultan; how Maharaja Shiva Simha exhorts his soldiers to meet the army of the Sultan, how the army of Sultan takes to heels and how he follows the fugitive army, loses his way in the jungle and disappears.

It is rather difficult to assess fully the poetic quality of the *Kirtipataka* on the basis of this text. From whatever could be gathered from the text it can be estimated as a good piece of poetry.

BIBLIOGRAPHY: Umesha Mishra (ed.), *Kirtipataka, A Summary in Maithili* (Allahabad, 1960).

H.M.

KIRUTTIKA (Tamil b.1915) is a woman novelist noted for her artistic inquiry into the efficacy of the ancient Indian moral and social virtues in the context of the post-Independent Indian society. Kiruttika's first novel *Pukai natuvil* (In the midst of smoke, 1953) depicts the uncomfortable position of the Government officials in Delhi who strive to preserve the ancient cultural values in contrast to the easier life of those who compromise with such ideals and indulge in self-centred activities. *Vachavechvaram* (1966) deals with the brahmin families of a village representing their problems, domestic and social, involving again the mutually irreconciliable attitudes of life in terms of conjugal fidelity, concepts of the high and the low, the interest of the village versus town, etc. Her next novel *Dharmakshetre* (1969) appears to be an extended metaphor of the Kurukshetra of the *Mahabharata*, cast in such a symbolic frame, it depicts again the conflicts between the claims of the ancient cultural values and those of the newly emerging society. Her realistic perspective consists in her depiction that the old values have become ambivalent if not obsolete while the new values are unable to assert themselves with conviction and efficacy. The same trend continues in her subsequent novels such as *Satyameva* (1971) and *Patiya konanki* (The new clown, 1971). *Nerriruntom* (Yesterday we were, 1975) the latest of Kiruttika's novels like its predecessor *Putiya Konianki* attempts to portray the dilemmatic situation that the younger generation finds itself in as to whether to cut off the old moorings in preference to the new ideals and aspirations encouraged by the theories of Freud and the Neo-Fruedians, or to cling to their traditional values.

K.M.S.

KISANAJI RO VYANVALO (Rajasthani) by Padma Bhagat, is known by various names, such as, *Haraji ro vyanyalo, Krishna Rukmini ro Vyanvalo* and *Rukmini mangal*. Its popular and short name is *Vyanvalo* or *Vivahalo*. It was composed sometime between 1493 to 1500. Its reputation in the north and north-western parts of Rajasthan has created a climate of popular opinion of it which equates it with the *Srimad Bhagavata* for its devotional content. It is a narrative in the common man's language and can be set to music for recitation in different ragas, such as 'Maru', 'Ramagiri', 'Soratha', 'Kedaro', 'Sindhu', 'Hanso', 'Dhanasari', 'Velauli', 'Devasakh', etc. Manuscripts of the work are available in a large number and the earliest one written in 1612 is available in the Abhaya Jain Granthalaya, Bikaner.

This text has been published by the Rajasthan Sahitya Samiti, Bissau (Rajasthan) in a book named *Rukmini mangal*. At present the most popular edition available is known as *Bada Rukmini mangal* edited by Sivakarna Dharak and published by M/s. Khemraja Srikrisnadas, Bombay in the year 1924. In between these two dates there are many, other manuscripts written in the 18th and 19th centuries. From the point of view textual editing, a comparative study of various versions reveals that originally the text consisted of 265 to 280 verses only. The interpolations started mostly during the 19th century of the Vikarm era with the result that the aforesaid edition published at Bombay contains 9 to 10 times more verses than those in the original edition. The word 'Bada' (big) prefixed to the title also suggests that a number of miscellaneous padas by Padma Bhagat concerning the subject and popularly sung by the people, were also included in this edition. At the end of the padas there appears the line *Padma bhanai kranavai paya lagun* (so says Padma with respectful submission) which confirms the authorship of the poet.

The poet has in *Bada Rukmini mangal* related in his own way the well known Puranic episode of the marriage of Krishna and Rukmini. Dialogues, descriptions and utterances by the characters are the main ways in which it is rendered into music. Three of the dialogues are more important—the first held between prince *Bhismaka* and Rukmaiya, the second one between the queen mother and Rukmini, and the third one between Krishna and the Brahman. All these are as demanded by the context and are full of dramatic elements. They also help the story in its natural flow. The main descriptive parts are marriage parties of both Shishupala and Krishna, the beauty and makeup of Rukmini, the battle scene, the marriage ceremony and related customs, and finally the welcome accorded to Krishna on his return to Dwarika.

All these descriptions in the poem are done in selective phraseology and present a lively picture of the subject matter. The utterances by characters themselves include request to Krishna to save Rukmini, the challenge given by Rukmaiya to Krishna and the subsequent request of Rukmini to Krishna to set her brother free, and finally the convivial songs sung by the ladies of Kundanpur at the marriage ceremony, etc. All these are befitting the story and the circumstances, and are pleasing to the heart. The poem carries much importance in so far as the entertainment, devotion to spiritualism and refinement of taste are

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concerned. The entire work is full of devotional spirit and also presents a glorious show of heroism. The character of Krishna shows a spirit of self-restraint. Here, he has been painted as a hero and rescuer of his devotees. In this aspect it slightly differs from the Puranic tales. Having known the news about Rukmini from the Brahman, he does not proceed to Kundanpur all alone, but marches with his army. For the planned elopement of Rukmini also he goes with his army. The contemporary popular mind has inadvertently expressed itself in the narration of the tale. The popular customs and beliefs find their place in it at proper places. The spirit of caste, clan and profession was responsible for creating the feelings of low and high among the society. The utterances of Rukmini and Rukmaiya go to prove it. The work has prompted many a subsequent composition and *Rukmini mangal* written by Ramlal (approximate date between 1718-1793) is one such example.

BIBLIOGRAPHY: Agarchand Nahata, (ed.) *Rukmini mangal*, H.L. Maheshwari, *Jambhoji, Vishnoi sampradaya aur sahitya*, Part-II (Calcutta, 1970), *Rajasthani bhasha aur sahitya* (Calcutta, 1960); Sivakarana Dharak (ed.) *Bada Rumkini mangal* (Bombay, 1924).

Hi.M.

KISHORA CHANDRANANDACHAMPU (Oriya) of Kabisurya Baladeba Ratha (18th 19th cent.)is an immortal classic in Oriya literature, written after the rich tradition of 'Champu' in Sanskrit. The poet might have got immediate inspiration from *Gundichachampu* of Chakrapani Pattanayaka and *Ramachampu* and *Sajjananandachampu* of his father, who were contemporary. Champu is defined as a species of 'Kavya' in mixed verse and prose developed naturally from prose-kavya (katha and akhyayika), where the verse becomes as important a medium as the prose. Though champu can be written both in Sanskrit and Prakrit neither the Oriya portion of *Kishorachandrananda champu* is the inseparable part of Sanskrit portion nor has it been written as a complement to the later. Both of them are two separate self-contained creations, and no portion would seem incomplete if detached from each other. So the title of *Kishorachandrananda champu* is justified in relation to its Sanskrit prose and verse portion, not to the Oriya chaupadi (song) portion, though it has acclaimed its classic dignity for the latter. The appropriate title for the Oriya 'chaupadis' should be *Kishorachandrananda-chaupadi-chautisha* since all the 34 songs have been composed in 'chautisha' form. Its relation with Sanskrit champu is intimate in view of the thought and emotion and development of the theme. But the Oriya Chaupadis are so popular and dignified that they are regarded as the champu and not the Sanskrit portion.

Though the theme of the *Kishorachandrananda champu* is conventional and time-worn, still the romantic possibility and melody of tunes (raga and ragini) and verbal music of the *Gitagovinda* might have inspired the poet. It is an excellent small poem based on the popular love episode of Radha and Krishna and their union and erotic pleasure in Vrindavana. Since Radha's first sight of Krishna till their union, Lalita, the dearest companion of Radha has played a vital role, and the skilful portrayal of this character has enhanced the dramatic beauty of the theme and thus the title of 'gitinatya' (song-drama) may be befitting to it. The whole poem has been written in the form of dialogues in songs and the theme has got the natural force of development due to the dramatic suspense created by the love-tricks and witty words of Lalita effecting a sweet relish in the hopes and desire of the lovers. Therefore the character of Lalita is really a unique creation in the whole realm of Oriya literature. In the construction of the plot and portrayal of character the poet may even appear to have excelled Jayadeva.

In the treatment of the love theme and portrayal of the amorous experiences of the lovers, the poet is more refined and sublime in comparison with his predecessors. Being a scholar and a talented poet, he could invent a style of his own which is unique lucid, spontaneous and lively. By making precise use of words of various origin (tatsama, tadbhaba, desaja and bideshi) and images, he has exploited the powerful possibilities of Oriya literature, suggesting the dawn of modernity. The chaupadis, set to various kinds of tunes befitting to various emotions, are highly estimated as the finest specimens of Odisi music, a real test for the musicians.

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G.B.

KISHORA KALPANAKANT (Rajasthani; b.1930) was born at Ratangarh in the district Churu, and was moderately educated. His father was well versed in the arts of music, painting, etc. and naturally passed on his art to his son. Kishora is a born poet, very sentimental by temperament. He has an excellent hand for script, painting and decorations. Bestowed with a melodious voice, he sings his own poems on stage and among gatherings, and keeps the audience spell-bound. Though he has written over one hundred poems and dozens of standard stories, he feels too shy to publish his own works. His services to the cause of Rajasthani can never be forgotten for the publication of a literary magazine, *Olmon* for a good number of years. It was through *Olmon* that many young writers were encouraged to write in Rajasthani. Without any external help, he continued to drag on with the magazine in several forms and always felt the urgency of recognition of Rajasthani as a language. He contributed his bit to the cause. His translation of *Ritusamhar* by Kalidasa won him

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recognition. *Vishvanath Satyanarayan re batan*, translation of telugu short stories by Satyanarayana and *Nasthanid* translation of Tagore's work were also published by him. Recently, he adapted some of the *Upanishadas* and the *Bhagavadagita* in his own poems. His poems are philosophical in nature. He also experiments with the styles of modern poetry, but feels at home with the metrical poems. His collection of poems and short stories are eagerly awaited. Though without any original publication to his credit, he has been honoured with awards by reputed institutions like Rajasthani Academy and several other societies in Calcutta.

Raw.S.

KIZHAKKEMURI, D.C. (Malayalam; b. 1914) a native of Kanjirappally (Kottayam District), was a teacher till he as one of the founders of the Sahitya Pravartaka Co-operative Society, became its General Manager in 1945, the year of its registration and stepped into the shoes of its Secretary, Karur Nilakantha Pillai in 1965, when the latter retired. A few years later, D.C. also retired. He was actively associated with the literary movement, the development of government lotteries, organisations of traders, script reform in Malayalam and, as a columnist with a few newspapers. He is still contributing articles to a weekly in Kerala.

Kizhakkemuri's title to literary fame rests on his satirical articles dealing with a variety of situations. His satire is not of the venomous type but of the reformist type marked by disinterestedness and succintness. Yet it hits the target on the face and with full force. *Elivanam* (Rocket, 1948) is a quiver of arrows directed against politicians. *Veluppum karuppum* (Black and white, 1949), *Kuttichchool* (Broom, 1950) and *Metranum kautukam* (The bishop too is inquisitive, 1955) are his other collections.

BIBLIOGRAPHY: T.M. Chummar, *Bhasha gadya sahitya charitram* (Revised Edn. 1969); C.P. Sreedharan, *Innatte sahityakaranmar* (1969).

K.S.N.

KOCHUNNI TAMPURAN (Malayalm; b. 1858, d. 1926). Kodungalloor, the seat of an illustrious galaxy of poets, is the birth-place of Kochunni Tampuran. He started learning at the age of three and completed the first phase of his study within seven years. Later he mastered most of the kavyas and the advanced books on Sanskrit grammar and poetics and become a full-time poet at 22. His later life was practically uneventful but for a pilgrimage to Benaras.

The most remarkable thing about Kochunni Tampuran as a poet is that he was perhaps the quickest composer of poetry Kerala has seen to date. Not only could he compose to order or while participating in a contest some hundred stanzas or so but also retain them in his memory and reproduce them in writing later. No wonder the Maharaja of Cochin conferred on him the title 'Kavisarvabhauma' in 1919.

Tampuran's Sanskrit works which are superior in quality number about ten and his Malayalam works about 30 including six plays, four epics or mahakavyas, a number of devotional poems and a few 'tullals' and 'kilippattus.' His *Kalyani natakam* (1889-91) has the distinction of being the first of its kind, with plot based on social life. Of the four epics, the best undoubtedly is *Pandavodayam* (1912), which in 22 cantos, narrates the Mahabharata story from the time the Pandava brothers begin to live incognito to the 'svayamvara' of Uttara. A mahakavya in the traditional style, it is full of striking vignettes, purple patches, verbal pyrotechnics and flights of imagination. *Ramashvamedham* is his longest poem in the genre of 'kilippattu'. This is a paraphrase of a Sanskrit work and since its completion in 1923 Kochunni Tampuran does not appear to have published it in book form.

BIBLIOGRAPHY: Uloor S. Parameswara Iyer, *Kerala sahitya charitram* (Vol. IV, 1955).

K.S.N.

KODANDARAMA REDDI, MARUPURU (Telugu; b.1902) is a reputed Telugu prose writer and critic. He is widely known in Andhra for his pellucid Telugu prose spiced with the idiom and vocabulary peculiar to the Telugu dialect spoken by the people of Nellore District in Andhra Pradesh.

Reddi, as a writer, fully vindicates the adage that 'style is the man'. He is the author of more than twenty works, original and translated. His latest work to-date is *Tyagaraju bhaktisudharnavamu* (1984), a prose commentary explaining the devotional aspect of Tyagaraja's immortal songs. He is currently working on the second part of this work.

Kodandarama Reddi, was the eldest son of Konda Reddi and Kamamma of Madamanuru village in Gudur Taluk of Nellore District. Reddi's boyhood days were spent in his sister's house at Potlapudi in Nellore Taluk. This house, in the 1910s and 1920s, was a rendezvous for many a leader of the national movement in Andhra, and for Telugu poets of repute like Rayaprolu Subba Rao. Brought up in this milieu, Reddy imbibed, at an early age, a passion for nationalism and an ardent love for Telugu literature. He developed a particular love for Tikkana's rendering of the *Mahabharata* and Potana's rendering of the *Mahabhagavata*.

Reddi had his early education upto S.S.L.C. in V.R. High School, Nellore. Inspired by Mahatma Gandhi's call to the Nation to give up English education, he left V.R. High School in 1920 and joined the Andhra National College in Machilipatnam (Bandar), founded by Sri

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Kopalle Hanumanthi Rao and inaugurated by Bipinchandra Pal. His study of *Notes on Mahabharathe* by Sri Vedam Venkatchala Iyer (younger brother of the famous Telugu litterateur and critic Sri Vedam Venkataraya Sastry), and the critique of Sri Pendyala Subrahmenya Sastri on the *Mahabharata*, he claims, had improved his critical acumen and made him adopt a bold and original line of literary criticism.

Kodandarama Reddy may be said to have started his career as a writer in 1922, with a commemorative essay on Sri Kandadai Srinivasa Aiyangar, the veteran actor of Nellore, published in the *Sarada*, a journal from Machilipatnam. From that date he never stopped writing. He began his series of Telugu translations, in 1927, with a Telugu rendering of a story by the famous French writer Balzac, published in the *Bharati*, both as a writer of original works or of translations mainly from English, Reddi wielded his pen with equal felicity. His well-known works are:

Prapancha puttu purvottaralu (A translation of Nehru's *Letters to His Daughter)*, *Bidalapatlu* (A translation fo Victor Hugo's *Les Miserables*, 1940), *Hindu pada padushahi* (A translation of Vir Savarkar's *Hindu pad padshahi*, 1942), *Majira gatha* (A Telugu rendering of *Silappadikaram*, 1962), *Vechano Kambaramayanamu* (A prose adaptation in Telugu of Kamban's *Ramayana*, 1980), *Asamiya sahitya charitra* (A translation of B. Barua's *History* of Assamese Literature), *Andhra vangmayamvavilla samstha*, *Eesabu neeti kathalu*, *Tikkana sarasvata murthi* (1982), *Loka kavi vemana Yogi* (1983), *Tyagaraja bhakti suddharnavamu* (1984), etc.

Kodandarama Reddy ably edited several Telugu works. He edited and published a work on "achcha" (chaste) Telugu, *Satya vijayamu* by Ayyanakota Parthasarathi. He has been the editor or one of the editors for a number of publications of the Andhra Pradesh Sahitya Akademi. He wrote the preface for some of these publications with a critical appreciation. These publications are, *Andhra kirya svarupa mani dipika*, *Sametalu* (proverbs), *Mandalika Padakoshamu* (Dialectical Dictionary), *Karna parvamu* and *Kala purnodayamu*.

For quite a considerable time, Kodandarama Reddy was in the journalistic field, where also he made his mark. He was associated with the *Deshbandhu* (1924), *Samadarshani* (1928), and the *Zamindari rytu* (1930), all leading papers of that times. In 1931 he started his own Press, called the Prabhata Press, and started a journal called *Randhranveshi*. Again from 1954 to 1966, he was the owner of the Mandakini Press which issued a weekly, *Mandakini* under his editorship. This weekly highlighted the literary events of the day, and was eagerly awaited every week by the lovers of Telugu literature.

Youthful in spirit, and ever active in his eighties, Sri Kodandarama Reddi is a writer who will never rest on his laurels.

C.V.R.R.

KODIYAN (Gujarati) is the first collection of poems by Krishnalal Jethala Shridharani (1911-1960) published in 1934. It earned critical acclaim for its sheer beauty of language, which was a pleasant diversion from the contemporary poetry. The collection is imbued with fervent lyricism written in appropriate poetic language.

The *Kodiyan* is mainly a collection of lyrics of various types such as song, sonnets, odes, etc. It contains reflective and pure lyrics, short and long poems, etc. The 'khandkavya' and narrative poems of the collection bring to surface the subtle descriptive and narrative art of the poet.

The poems of *Kodiyan* are on various themes, ranging form the feeling of patriotism to personal love. The variety of themes and their treatment on one hand, and the metres and rhythm on the other are attractive and pleasing. He has made use of folk rhythms of the Saurashtra region of Gujarat very successfully and creatively. The group of poems named 'Varshamangal' shows the nature of Bengal and the impact of Rabindrasangit.

In some of the poems in *Kodiyan*, one finds the impact of Gandhian ideology, as also the aesthetics of Tagore. Then again, there are poems which emit the poet's love for the downtrodden and the poor, but at the same time such poems as these escape the tint of propaganda and didacticism, and the poet's artistic ability results in aesthetic creations.

The freshness of language, the use of image and symbol, the masterly craftsmanship of metre, the delicacy of emotion, the sensuous word-pictures, the parabolic imagination and the artistic expression in *Kodiyan* deserve to be commended. The 'Prithvi' and the 'Gulbanki' metres used by the poet in the collection seem to be his most favourite and successful.

The first enlarged edition of *Kodiyan* was brought out in 1957 with an introduction by Umashankar Joshi, in which a few new poems were included. These new poems such as 'Athmun Delhi' (Eighth Delhi), show the poet's disillusionment on his return to India from abroad after twelve long years. This enlarged edition contains 133 poems. This edition of *Kodiyan* shows the poet's two phases—earlier and later. During the earlier phase, Shridharani dealt with his themes sympathetically and in a romantic way. But the poems of the later phase are treated satirically and in a more realistic vein. In these poems, the poet's utmost concern is the contemporary socio-economical and political condition of a country. These are the product of the post-Independence period which, it seems, struck the poet's mind and heart rather hard. Thus, one can find remarkable change in the language of the later poems of *Kodiyan*.

'Bharati', 'Athmun Delhi', 'Mona Lisanun smit', 'Laghutam sadharan avyay', Aj maro apardh chee', 'Raja', 'Avalokiteshvar', 'Sarjakshreshtha angalan',

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'Sapoot', 'Pankhar', 'Patangiyun ne chambeli' etc. are the memorable poems of *Kodiyan*.

The poet's beautiful style, keen observation of physical and human nature, impact of the Gandhian ideology and Tagore's beauty of expression and lyricism are the aesthetic creations in *Kodiyan*, which has earned for itself a high place in the realm of Gujarati poetry.

D.P.

KOHALA (Sanskrit) was an eminent ancient Sanskrit author on dramaturgy and music, not later than Bharata who in his *Natya-shastra* has complimented Kohala on his work. The *Kohaliya-abhinaya-shastra* on dramaturgy, as well as the *Tala-lakshana*, the *Dattila-kohaliya* (jointly with Dattila) and the *Kohala-rahasya* (only thirteenth chapter) on music all available in manuscripts only, are attributed to him but without certainty. Most probably, his works are lost to us. He is respectfully referred to, mentioned or cited by many ancient Sanskrit writers like Bharata, Damodaragupta, Rajashekhara, Abhinavagupta, Manikyachandra, Ramachandra, Gunachandra, Sharadatanaya, Simhabpala, etc. He has written on various topics of drama and music such as the types of play, like, 'anka', 'vithi', 'bhana', 'sataka' (sattaka?), etc. saindahaka type of Prakrit play, treatment of uparupakas, eleven elements of drama, preludes and interludes, elements of plot like 'bija', 'bindu' and 'pataka', use of 'kaishiki vritti', its creation from 'shringara', six types of 'samanyabhinaya', several dramatic gaits, movements in 'raudra' sentiment, 'chitrabhinaya', myth of the origin of 'tandava' dance, gestures like 'nikuttaka', 'raga-kavya', 'dvipadi', rhythm of 'dhruvas' and so on. Kohala thus seems to have written on dramatic forms and techniques, aesthetics, acting, musicology, almost all aspects of dramaturgy. Perhaps, the encyclopaedic *Natyashastra* made him redundant and gradually obsolete.

R. N

KOLATKAR, ARUN (English; b. 1932) was considered to be the most enigmatic figure in Marathi poetry during the decade 1960-70. He is a bilingual poet writing in Marathi and English with a modern sensibility. He is also well known for his inspired translation of Tukaram which was published in *Poetry India* (Vol.1, 1966). He was working in the field of advertising, is a gifted graphic artist and has won the top Artist's Guild awards regularly. Arun Kolatkar was the leading light of the montly magazine of poetry, *Shabda*, founded by Ramesh Samartha, Bandu Waze, Arun Kolatkar and Dilip Chitre. The magazine had no manifesto and the poetic spectrum it presented was wide. It continued erratically between 1955 and 1956 and, after a brief restoration in 1960, ceased publication.

Twenty of Arun Kolatkar's poems translated from Marathi appeared in Dilip Chitre's *Anthology of Marathi Poetry* published in 1967 (Nirmala Sadanand, Bombay). These poems are characterized by sensitiveness to a sense of disintegration and disaster. Sex, death and urban experience are the themes of these poems which give expression to a crisis in the poet's individual experience. 'Room Next to Death', 'On the Fretful Bed' and 'Two Hairy Hearts', treat sex as a nightmarish experience which leaves a bitter, disgusting and revolting taste behind. The disintegration of the body and the imminence of death are expressed in the lines:

> "The twittering Venus in the veins turns rotten" and "Their bed began to march all of a sudden with the legs of a bier".

As Dilip Chitre has pointed out, Kolatkar is always apt to 'become esoteric and cryptic. He suppresses feeling through a symbol or an image'. The poem 'The Emperor Stands' in an imagistic presentation of an anguish felt at the futility of human victory or achievement in the face of death. There is no moralizing or discursiveness except for an unadorned presentation of an object.

Nurtured on the traditional Marathi religious poetry and exposed to the modern aesthetic movements of Imagism, Symbolism and Surrealism, his poems arre free from romantic sensibility; they are symbolic representations of his observations and meditations which have metaphysical implications. There is a tendency to use slang and the modern idiom to express emotion with an elemental force and 'barbaric simplicity'. Expressions like 'The Goat of glass in the corner/Takes a metaphysical leap', 'one-legged radius of light', 'the blood/of the stone as sacramental food', are very much in the surrealistic mode.

Arun Kolatkar's well known book of poems *Jejuri* was first published in the *Opinion Literary Quarterly* in 1954 and was awarded the Commonwealth Literary Prize of 1977. *Jejuri* consists of thirty one poems, in which the consciousness of the poet operates on things seen in Jejuri, a place of pilgrimage, on a particular day from the morning till sun-set. *Jejuri* has been considered by many critics the most exciting, unusual and extraordinary book of poems. Life in all its variety is presented here, and the poems are seen to be 'a symbolic representation and personal comment on the material poverty of India', a picture of the modern predicament and of the world as a wasteland. 'The simulataneous existence of various forms of animate and inanimate phenomena along with the existence of man's consciousness' has been seen to be one of the basic themes of *Jejuri*. This book of poems represents a certain crystallization of the poet's vision without resort to history or moralizing. An ironic observation of reality is expressed with an artistic density which has lent itself to a variety of interpretations. Arun Kolatkar has also been included in R. Parthasarathy's *Ten Twentieth Century Indian Poets* 1976.

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S.Ma

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KOLHATKAR, ACHYUT BALVANT (Marathi; b. 1879 d. 1931) was born in a Chitapavan brahmin family and his father, Raobahadur Vamanrao, who had married a widow, was one of the earliest social reformers. Achyut was orphaned in early age and was, later, brought up by his uncle Balvantrao, who held diametrically different views from those of his brother and Achyut's father. Balvantrao was orthodox in views, but patriotic in spirit, while Vamanrao, in contrast, was a 'moderate' and believed in social change. Achyut imbibed the spirit of patriotism from his uncle. He was so much under his influence that he did not like his father's views, and the intense dislike for his situation led him to the extent of disowning his father and called himself Achyut Balvant Kolhatkar instead of Achyut Vaman Kolhatkar.

After passing his B.A, Achyutrao became a school teacher in Satara. Because of his volatile nature, he did not take to the sober profession of teaching for long. Soon after getting though LL.B. examination, he started practising as a lawyer at Nagpur. His literary talent came to the fore when he started contributing to the *Shubhasuchaka*, a weekly published from Satara. Later, he alongwith his cousin started *Dashasevaka* from Nagpur. In 1907, he was arrested on the charges of sedition, because in his writings he expressed anti-British views and was convicted for two and a half years.

On the completion of his jail term, Achyutrao went to Bombay and started *Shritibodha*, which published his Marathi rendering of the *Rigveda*. Soon again, he jumped into the field of journalism and remained in it till his end. He was an extremist, and therefore, became a follower of Bal Gangadhar Tilak. From Bombay he started the publication of the *Sandesha*, a daily newspaper, which became popular within a short time and captured Marathi readership. Achyutrao had a powerful and facile pen, and he used all the skills like irony, satire, even lampoon to convey his views. He had a rare knack for reducing the serious to the ridiculous.

Achyutrao in the beginning was a strong follower of Tilak, but when Tilak opposed him, he started a virulent attack on him and his school, forcing him to come to a compromise.

He published a series of letters impersonating a lady writer named Vatasalavahini, on all the contemporary social problems in a trenchant, ironical satirical style. These letters instantly earned him popularily, but controversy over the sex of the letter-writer ensued soon after.

Because of the incisive force of his attack and his recklessness, Achyutrao did not gain much influence on contemporary or educated minds. With few supporters, he was reduced to a broken-hearted man and was ruined financially. But because of his style, which was attractive, lucid and metaphorical, he became a model to many journalists, who followed him. He has left a distinct mark on the Marathi journalism. Besides *Sandesha*, he published during 1915-1931 many newspapers such as *Svatantra*, and *Rashtramata*, weeklies such as *Yugantara*, *Chabuka*, *Ranasangrama* and monthlies such as *Shritibodha* and *Usha*. All his publications were short-lived mainly due to paucity of funds.

Achyutrao tried his hand at writing novels and plays also and a few of which include *Swami Vivekananda Nataka* (1914), *San. Vatsata Vahininche lekha* (1915), *Sundopasunda nataka* (1916), *Bala Kusumavati* (1917), *Naringi nishana* (1917), *Vatsala vahini* (1923), *Chaudve Ratna* (1925), *Ingrajancha prabhava* (a novel) (1926), *Mastani nataka* (1926). *Gulab vidhava* (1930). His plays were staged, but did not prove successful.

A.T.

KOLHATKAR, BALKRISHANA HARI (Marathi; b. 1926) was born in a Satara, and he started writing plays early in life. He is also known as Bal Kolhatkar. Some of his popular plays have been staged for more than 1000 times. A few of these plays include *Duritanche timir javo* (1500 performances), *Vahto hi durvachi judi* (1400 performances), *Mumbai chi manasen* (1955 performances) and *Ekhadyache nashib* (1000 nights). During the last three decades, he has written more than thirty popular plays. The themes of his plays are mostly middle class family problems and sentimental tragic-comedies. The best and the most successful practitioner of social comedy, Kolhatkar has received many honours and awards from the state government and drama organisations. Educated only upto seventh standard, he wrote his first play, *Johar*, when he was fifteen years of age. He worked with the Indian Railways till 1947, and thereafter he had a chequered career. He literally starved for a week. Nevertheless, he devoted himself solely to the dramatic muse, and faced many ups and downs. He also wrote film scripts. He earned one and half lakh rupees through the performance of his play *Vahato hi durvachi judi* (1964), which testifies how successful and popular a playwright he is. His other plays are *Vegale vhayachey mala* (I want separation), *Lahanpan dega deva*, *Dev dinaghari dhavala*, *De naryache haat hazar*, etc.

P.M.

KOLHATKAR, CHINTAMAN GANESH (Marathi; b. 1891 d. 1959) was a veteran Marathi actor and the author of *Bahurupi* (1957). He trained himself to be a capable character actor. He was one of the founders of the famous Balwant Sangit Natak Mandali. His acting career which culminated in the award of the Rashtrapati gold medal in 1957, brought him in contact with almost all the great dramatists of his time—Deval, Khadilkar, Kolhatkar, Warerkar, Gadkari, Savarkar, Bedekar. It seems that while writing his autobiography, his own career did not

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interest him as much as did his confrontation with the stalwarts among dramatists of his time. His *Bahurupi*, which won him the Sahitya Akademi Award (1958), is marked for the sharp portrayal of his contemporary dramatists.

M.M.

KOLHATKAR, SHRIPAD KRISHNA (Marathi; b. 1871 d. 1934) was a humourist, playwright, critic, essayist, novelist and short story writer. But in his day, he was best known as a playwright.

Born at Nagpur, he spent his childhood at Akola. As he was looked upon as a dull and naive boy, he developed a mental complex that made him shun society around him. It is reported that he had written a three-act play while he was studying in the fifth grade. He also wrote a play entitled *Sukhamalika* when he was in the ninth grade. Although this play is not traceable, it is to be noted with the plays like *Guptamanjusha* and *Premashodhan* (1911).

He topped the list of successful candidates at the Vernacular Examination and secured a scholarship. This gave him the confidence and he began to read voraciously Marathi and English books, including Scott's historical novels, and Marathi versions of the *Arabian Nights*. Also he read with devotion Vishnushastri Chiplunkar's *Nibandhamala*, a periodical containing the editor's frank and candid views attacking western attitudes to several aspects of Indian culture. This enabled Kolhatkar to be endowed with a fresh and new insight into the sociology of Indian Life.

After his matriculation, he joined the Deccan College at Pune (1888). He took his B.A. degree in 1891 and proceeded on to be a law graduate in 1893. The critical articles he wrote during this time on such popular plays as *Vikramashashikala* and *Shapsambhram* gained for him special popularity and eminence. These articles projected the view that the drama and the morality went together. Even stylistically these essays inaugurated a new era in the sphere of criticism.

His maiden play, *Viratanaya*, was staged by the Kirloskar Mandali. It is a play mainly based on the courage and chivalry, as its concept reveals Scott's influence thereon.

He started his legal practice in Akola (1898) and moving from place to place, he finally settled at Jalgaon Jamod when a separate court was established there.

He has also authoried a book on astrology and was elected as the President of Astrological Conference at Sangli (1918). Besides, he was a keen student of mathematics.

He was also a keen reformist and wrote innumerable humorous essays on themes of social relevance, e.g. education of women, conditions of the Indian widow, casteism, fundamental rights of women, re-marriages and eradication of untouchability. Whatever he wrote, he never hesitated from accepting his commitment to the society at large.

Although he is unhesitatingly accepted as a pioneer of a new era of humorous writings which were punctuated by his sharp wit and superb pun, his historical writings were not accepted as successful owing to the fact that they were marred by the superior plays turned out by his contemporary playwrights like K.P. Khadilkar, which were considered more aesthetic and relevant to the existing social and political scene. However, Kolhatkar's name will continue to be remembered as a play-wright who found a link between the works of Kirloskar-Deval on one hand, and Gadkari-Warerkar on the other. The songs and music in Kolhatkar's plays unfolded a new dimension of closeness to gazhals and Kawwalis. His other works include: Plays: *Mukanayak* (1897), *Janmarahasya*, *Mativikar* (1906), *Sahacharini* (1918), *Sivaparvatiya* (1924), *Parivartana*, *Vadhupariksha* (1931); Short stories: *Ganare yantra*, *Pati hachstreshta alankar*, *Sampadika*, *Garib bichare padas*; Novels: *Dutappi ki duheri* (1925) *Shyamsunder* (1925), Humorous essays, *Sudamyache pohe*.

Kolhatkar wrote some stray poems of no particular importance and also 25 critical essays and 36 articles on various themes.

Sn.R.

KOLTE, VISHNU BHIKAJI (Marathi; b.1908) did his M.B., LL.B in 1931 and took Ph.D. in 1948 from Nagpur University. Akhil Bharatiya Mahanubhava Mandal gave him the title of Vidyaratna. He was Professor of Marathi in Morris College, Nagpur from 1931 to 1944. Later, he joined as Principal of Nagpur Mahavidyala in 1956, and remained there up to 1964. He was Vice-Chancellor of Nagpur University from 1961 to 1972. A volume was presented to him in a function arranged in his honour when he was 75. His publications are: *Bhaskarbhatta Borikar: Charitra va kavyetihasa* (1935), *Mahanubhava tattvajnan* (1945), *Mahanubhancha achardharma* (1948), *Mahanubhava sahitya sanshodhan* (1962), *Sri Chakradhar charitra* (1977). He edited *Rukmini svayamvar* (1962). *Murtiprakash* (1962), *Sahyadrivarnan* (1964), *Bachhaharan* (1965), *Jnanprabodh* (1973), *Govindaprabhu charitra* (1982), *Acharaband* (1982) and *Lila charitra* (1982).

His biography of *Bhaskarbhatta Borikar* is a 30-page long essay in which the first 22 pages are devoted to the sources from which he gathered material. Mahanubhava texts are written in a secret script and these needed decoding and deciphering.

Some of the poems in *Lavali* (1933), his collection of poems, have a fine expression of tender emotions between the mother and the child.

Kolte also wrote a humorous play *Sodchitthi* (1938). Nonetheless, he knew that his real work was in the field of research and not in that of creative writing. He is a fine critic and a well-known educationist. He gave in Hindi

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lectures on the social work of marathi saints' in Banaras Hindu University. He presided over the Marathi Sahitya Sammelen and his monumental work was on how to simplify Marathi spelling. He abolished all the unpronounced cumbersome nasal sounds.

P.M.

KONARKA (Hindi). Amongst the modern Hindi playwrights, the name of Jagdishchandra Mathur deserves special mention for his undertaking many a meaningful experiment to forge an appropriate relationship between the drama and the stage. He was convinced that the drama could not have an existence of its own irrespective of the stage.

Konarka (1951) represents such an experiment. It does not only strike a commendable balance between the ancient and the modern histrionics, but it can also be termed as a well planned and well-balanced work from the standpoint of the plot, its logical development, dialogues, acoustics, colour, craft, etc.

Situated on sea shore at a distance of about 19 miles from Puri in Orissa and built in the 13th Century, the sun Temple, Konark, is the last in the series of great artistic temples of India. (It represents the highest watermark in architectural beauty, artistic execution and rich variety of imaginative perception. Master craftsmen unfold through the sculptures in the temple the whole range of human activity divided into two temporal blocks of night and day. It is, however, beyond one's comprehension as to why this temple stands in a dilapidated condition, whereas all earlier temples stand well-preserved. What still remains intact is the 'Jagmohan', i.e. the pavilion adjacent to the 'Viman'). There is a legend widely prevalent in the area in connection with the building up of this architectural beauty. Partly accepting the story inherent in the legend, the author builds up his composition around it. To quote the author himself, he has transformed a story steeped in graceful and pathetic emotions into a work of wrathful emotions. In a similar manner, he is not tied down by history, although he accepts it in a relative sense. He does not delineate the chief architect Vishnu, his former love, the daughter of Shabar and their talented son, Dharmapad, as mere sentimental and helpless creatures, but makes a meaningful effort to put across through them the quiet virility of the artist who forgets his own entity in the fascinating experience of creating beauty, and also provides a manifestation to the ever-raging internal fire of the artist.

We, therefore, do not only find life-like portrayals of the mightly king of Utkal, the ever-conspiring Prime Minister of the state, the chief architect 'Vishnu' and his defiant son Dharmapad, but we also find that the whole of the artisan fraternity unites to take up cudgels in defence of the artist's honour and identity.

While reading the play, we can hear the echo of the modern conflict between individual and society and also the palpitations of the human heart in the midst of thunderous clouds of history. The diction has rather a deep poetic touch, but this has not caused the impairment of the dramatic situations and their overall impact. The architect's revenge in all its fury leaves the spectators completely stunned, and makes it clear that the artist knows no defeat.

V.P.

KONARKE (Oriya) by Nilakantha Das is considered to be an epic in Oriya literature. It describes in the first two parts, 'Ramachandithare rati' (Night at Ramachandi) and the sad love story of Prince Narasimha Deba and Maya Debi, the princess of Shishupalagada, a feudal state. *Konarke*, in which the influence of Scott and Tennyson is evident, is nonetheless an original work of Nilakantha which testifies to his poetic craftsmanship and imagination.

In 1917, Nilakantha, then a teacher of Satyabadi School had escorted some students of visit Konarka. It was a fullmoon night and because of heavy rain and storm the children spent the night at Ramachandi temple. The fatigued children went to sleep and the young poet teacher imagined the dreams of children as he ruminated over the glorious past of Orissa. In 'Ramachandithare rati', Nilakantha nostalgically reflects over the art and sculpture, the flourshing trade, the indomitable military might and the intense patriotism of the Oriyas of the past generations. The sacrifices and the betrayals, the glorious feats of heroics, the magnificent natural sceneries and the lives of the people are described in rich poetic concentration in details. Occasionally also the poet laments the fall of the Orissan pride and glory. It is as if the entire history dances before the eyes of the readers in a vast kaleidoscopic pattern. Inter spresed with this narration of history is the poet's occasional address to the children, which lends it a soft, tender touch. In 'Ramachandithare sakala', (in the morning) the clouds have cleared and the children look at the grand beauty of Konarka. The poet shows and narrates the splendour of the sea and the beauty of the glistening sea-shore with the rivers picturesquely flowing across it. In the course of the narration, he comes to describe the love between Narasimha Deba and Maya Debi, which a minstrel had told him during his visit of the Garhjats.

Once during the reign of emperor Anangabhima Deba, Prince Narasimha Deba goes on an expedition to quell the bandits. During this expedition he meets and falls in deep love with Maya Debi. But meanwhile the king has settled the mariage of the prince with the princess of Kashmir. On learning this the prince meets Maya Debi and conveys to her this sad news. Maya Debi, without getting least unhappy welcomes this and requests the

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prince to visit Shishupalagada with his wife after the marriage. But just after the marriage the prince has to move to Tamralipti to suppress the sea-pirates and before leaving he instructs his wife to visit Maya Debi. The princess of Kashmir accordingly meets Maya Debi and the latter dies in the arms of the princess. As per her wish, her body is put into a coffin and is flown into the river near Barabati fort. The prince while returning from Tamralipti through Chandrabhaga comes upon the coffin. Then in the memory of Maya Debi, the prince builds the temple at Konarka. In 'Upasamhara' of the poem the poet interprets this love story in terms of the earthly incarnations of the Sun good and other gods and goddesses.

The epic in its various phases of description adopts different styles to transform history into poetry. In the first few lines of 'Ramachandithare rati' where the poet feels deeply for the children who are away from home on such a festive night, the style is extremely tender and simple. And later on, when the poet describes the heroics of the past, the tone is usually dignified and invocative with the sonorous music of words. 'Maya Debi' has for its theme, love, which is marked not by any royal splendour, but by a unique simplicity and intensity of submission and sacrifice. Here one notices a style of deep lyrical intensity and similies and metaphors that testify to the poet's imagination and keen observation. Here he uses varied styles—of language, metrical compositions and the like. In 'Maya Debi', there is the grandeur of diction and yet a lilting rhythm by means of which the poet makes a successful fusion of history and romance.

J.K.B

KONDAVADA (Marathi) is a collection of poems by the wellknown Dalit author Daya Pavar. The poems express the anger of the untouchable community which has been treated like slaves for centuries by high caste Hindus. The collection contains a poem entitled 'Utkhanan' (Excavation) in which an old city is unearthed many years after the 20th century, and it is found that the separate poets marked for separate castes are still there. similarly in another poem, the poet has received a letter from his Indian friend abroad, stating that in a hotel there he had seen the sign 'Dogs and Indians are not allowed'. The poet comments: 'Friend, I am glad that what you experienced that night in a far-off land, is something which we have been going through for two thousand years'. This distinction between man and man of higher and lower birth is the undercurrent of this slender volume of poems. This collection was published after the publication of Namdev Dhasal's *Golpitha*, and it created a furore in Marathi literature in early seventies. Daya Pavar, however, does not use slangs, nor does he rake up the morbid and perverted images. He and Keshav Meshram have lesser vitriolic violence in their verses and have better poetic command. There are many tender poems on the plight of the poverty-ridden slum-dwellers, and basic human emotions. This work received the state government award.

P.M.

KONDAVILKAR, MADHAV (Marathi; b. 1941) is Dalit novelist and autobiography writer of significance. Born of illiterate parents, he is not sure of his birth date. He was born at Devache Gotane, Sogamwadi, Rajapur, district Ratnagiri. Stationed in life as he was, he could not pursue formal education beyond the eighth standard. However, informally, through self-education, he went upto S.S.C. in 1968 and Sahitya Prajna in Marathi. He is a primary school teacher.

His publications include the first Dalit autobiography, with a proper place name as the title *Mukkam Post Devache Gothane* (1979) for which he received the Maharashtra State Literary Award. His novels include Novels: *Azun Ujadayache ahe* (It is still dawn, 1981), *Anath* (Orphan), *Chhed* (Divide, 1982), *Vedh* (Search, 1983), *Zapatlela* (The possessed, 1986), *Hatachi chhadi tondavar bot* (A stick in the hand, a finger on the lips), *Savitri*. Short stories: *Nirmal* (1984) and *Don Manen* (Two minds). *Devadasi* (research work, 1983) and two books of stories and poems for children.

His autobiography has been published in French translation. He keeps away from literary functions, coteries and institutions, and busies himself in reading and reflecting. His stories have been translated into English, Hindi and Japanese.

His other works include; *Itukalerao* (1977), *Chhan chhan goshti* (1979), *Anath* (1981).

P.M.

KONDURA (Marathi) is a powerful novel by C.T. Khanolkar, one of the top writers of modern Marathi literature, published in 1966.

A winner of State Literary Award, it is considered to be his best novel, The excellence of the book lies in the fact that it exhibits all of Khanolkar's mystique, his symbolic imagery, poetic language, surrealistic atmosphere, strange, unusual theme and his perennial urge to know the meaning of life.

'Kondura' is a huge cavity in the rocky cliff made by the consistent onslaught of the mighty waves of the sea at a sleepy, almost primitive village in Konkan. The place is worshipped as an abode of the god Kondura who is supposed to rule their destiny by way of a command given through a symbol of ever thundering roar heard miles away in the background. Kondura dominates the novel. Though the principle character in the novel in Parshuram Tatya around whom the novel is woven, he remains a non-hero. A frustrated man, dominated by his elder brother, he decides to leave his home to seek his fortune

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elsewhere. He meets a Yogi on the moor, who tells him that his destiny is differently preordained and orders him to go back and observe celibacy, and gives him as a parting gift a tree-root which has the power to abort a pregnancy. Taking the Yogi to be Kondura, he goes back and shuns his wife. He experiences strange hallucinations. The superstitious villagers make a holy man of him and try to raise him to unbelievable heights. Tatya takes upon himself the task of rejuvenating a local temple, but makes a mess of his life. He makes an evil pact with a rich man, Naroba, who is an arch villain of the village. Unable to know the meaning of good and evil, he administers the aborting root to Naroba's daughter-in-law. He does not understand why the rich exploiters of the poor are not punished for their sins, while the poor are not redeemed. Finding himself impotent to change anything in life, he disobeys Kondura and leaves home never to return.

Set against the background of ever present Kondura, Khanolkar weaves his story around archetypal characters, the weakling Tatya, the evil incarnate Naroba, his ugly uncouth nephew, his saintly wife, the water-diver shepherd, Tatya's elder brother, a true patriarch, his scheming friends and the superstitious, primitive crowd of the village. The novel has a haunting atmosphere and its descriptions of nature have almost a mythical quality. The novel poses some enternal questions whether human life is pre-determined and man is just a puppet in the hands of his destiny, and what is good and evil, and that whether evil goes unpunished and also that whether man can ever get satisfactory answers to these questions. If not, his life would be aimless and meaningless like that of the hero in the novel.

I.S.

KONGU VEL (Tamil) was a great poet of probably the 7th century whose *Perunkathai* ranks as one of the great epic poems in Tamil. As his name implies he belonged to the Kongu mandala which comprised the present Coimbatore, Periyar, Salem and north Tiruchirappalli districts and was a prosperous land-holder, perhaps holding political sway over a limited satrap. He flourished in Kurumbunadu, a part of the present Periyar district, his headquarters being Vijayamangalam.

Vijayamangalam seems to have been a flourishing metropolis in the 7th century and was an important Jain religious centre in Tamilnadu. Konguvel was a devoted Jain who must have been a leading light of the Jain movement in Tamilnadu on account of his powerful political clout and his vast scholarship and poetic ability and also as the chief citizen of the town which housed the biggest Jain shrine in the country.

Kongu Vel composed the *Perunkathai* based on Durvinita's Sanskrit *Brihatkatha* which seems to have been based on Gunadhya's *Brihatkatha* which was in the Paishachi dialect. Gunadhya's *Brihatkatha* had nothing Jain about it but King Durvinita who was a Ganga monarch was a pious Jain who infused the Hindu story with Jain ideas and doctrines; Kongu Vel who too was an ardent follower of the Jain faith went farther along the way and made it a wholly Jain work.

The story centres on the romantic adventures of the Vatsa prince Udayana who marries four young women during the course of the long narrative which starts with the events leading to the birth of Udayana and ends with his renunciation. Udayana though good at war is the eternal play-boy whose mind is centred on a hedonistic enjoyment of life; fortunately for him and his subjects, he is helped in all matters by two devoted and resourceful ministers Yuhi and Urumannuva (corresponding to Yaugandharayana and Rumanvan in Sanskrit tradition). The story is replete with ascetics and supernatural elements; there is little moral fervour and the tone is not particularly elevated.

With such material on his hands and with the two added disadvantages of a north Indian story being set in a south Indian setting and a Hindu narrative being converted into a Jain epic, Kongu Vel transforms the rambling, loosely connected chain of episodes into a remarkable poem. He often reminds the reader of Ilango, partly on account of the 'asiriappa metre' and mainly because he has a poetic calibre comparable to that of the Chera poet. If his work is today regarded as lesser than *Silappadikaram* it may be on account of three reasons; the characters in the latter work have greater innate strength than those in the former who are stylised, type-cast; there is greater unity in the saga of Kovalan and Kannaki and the tragic ending is the high point to which the entire poem moves inexorably, like a Greek tragedy while *Perunkathai* is more on the lines of Odysseus, a series of adventures; and importantly, Kongu Vel displays mere religious sectarianism while Ilango manifests an elevated humanism and a pervasive moral earnestness in his epic poem.

A.V.S

KONTHOUJAM LABANGO SINGH (Manipuri; b. 1750, d. 1820) was a court scholar of Maharaja Bhagyachandra who reigned between 1963-1798. He is a good example of a courtier turned scholar. An embodiment of modesty, honour and charm, he spent his life in relentless pursuit of knowledge. He had a great interest in Sanskrit literature. He was acquainted with Bengali and Sanskrit besides the old Manipuri language.

His works include *Ram Nongaba* which is a long work on the later part of the life of Lord Rama. It was most probably composed at the close of the eighteenth century.

Manuscripts of the work were preserved by the late

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Pandit Madhop, the late pandit Chandra Singh, Pandit Amuyaiam Singh and N. Khelchandra Singh.

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C.M.S.

KOPPARAPU SODARA KAVULU (Telugu). Kopparapu is the surname of a family in the Kopparam village of Prakasam District of Andhra Pradesh. 'Kopparu sodara Kavulu' stands for two brothers, Venkata Subbaraya Sarma (1885-1932) and Venkata Ramana Sarma (1887-1942).

The poet brothers studied Sanskrit under Ramadugu Rama Krishna Sastry. Their Telugu teacher and teacher of poetry was Potaraju Ramakavi-a great scholar of Elchur, a nearby village. Ramakavi trained these boys to compose poems spontaneously.

Both the brothers by regular training and practice became 'ashukavis'. They were able to compose any poem on any subject in Telugu even at the age of fifteen. They began to give performances of poetry from their sixteenth year.

Their first noted performance was at Alavalalaskar near Hyderabad. It was much appreciated by the poets and scholars of that place and the zamindar of that village A. Tirumala Rao honoured these poets with 'gandapendera' (a golden ornament for the leg).

The second meting was at Manikonda Samsthanam. There they were honoured with the title Balasaraswati. The third was at Nellore. In this meeting the title of 'Ashukavisimha' was given to them where very famous scholars came and tested these brothers.

Then these brothers moved to Madras, the then capital of the combined State of Andhra and Tamilnadu. In those days Madras was the centre of south Indian culture. Eminent scholars of that time appreciated the extempore poetry of Kopparapu brothers.

The wonderful, flawless, meaningful and beautiful poems came out from the mouth of these poets at an amazing speed of four hundred poems per hour. This was never seen or heard of in the history of Andhra literature. All the scholars were struck by this unique exhibition. Generally it is not even possible to read four hundred poems per hour with open book. But these brothers could pour forth poems at this speed on the subjects specified by the scholars in the meeting at once. There was no gap between the question and the answer. As soon as the subject was given, poems began to flow from the mouth of the Kopparapu poets. The scholars of Madras honoured these two with poems of praise and titles.

A number of performances of the two brothers were arranged in Madras. The Rajah of Pithapuram was very impressed with the beauty and speed of the poems spontaneously composed by the two Kopparapu brothers and honoured them with one thousand and one hundred sixteen rupees which was a rare honour in those days. The poets performed 'ashtavadhanam' and 'shatavadhanam' at different parts of the state along with the exhibition of ashukavitva.

Tirupati Venkata Kavulu and Kopparapu Venkata Subbaraya Kavi met in a meeting at Guntur and it led to an unpleasant controversy which divided the poets and scholars of the state into two groups. Poems, essays, discussions flowed abusing one other in the press, on the platform and everywhere. Literary controversy degenerated into personal invective. However, even the abusive poems have a wonderful literary standard.

Kopparapu Sodara Kavulu composed hundreds and thousands of poems in various meetings but it is highly deplorable that many of them were not preserved.

Shatavadhanams of Kopparapu poets are of a special category. Many poets who claimed themselves as shatavadhanis did not fully perform the avadhanam for hundred questioners. These brothers performed this great feat at many places for hundred questioners. This achievement was acclaimed by the press in those days. Madras, Bapatla, Chirala, Guntur may be mentioned among the places where the brothers displayed their great talents.

One of the great meetings mentionable is a sanmanam function arranged in connection with the marriage of the daughter of Raja Mantripragad Bhujanga Rao Bahadur at Eluru. There was a meeting, where hundreds of scholars of the state were present, Kopparapu poets rendered hundreds of spontaneous poems on Haimavati Kalyanam at an extraordinary speed and with rare beauty. The President of the function Sri Vedam Venkata Raya Sastry gave the title of 'Ashukavi Shikhamani' and declared that there were no such great Ashu Kavis at any time in the history of Telugu literature.

In this way they went across the length and breadth of the country and gave thousands of performances and secured name and fame.

Buchchi Rama Kavi the third brother also joined his second brother in the performances after the first brother's death and after the second brother's death, he gave performances independently and kept up the name of Kopparapu family until his death in 1956.

Nidadavolu Venkata Rao, a great scholar, wrote the biography of these poets with the help of Minnikanti Gurunatha Sarma. Muntamukkala Janakirama Sarma, a devoted admirer of Kopparapu poets, collected a few hundreds of poems of these great poets and published them in two volume. They stand as specimens of the literary achievement of the Kopparapu brothers.

P.Ku.

KOSALA (Marathi). With the publication of Bhalachandra Nemade's *Kosala* in 1963, a new novel in all aspects

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came into existence. The content and form, and the style of the novel were so new that the readers as well as the critics, accustomed to the established traditional norms of novel, were very much amused and confused at the beginning. But more than this, the work checked the romantic dominance and influence on the Marathi novel and presented the liveliness of experience both directly and obliquely with a new vision of life. This novel paved a new way of writing for the practitioners of the form and also promoted a new awareness of absurdity in modern life. Nemade managed to touch the domains of new sensibility that brought out the struggle between the self and the social culture in the immediate here and now.

The novel written in the first person narrative, begins with an unusual statement, "I, Panduranga Sangavikara, am today twenty-five years old. In fact, this is all that can be told to you, etc." This is the beginning and the end as well, because everything else in the novel is his own postmortem of the haphazard accounts of his life. This does not mean that the rest is elucidation in words. The greatness of Namade as a novelist lies here, in creating significant awareness on various levels, giving the dimensions of space and time, exploding the concealed potentialities of existential problems through this narration. Only a few fictioneers have been able to depict this kind of exposition and Nemade is one amongst them.

Kosala is an honest confession of Panduranga of his self-awareness, of his alienation and of his peculiar way of thinking and living. He is a young man hailing from a small village and now studying in a well-known college at a culturally advanced city like Pune. During the course of his studies, he realises and experiences the hypocrisy in society, in the family, educational institutions, in human relations and in everything around. He observes it and mocks at it, expresses his views constantly in oblique and piercing way; but he is aware of and confesses the fact that his boredom and ennui are sterile and impotent in this atmosphere, as he cannot revolt. His behaviour is peculiar. He is simple, innocent and normal, but the fun of the fact is that his simple and natural living appears to be abnormal to the other people, who are, in fact, leading artificial and hypocritical lives without a sense of shame. He is inoffensive and modest; but, he can distinguish between the truth and falsehood. He never initiates anyting but reacts to everything that happens, that too, only when and to the extent to which the event concerns him. He never differentiates between the things on the basis of superiority and inferiority. Whatever he does, he does with honesty, sincerity and intensity. Because of the peculiar state of mind, he becomes a stranger in his own family and society as well as in his college, in the hostel and amongst the people he is surrounded by. People take the life for granted and think of the problems, but for Panduranga life itself is a problem and he is haunted by the basic question 'Why life'? The only way out he had learned, is to live in this world by not living in it. He is terribly shocked by the death of his dear little sister and considers death as the only ultimate reality. Considering himself a misfit in this practical world, Panduranga returns to his village with an upset mind and leads a life that is boring and meaningless. Tremendous restlessness is the only thing left for him; the days just pass; some events happen and some don't, but his whole life turns into 'Prashnopanishad'. He neither believes in so-called ideal norms nor does he nurse any illusions. The stream of his consciousness flows continuously, crossing the barriers of the time and space. The characters, Panduranga's father, Giridhara, Suresh Ichalakaranjya, Gune, etc. are true to the soil, and the problem of alienation in the novel is not imported as a modern fashion; it is revealed through the native atmosphere and the prevailing conditions, and on the moral and social, spiritual and existential levels of life. It is an attempt, fully successful, of examining one's own life and that of others in the light of flickering experiences, instead of static tendencies of life. *Kosala* grows out of this attitude. The form of *Kosala* is achieved through the fusion of satire and contemplation, humour and seriousness. This has become a device for creating aesthetic distance necessary for understanding. Instead of using static and standerdised language, Nemade has used dynamic, vital, colloquial and conversational language for *Kosala*, a prose perfectly suited to the very purpose of the novel. In a way he has exposed the fashionable, metaphorical, ornamental, rhetorical and closed style of writing, and once again given prestige to the living forms of language. However, this is not the only speciality of this narration; the creative use of the language by the author has turned it into meta-language. By using the informal first person narration, dialogues, memories, diary, dreams and events, the author has kept the narration free and formless.

The literary impact of *Kosala* is very important. It provided a fresh and new outlook for observing the total environment extending its tentacles around men and their lives, and socio-cultural ethos. "Even after too much thinking I have not found out what is to be done?" says Panduranga. This serious inevitable and honest confession is not only that of Panduranga alone, but also of the whole young generation. It is an artistic interior monologue of those who are facing the absurdities of life. When the novel ends, he no longer remains an adolescent; he has matured a great deal in the process. In fact, he stands before us as the end-product of the several past generations. The novel also transforms itself into a valuable piece of social document.

Av.S.

KOSAMBI, DHARMANAND (Marathi; b. 1876, d. 1947) is an internationally renowned Buddhist scholar. Born at

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Sakhwal, a village in Goa, he married at the age of 15, but did not like to be a family man. He left home in 1899 and studied Sanskrit at Pune, Gwalior and Kashi. In Kashi he ate in an alms-house at one time and pursued his studies. He went to Nepal but was very much depressed to see the condition of decline of Buddhism. He learnt Pali from a Buddhist monk there. He, then, went to Sri Lanka and Burma. He studied Buddhism and the Pali language in Viharas. He fell ill there and came back to India. He became a family man. He went four times to U.S.A. on the invitation of J.H. Woods of Harvard University. He edited Buddhaghosa's *Visuddhimagga*, a Pali Buddhist text, in Roman (1927). He taught Pali at Calcutta University, Fergusson College, Pune (1912-18), Bombay University and Leningrade (1929-30). He joined Gandhi's Satyagraha movement in the forties. He worked in Gandhi's Gujarati Vidyapith and died in Sevagram. He founded 'Bahujana-Vihar' and 'Ananda-Vihar', the two Buddhist institutes.

In 1924, he wrote his autobiography, *Nivedan*, in which he confessed how at the age of 21 he wrote on the life of the Buddha in a children's magazine, and how he went on his spiritual quest. This account is only for the period upto his going to USA with Sayajirao Gaekwad's scholarship to study sociology. Events of his life are narrated dispassionately in this autobiography.

Dharmanand Kosambi's other great work is *Bhagwan Buddha* (1940). It was selected as the first book by Sahitya Akademi, in 1956, to be translated into other Indian languages. It provoked controversy amongst Jains, as Kosambi opined that monks ate non-vegetarian food given in alms.

S.V. Ketkar gave his opinion about Gautama the Buddha in his *Sankirna lekh* (1913) that Buddha did not know the Vedas, nor did he know Sanskrit; only he had the courage of a Charvaka. This view was vehemently opposed by Dharmanand Kosambi.

He was so devoted to the Buddha that his other two important Marathi works are also on the Buddha: *Buddhalilasarasangraha* and a play on Bhagwan Buddha's life. He differed with Gandhiji and left Gujarat Vidyapith and wrote a book on 'Ahimsa'. As a person, he was a noble soul, very simple and determinate.

His other works include: *Buddha, dharma and sangha* (1924), *Samadhimarga* (1924), *Nivedan Atmacharitra par*, (1924); *Bauddh sanghacha parichaya* (1926), Marathi translation of *Suttanipata* (1933), *Abhidhammattha sangaha-navanita-tika* (1941), *Visuddhimagga-dipika* (1943), *Bodhisattava* (1949), *Parshvanathacha chatury-amadharma* (1949).

P.M.

KOTAINAYAKI AMMAL, V.M. (Tamil; b. 1901, d. 1960) was one of the early and popular women novelists in Tamil. Kotainayaki did not have any formal education. She received, however, very useful instruction in the basic tenets of Hinduism and in the Hindu puranic lore. This traditional knowledge enriched by her personal readings of the contemporary works through journals provided her with the necessary *spiritus mundi* for her vocation as a novelist later.

As a fiction writer she chose, in the wake of Arani Kuppuswami Mudaliyar and Vatuvurar, the genre of detective novel as her medium to represent the social problems of her day such as unemployment among the educated youth and domestic problems such as persecution of the wife by the in-laws, etc. She was one of the early novelists during the inter-war period who had cultivated the habit of general reading among the public. An author of more than a hundred novels to her credit Kotainayaki was very popular, especially among women readers. Though she started her literary career with a drama *Indra mohana* (1923), her creative talent led her to novel-writing. Her first novel *Vaideki* serialised in 1925 in a journal *Jagan mohini* edited by herself was followed by *Gopala ratnam* (1929). Like most of the writers of her time, Kotainayaki was also attracted towards the Freedom Movement and went to jail as a freedom fighter. Such of her experience find an artistic treatment in a novel *Vira Vasanta* or *Suyecchaivin paribhavam* (1930). *Champaka vijayam* and *Gauri Mukundan, Padmasundaran, Radhamani, Tyagakkoti* (1934), *Vanakkuyil* (1939), *Anataippen chitti*, etc. are some of her famous novels. Of these the last two are adapted for film production. Her last novel *Kulirnta nencham* has been left incomplete owing to her sudden death at the age of sixty.

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K.M.S.

KOTHARI, JAYANT (Gujarati; b. 1930) is an eminent critic of Gujarati. He studied at the Dharmendra Singhji Arts College at Rajkot, passed his B.A. (1957) and M.A. (1959) from the Gujarat University, standing first in both examinations, winning Gold Medals. He has been Head of the Gujarati Department of the G.L.S. Girls College at Ahmedabad. Since 1980, he is the chief editor of the *Gujarati sahitya kosh*. As the Secretary of the Academic Council of the Professors of Gujarati for several years, he has given his attention to the activities concerning the study of literature.

Right at the start of his teaching career, he brought out two well-studied works, giving evidence of his devotion for teaching and honest literary criticism, the works being *Bharatiya kavya sidhant* (written in collaboration with Natubhai Rajpura; 1960), discussing in very clear-cut terms the different aspects of poetics, and *Plato-Aristotleni kavyavicharana* (1969), ably discussing the

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literary ideas of these two original Greek thinkers. The spontaneity and fluency of style expressing the subtlest ideas and the solid but pleasant quality of his prose are noteworthy particularly in the second work.

Upakrama (1969) is a collection of his scholarly articles on literary criticism. The work is an outcome of his continuous critical writings since 1960. Beginning with an enlightening reappraisal of the medieval poets, this work discusses the most modern aesthetic concepts, and reveals his distinct view regarding the forms of critical writing. He has his own convincing manner of stating his points, and his analytical discussion depends completely on the authenticity of information. His scholarly approach is always accompanied by the readiness to accept with grace the most modern trends in aesthetic criticism. His subsequent works like *Anukrama* (1975), *Vivechananun vivechan* (1976) and *Anupang* (1978) also deal with literary criticism and show his increasingly mature style and outlook. Of these, *Vivechananun vivechan* is the most outstanding work of critical writing in Gujarati. With its well-researched, comparative and analytical criticism, this is the first work of its kind in the language. As a literary critic, his primary concern appears to be his concentration on the work he is writing about, which enables him to establish certain principles of literary criticism. Because of this characteristic, his criticism has been described by a learned scholar as metacriticism.

Bhasha parichay ane Gujarati bhashanun svarup (Introduction to Gujarati language and its structure, 1973) is a new product of his approach and methodology applied to the study of this subject. Prepared according to the University syllabus, it is an excellent example of the author's grasp of the subject and his ability to effectively express himself.

Equally noteworthy are his edited compilations of great works concerning literary theories, in which he brings together in an organized manner the theoretical writings by various scholars on different literary concepts. These compilations, which call for strenous work, include *Nibandh ane Gujarati nibandh* (1976), which deals with the essay form, *Tunki varta ane Gujarati Tunki varta* (1977), dealing with the short story and *Ekanki ane Gujarati ekanki* (1980), dealing with the one-act play as developed in the Gujarati langauge. These compilations can serve as an authentic reference material for students as well as scholars engaged in the study of the development of the various literary genres in Gujarati.

Jayant Kothari, with his originality and subtle sense of judgement as evinced in his critical writing, has earned respect both from the old and young generations of interested readers.

Ra.S

KOTTAMANKALAM SUPPU (Tamil; b. 1910, d. 1974) was a renowned Tamil poet, dramatist, novelist and writer of lyrics, stories and dialogues for films during the post-Independence period. In the beginning of his career Suppu associated himself with the world of drama which facilitated later his entry into the cine-world. His roles as a comedian and afterwards as a story-writer in films like 'Chirikkate', 'Mainar Rajamani', 'Anataippen', 'Tirunilakantar', etc some of which he even directed, led him to his more fruitful association with the famous Gemini Studios in Madras.

His interest in contemporary politics led him to compose songs for the Independence struggle. A song which he composed on the eve of the end of World War II, and which begins with the lines, 'Vettai mutinchu pochchu tambi, Vittukku Vanka.....' had earned him enormous popularity and it was translated into many European languages like German and was sung in the fronts. 'China veti' is another song by Suppu which had gained nationwide popularity by being broadcast on the Republic Day in Delhi in English translation. It is in such patriotic fervour that the composed 'Kantimakan katai' the mode being 'Villuppattu'. He has enriched Tamil folk literature with the following verse narratives: 'Bharatiyar katai', 'Minakshi kalyanam', 'Valli kalyanam', 'Nayanmar varalaru', 'Antal' and 'Swami Vivekanandar'. He has written and acted in hundreds of short plays for All India Radio. He served *Ananda vikatan*, a popular weekly in Tamil by writing short features like film-reviews, imaginary tete-a-tetes and political tit-bits. It is this association that gave him an impetus to turn to novel-writing in his 48th year and continue to publish his novels through several journals as serials. His first novel *Tillana Mohanambal* was serialized in *Ananda vikatan* during 1958. *Miss Radha* and *Rao Bahadur Chinkaram* followed it in the same journal. His publication of *Katta Bommu katai* from old manuscripts in the same journal has been of great help in reconstructing the biography of that great freedom fighter. *Ponni vanattuppunikuyil* in *Kalki* and *Pantanallur Pama* in *Tinamani katir* are his other novels which appeared as serials. *Manchi virattu* (collection of short stories), *Gandhi tatta kataikal* (Stories of Mahatma Gandhi) and *Kamba Ramayana chintu* (Version of *Kamba Ramayanam* in 'chintu' form of folk-songs) are some of his other contributions to Tamil literature. His efforts of retelling the greatness of *Bhagavad Gita* in chintu metre and of writing an autobiography serialised in *Pesum patam* from 1973 came to an abrupt end owing to his sudden death.

The Government of Tamilnadu honoured him as the best cine-story writer for the film *Tillana Mohanambal*. The titles 'Kalaimani' by Varakavi Subramani Bharati and 'Kala Chikamani' by Tamilnadu Music Academy in 1968 (March, 22nd) speak for his achievements in the field of arts including drama and literature. The Government of India awarded him in 1971 'Padmashri' title in recognition of his meritorious service.

K.M.S.

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KOTTARAKKARA TAMPURAN (Malayalam; 17th century) was a poet and playwright. He is supposed to have lived between 1625 and 1675. He belonged to the royal family of Kottarakkara. He is the progenitor of 'ramanattam', the earliest form of 'kathakali'. Kathakali is a kind of dance-drama in which the actors wear crowns and stylized make-up. In giving shape to ramanattam, Kottarakkara Tampuran seems to have borrowed much form 'krishnattam' and *Gitagovinda*. His works are not known for their literary excellence. But his sense of music is superb. He has used many uncommon ragas in his works. As the creator of a new literary genre, 'attakkatha' (kathakali plays), his place in the history of Malayalam literature is secure.

He wrote eight kathakali plays. They are *Putrakameshti*, *Sitasvayamvaram*, *Vichchhinnabhishekam*, *Kharavadham*, *Balivadham*, *Toranayuddham*, *Sebubandhanam* and *Yuddham*. The stories are all from the *Ramayana* and that is why the form of drama evolved by Kottarakkara Tampuran is known as ramanattam.

M.Da.

KOVILAN (Malayalam; b. 1923) is the pen-name of the novelist V.V. Ayyappan. He was born in Vattomparambil as the son of Sanku Velappan. He lost his mother when he was yet a boy. In his early days he had to suffer hardships owing to acute poverty. He passed SSLC examination privately in 1948. Through hard work he attained proficiency in Malayalam. He learnt English and Sanskrit also. In 1948 he joined the Indian Army in the signal corps. He was a radio mechanic for sometime. He worked in Indian Institute of Technology, Kanpur, as an N.C.C. Instructor for one year. He was in the Himalayas for a period of four years, which included the days of the India-China war. In 1963, he joined the Indian Navy, but was discharged in 1964. His experience in the Army is reflected in his writings.

Kovilan is a good novelist and short story writer. His first novel written in 1942, was published in 1948 under the title *Takarna hridayangal*. The short stories he published in the periodicals caught the attention of critics. His short-story-collections include *Orikkal manushyanayirunnu*, *Oru kashanam asthi*, *Oru palam manayola* and *Shakunam*. *Shakunam* won for Kovilan the Kerala Sahitya Academy Award. His short stories are remarkable for their economy of words, laconic style and the penetrating power of appeal to the new sensibility.

Kovilan presented the loneliness and misery of the soldier who found himself rootless in the army. He found the monotony of the daily routine tiring; the shock of sudden military actions only intensified the sense of futility of life. Kovilan was also concerned with squalor and poverty of life in India. Both in his short stories and novels he exploited the stream of consciousness technique.

Kovalin won an award for his novel *Tottangal* in 1970. His ealier novels *A minus B*; *Tazhyarakal*, *Ezhamedangal* and *Himalayam* had alread won him a prominent place among the Malayalam novelists. In 1977 Kovilan brought out *Bharatan*, a powerful mixture of fact and fantasy.

The style of Kovilan is tense; it has verve and vigour. He can depict individuals and huge masses of people. The new sense of alienation and loss of identity characteristic of the moderns was first expressed by Kovilan. His novels have a tragic intensity. *A minus B* is the story of a soldier whose life turned out to be tragic just because he lacked the one quality that was to ensure his success.

In *Ezhamedangal* the emphasis is on the misery of the wives of soldiers. *Tazhvarakal* and *Himalayam* like *A minus B* portray army-life. *Tottangal* and *Bharatan* are social novels; the former is a social tragedy, bringing out poignantly the tragedy of the Indian mother. Kovilan is not a prolific writer, but he is a seminal fiction-maker.

C.P.S.

KOVOOR, E.M. (Malayalam; b. 1906) was born in Kovoor family in Tiruvalla as the son of Matthew Ninan and Mariamma. He had his school education in Tiruvalla. He graduated from the Maharaja's College, Trivandrum. In 1928 he took his law degree. He first practised as a lawyer in Alleppey. In 1938 he was appointed Munsiff and gradually rose to the position of District and Sessions Judge.

Kovoor won distinction as a humorist with his hilarious personal essays. His short stories were noted for their broad comedy and sharp criticism of life. He attempted to bring out the comedy of middle class life in Kerala. He sympathised with the misery of the miserable, laughed at the folly of the people of his class with full understanding. He won an award for a collection of his short stories, *Achchingayum Kochuramanum*. From short story he turned his attention to the writing of novels. His famous novels include *Kadu*, *Kodumudikal*, *Malakal* and *Guhajivikal*. He has also travelogues and a few translations of plays to his credit. As a novelist his prime concern was to understand men of his own community, engaged in big business and plantation. The pioneering planters suffered much, but later there emerged from among them big planters. Big business came into power in Kerala. Through the people engaged in business. In *Kadu* and *Malakal* he depicts the shady dealings of the rich people, their competitions, their joys and miseries. In his *Kodumudikal*, his best novel, Kovoor sees life as a whole with its variations and vicissitudes. In *Guhajivikal* Kovoor depicts Keralites working in the United States. Their life is not pleasant, most of them seem to lead a miserable life like being confined in caves. Kovoor will be remembered for his bold exposure of the weaknesses and strength of the class to which be belongs and also for the broad humour of his novels.

C.P.S.

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KOVUNNI NEDUNGADI, T.M (Malayalam; 1830, d. 1889) born at Kodukad in the erstwhile taluk of Valluvanad, learnt Sanskrit and astrology in the traditional way. He worked as a Sanskrit teacher first at Calicut and later as Munshi at Presidency College, Madras, and Maharaja's College, Trivandrum. In 1875 he moved to Alwaye, on being appointed to the post of government pleader there. After about five years he resigned the post. Later, he spent most of his life as a private tutor in a noble family.

Nedungadi's fame rests mainly on his well known Malayalam grammar book *Keralakaumudi* (1875). His elaborate work is based on Panini's grammar and a few Tamil grammar books which he had studied while at Trivandrum. He had also done a good deal of research to trace the evolution of certain Malayalam verbs. Apart from grammar, *Keralakaumudi* also explains, in verse, the important metres dealt with in *Vrittaratnakaram* and the popular Tamil metres. The last part of the book gives an account of some of the important figures of speech.

According to Ulloor S. Parameswara Iyer, the renowned literary historian, there is also an autobiography to Nedungadi's credit.

P.N.K.

KRAL, SAUCH (Kashmiri). Nothing authentic or definite is known about the date of birth and death, formal education and salient features of the life of Sauch Kral who was, however, a contemporary of Mahmud Gami (d. 1855), and, like Karam Blund, the disciple of Momin of Beabgum, a mystic poet of that period. These facts lead us to say that Kral Sauch has seen the last years of the eighteenth century and the first half of the nineteenth. It was a period of political turmoil in Kashmir, for it saw the end of Afghan rule, the rise and fall of the Sikh rule and the beginning of the Dogra rule. Sauch Kral lived at the village Yandar in Pulwama district.

In those days there was no proper arrangement for formal education for a common man. However, it was not impossible for men of poetic sensibility and communicative nature with mystic aptitude to find mature guides and enough time for apprenticeship. Sauch Kral has surely been such a disciple. His verses show that he was an adept artist and a man of mystic turn. The word 'kral' (potter) which is now a part of his name, reveals beyond any doubt his vocation. He has been buried in his native village Yandar where his grave stands preserved, a proof that people of the locality have respect for him even after his death. The singers and musicians used to sing his poems on occasions and through them his poems kept reaching people for a long time even after his death. But like the poetry of most the other poets, his poetry was not available to them in printed form. The publishers, Ghulam Muhammad-Nur Muhammad of Srinagar, published a selection of his verses in the thirties of the present century. In 1964, the State Cultural Academy published three volumes of *Sufi shair*, which were edited by Muhammad Amin Kamil. In its first volume appears a selection of eleven poems of the poet.

What distinguishes the poetry of Sauch Kral from that of others is its argumentative power, suggestiveness, galloping metre, crisp language, selection and use of metaphors and similes from his immediate environment never done so well before and above all, its sustaining lyricism. The J. & K. Academy of Art, Culture and Languages had installed a memorial plaque on his grave as a mark of homage. The Academy has also published a considerable compendium of his poems in its recently published work, *Sufi Shairi*, edited by M.L. Saqi.

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G.N.F.

KRALAVARI, MAQBUL SHAH (Kashmiri; b. 1820, d. 1876) belonged to an impoverished family. His father, Abdul Quodous was a priest. Maqbul's life was series of misfortunes and sorrows. He was of delicate health and had no son of his own. He adopted a child, namely, Mustufa Shah, who displayed a youthful precosity but died young. A son was born to him only six months before his death. Maqbul is one of the most original poets in Kashmiri. He had no zeal for experimentation and accepted all those forms and genres which had been firmly established by his predecessor, Mahmud Gami. However, the thematic variety in his poetry was unprecedented. His fame rests chiefly on his masnavi *Gulrez* which he wrote in 1850. The kernel of its story has been borrowed from a less known Persian poet Zia-Nakhshabi. Maqbul's treatment of the story, unfolding of the intricate plot, vivid depiction of the landscape, intermingling of the natural and the supernatural and portrayal of highly romantic and unusual characters with a semblance of truth, have made *Gulrez*, perhaps, the most admired book of literature in Kashmiri, even though its idiom is predominantly Persianised. Maqbul's second work *Grisnama* (1852) is a flaying satire on peasantry whose pauperization and moral degeneration in the inhuman feudal system demanded sympathy; but Maqbul, like a sadistic persecutor, takes pleasure in tormenting them with his pernicious satire. Crammed with malicious portraits, *Grisnama* at several places becomes a lampoon. However, in this masnavi, too, Maqbul's opting for a theme concerning the everyday life is still commendable, because there was no such tradition in Kashmiri poetry. In order to compensate for the injustice and cruelty in his *Grisnama*, he wrote another satirical masnavi *Pirnama* in which he attacked 'mullas' for their blind-mouths and merciless exploitation of the ignorant peasants. He wrote a short descriptive poem in the masnavi form which is entitled *Baharnama*.

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Another of his short masnavis *Qissa-ayule Sabir* is a didactic narrative without any artistic merit. Besides the masnavis, Maqbul has written a number of short lyrical poems in the traditional strain and a few naats and ghazals. His collected works have been compiled by M.Y. Taing with scholarly dilligence and insight and have been published by the J & K. Academy of Art, Culture and Languages.

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Sh.S.

KRANTI KALYANA (Kannada) is a novel by B. Puttaswamiah, which received the Sahitya Akademi Award (1964). This is the sixth novel in a series of historical novels by the author, dealing with the lives of the great Virashaiva saint Basaveshwara (1131-1167) and other Virashaiva saints and reformers. This novel deals with the events of the period 1150-1167. The novel depicts the many-sided struggle of the Shivasharanas under the leadership of Basavanna; they fight against caste, against social inequality, and against the old and rotting order represented by the king Bijjala. Another value also is suggested—the value of republicanism against monarchy. The principle of Kayaka (honest labour to sustain oneself and one's family, undertaken in a spirit of total surrender to Shiva) is glorified. The novel depicts the heroic struggle of the Shivasharanas in degenerate times; although they may be defeated for the time being, the values for which they lived and died are deathless.

L.S.S.R.

KRIDABHIRAMAMU (Telugu) is a 'veedhi' which is one of the ten varieties of drama according to Telugu dramaturgy. A veedhi consists of one 'ankamu' or act, and there is only one hero. Sometimes there may be one or two more characters. Shringara is the chief rasa. There is also a little play of other emotions. *Kridabhiramamu* is a veedhi rupakamu.

There are some who believe that *Kridabhiramamu* was written by Vallabharaya (15th century) while some others hold that Srinatha is its author. Judged from the mastery of language, style and diction it appears that it was written by Srinatha. Be that as it may, it reflects the contemporary Telugu society. Its plot is simply this: Govinda Manchana Sarma is a native of Orugallu. For sometime he has been abroad on business, but now he returns home. He goes round the city in the company of his friend Tittibha Setti to visit the famous sights in the city. Afterwards they reach the house of a prostitute by name Kama Manjari where their peripatetic amusements end, and the real amusements of love begin.

Even at the outset the poet gives us an unmistakable sketch of a paramour in those days. He is represented as wearing a pleated dhoti, with 'pundraka' marks on their forehead drawn with the silt of the Ganges, and an upper cloth with gold-laced border thrown across their left shoulder and to top it all a silk sacred thread.

Then there is a detailed description of the women who belong to the lower classes of women and the localities they live in, their dress and their varieties of speech. He gives a list of them: Medara women (weavers of bamboo screens, baskets, etc.), Chandalangana (the untouchable women), Karnata women, Pamara women, Telika joli (women who sell oil), Kaputalu (the women working in the fields), Jakkula purandhri, Goraga paduchu, Pushpa lavika, prostitute, Thammati sani and many other classes. The word pictures are so detailed that a painter could well paint them on a screen. Some of the descriptions are true even today. For example, the Pamara women are seen even today making cow-dung cakes in front of their houses.

In those days a particular fair called 'maila santha' was held. Things like 'susara bhethu' were sold in ivory caskets. People were engaged in gambling in the open streets and the sight attracted crowds. The tailors lived in a locality called Mohari wada. They teased the prostitutes, who gave them cloth for stitching petticoats, by making them visit their shops again and again.

The main street was crowded with the traffic—moving elephants, horses, carts, and the guards. A clock was installed on the front of the King's palace. The couplets of the heroes of Palnad were sung in the streets, and the audience mimed to the song. It appears that statues of Brahmanayudu, and Balachandrudu were installed in the temples of Shiva. We are also told that the shrine of Eka Veekadevi bavinis sang the tales of Parashurama to the accompaniment of a musical instrument called 'pamba'.

There was a belief that childless couples would be blessed with children if the grace of the Goddess Kameshwari was secured. Accordingly, Jakkula women were engaged to sing praise of the goddess to the houses of childless couples. The maitara men exhibited their religious fervour by performing deeds of courage or daring, like walking on the heaps of live coals, or piercing their bodies with sharp-pointed rods. On Saturday—which is dedicated to Shiva—the city was splendid with decorations. In the areas assigned to the prostitutes, the house-fronts were sprinkled with water mixed with sandal paste, and decorated with patterns drawn with a dust brought from Kashmir; and festoons of lotus flowers were hung across the threshholds. Incidentally, the fact also indicates that the prostitutes as a class were generally prosperous; and a glimpse into their love of art and the appropriateness of their choice of gods and goddesses whose patronage they sought is gained from the pictures

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with which they decorated the house with pictures showing Daruka, Saraswati, Chaturmukha, Gopikas with Krishna, Ahalya and Devendra, Tara and Chandra, Satyavati and Parashara, Menaka and Vishwamitra, and Rati and Manmatha—all symbolically suggesting and even justifying their lives by pointing to the legends of Gods and Goddesses.

When two people met each other in the morning they greeted each other saying 'suprabhatam'—(the equivalent of good-morning at present). When young boys met their elders they (the boys) touched their ears with their hands with pieces of 'darbha' held in them. Then they said their names, their 'gotram' (i.e., the name of their ancestor), before offering their salutations. Those who were childless used to hold a 'kolupu' (i.e., service or a form of worship), called 'akkala kolupu'.

The inns or boarding houses were very popular resorts. Food was cheap; a fairly satisfactory meal, with puddings made from wheat flour and well-flavoured with spices cost no more than a rupee. Sugar, fresh ghee from cow's milk, greengram cooked into paste, four or five chutneys, thick curds—all these were invariable items of the meal that made the mouth water. Redgram does not seem much in use in those days.

Widows used to sing a version of the *Ramayana* known as *Viddi kanchi ramayana* in a melodious voice. There was a practice called 'mukura diksha' which preceded the first night spent by a prostitute with her paramour. The diksha was performed by the woman's father by chanting 'Sribandhaswamu'. Fairs and jataras were fairly common, as evident from the description of the 'Tirunalla' at Srikakulam. Profligacy was quite common at such fairs.

Cock-fighting, ram-fighting, snake-charming were their popular entertainments in the evenings. In addition, young women performed a dance called 'Pushpa gandhi' dance in the town-halls or in the gardens. Young girls used to play with balls.

Love was sold and bought on a liberal scale. But though a trade it was subject to certain rules, and limited to certain times. If any person was cheated in this love-trade, he or she could complain to an authority constituted for the purpose, and the one found guilty was punished. People strongly believed in omens.

Thus a vivid reflection of the life of the contemporary Telugus is found in *Kridabhiramamu*. This work is based on the *Premabhiramamu* written by Ravipati Tripurantha-kudu in Sanskrit. *Kridabhiramamu* holds up the mirror to the life of the Telugus of the fifteenth century.

J.J.K.B.

KRIPALANI, KRISHNA R. (English; b. 1907) educated at Karachi, graduated in 1928, and was called to the Bar from Lincoln's Inn in London in 1931. He practised law at Karachi, but soon was attracted to Mahatma Gandhi's Civil Disobedience Movement and was jailed in 1931. He joined Rabindranath Tagore's Visva Bharati in 1933 and worked there for thirteen years (1933-46). Later he became director of the Tagore Museum and also edited *Visva Bharati Quarterly*. In 1946, he joined the All India Congress Committee Secretariat at Allahabad and visited several countries. He worked as Secretary of the Sahitya Akademi (1954-71).

Krishna Kripalani is known primarily as a very sensitive interpreter of the life achievement of Rabindranath Tagore. His biographical work *Rabindranath Tagore: A Biography* (1962) is regarded as one of the finest biographies of the great poet because it is the product of a kindred spirit, marked by intensity of devotion, deep understanding and objectivity. Along with the work of B.G. Chakravorti (*Rabindranath Tagore: His Mind and Art*, 1971), Niharranjan Ray (*An Artist in Life: A Commentary on the Life and Works of Rabindranath Tagore*, 1967), Marjorie Sykes (*Rabindranath Tagore*, 1943), Edward Thompson (*Rabindranath Tagore*, 1926), Krishna Kripalani's excellent biography is rated as one of the classics in this area. His intimate association with Tagore and his awareness of the time sprit, covering the whole Gandhian Era, the Nehru Era and the later phase make him a unique biographer, who can synthesize the personal with the impersonal in projecting his vision of the man and his achievement. He had earlier translated Tagore's poems in a project jointly undertaken by himself and Amiya Chakravorty, Nirmalachandra Chattopadhyaya and Pulinbihari Sen (Poems, 1943). He had also translated Tagore's work, *Two Sisters* (1944), *The Garden* (1956), and *Binodini* (1956). In this context, *Farewell My Friend* (1956) is deeply moving.

Krishna Kripalani's deep devotion to Tagore is only one facet of his involvement with the nineteenth and early twentieth century Indian Renaissance. His works, *Tagore, Gandhi and Nehru* (1945) and *Modern India: Rammohan Roy to Rabindranath Tagore* (1965) amply demonstrate this deep concern. Krishna Kripalani has also written an excellent appreciative study of Mahatma Gandhi, *Gandhi: His Life and Thought* (1970), which reflects the same concern with the Indian Renaissance, and deep involvement with Indian nationalism. Krishna Kripalani's comprehensive approach to literature is reflected in his *Modern Indian Literature: A Panoramic Glimpse* (Bombay, 1968).

Krishna Kripalani was till recently Chairman of the National Book Trust, New Delhi.

V.A.S.

KRISHAN CHANDER (Urdu: 1914-1977) was one of the front ranking short story writers and novelists of Urdu. Perhaps no other contemporary short story writer in Urdu

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had a larger readership. The typical features of his stories are fundamental humanism and abounding wit as well as charm of style and suppressed poetry.

Krishan Chander spent the greater part of his early life in Kashmir, where the beauty of nature left a permanent mark on his aesthetic sensibility. He was educated at Forman Christian College, Lahore, where he completed his master's degree in English. For a number of years he wrote for the *Ambala Tribune*, and the weekly *Northern Review*, and then became attached to All India Radio. But, dissatisfied with the government service, he moved to Bombay, where he continued to write for the movies till his death.

A prolific writer, he produced well over eighty volumes, which include more than thirty collections of short stories and more than twenty novels. The themes of his work are as varied as they can be—romantic, social, psychological, political, national, international. In fact, he wrote about the whole gamut of contemporary problems and human relationships. He was influenced by Marxism and wrote with a purpose, sometimes too obviously so. Art with him was a criticism of life and a vehicle for social uplift. Most of his work is spirited, with a tendency toward romanticizing and formlessness. His readers were pleased with his racy idealism, sentimentalism and sincere exhortation. His stories usually have a foundation in fact and, in addition, his choice of realistic detail within loosely spun plots gives his work an air of verisimilitude. He is significant for his combination of story-telling, idealistic approach and a personal, happy tone. The tone reflects his own kindliness and good humour. He can be called a 'charmer'. Like some, he is not severe or objective, but tender and sympathetic towards the misfortunes of humble people. What he lacks in technique and form, he makes up by his humanism and style. His style is at once spontaneous, charged, swift and sweeping, and often approaches the qualities of poetry in prose.

Perhaps because of his early experiences in Kashmir, perhaps because of his sympathetic treatment of people, in his early stories Krishan Chander displays a remarkable ability to deepen the effect of his portrayals of oppressed people by setting them within a context of exceptional natural beauty. A superb painter of scene, from his very first collection, *Tilism-e-khayal* (The magic of thought), he was unequalled in Urdu for his ability to contrast effectively and painfully human cruelty with the lush scenery of the mountains, rivers, lakes, fields and villages of Kashmir. As might be expected, in some of these stories he depicted the natural scene at such length that he seems to have forsaken the progressive principle and avoided the harsh realities of life by taking refuge in nature.

Almost as an antidote to the kind of romantic excess into which his depiction of nature led him, Krishan Chander adopted a satirical tone in some of his stories. Among stories of this kind are *Galicha* (Carpet), *Mahalakshmi ka pul* (The bridge of Mahalakshmi), *Kalu bhangi* (Kalu, the sweeper), *Brahamputra* (Brahmaputra) and *Anndata* (Food giver). *Anndata*, specially, a story of the Bengal famine told in three parts from three different points of view, was extremely influential because of the sharpness of its satire, the intensity of its feeling and the boldness of its theme.

Because he had been such a prodigious writer, Krishan Chander was able not only to vary the kinds of stories he wrote but also to make innumerable innvoations in the narrative technique of his stories. Of his earlier stories, *Garjan ki ek sham* (A garjan evening), *Balkoni* (Balcony) and *Zindagi ke mor par* (At the turning point of life) are notable for their technical experiments, while with *Do farlang lambi sarak*, (A road a quarter mile long) he introduced into Urdu the vignette story in which a series of seemingly unconnected incidents taken together produce a total effect.

In contrast to both Manto and Bedi, in addition to his short stories, Krishan Chander wrote more than twenty novels, the most important of which are *Shikast* (Defeat) and *Jab khet jage* (When the fields awoke). Dealing with the failure of love in a class and status conscious society, *Shikast* expounds its theme through two parallel love affairs, that of Vanti, the daughter of a woman of doubtful reputation, and Shyam, a college student with revolutionary ideas, and that of the half-brahmin, half-chamar Chandra and Mohan Singh, a Rajput youth. Although marred by Shyam's excessively long speeches, in which the author's voice is clearly discernible, this novel amply demonstrates not only Krishan's charming writing style but also his ability to portray the deleterious effects on human freedom of both poverty and the restraints imposed by the caste system.

Written immediately after independence, *Jab khet jage* deals with the problems of the Telengana peasants and especially with their attempts to retain land given them as a result of reforms in the land tenure system. The novel focusses on the twenty-two year old peasant leader, Raghu Rao, who is about to be hanged as the novel opens. Depicting Raghu Rao's memories during his last night in prison, the novel provides a moving portrayal of the economic difficulties of the peasants, of Raghu Rao's fleeting love affair with a tribal woman, of his various activities within the peasants' movement and the confrontation with the government that led to the sentence of execution. Although the novel is a Little flawed, both in its plot and its development of theme, nevertheless it accurately reflects his socialist convictions and is considered by many his best novel.

Besides the kinds of themes that Krishan Chander treated, what accounted most for his general popularity was the unequalled charm of his writing style.

However, his later writing was marred by excessive

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oratory. Too often, in these later works, characters are forced to give long didactic speeches on revolution and equality. Despite these defects, however, and the general decline in his writing in later years, for his vast and varied corpus alone, as well as for the number of excellent works he added to Urdu, Krishan Chander's contribution to the development of Urdu fiction has been decisive and significant in many ways. Other important works of Krishan Chander are:

Nazzare, Lahore 1940; *Purane Khuda*, Lahore, 1944; *Ham vahshi hain*, Bombay, 1947; *Ek girja ek khandaq*, Bombay, 1948; *Ajanta se aage*, Bombay 1948; *Toofan ki kaliyan*, Delhi, 1954; *Kitab ka kafan*, Delhi, 1956; *Ek gaddhe ki sarguzasht*, Delhi, 1957; *Meri yadon ke chinar*, Delhi, 1962; *Dadar pal ke daeche*, Delhi. 1965; *Dil kisi ka dost nahin*, Delhi. 1966

Krishan Chander has been widely translated into many Indian and foreign languages. Some of the well-known English translations are: *I Cannot Die*, tr. of the novel, *Anndata*, by Khwaja Ahmad Abbas. Poona, 1945; *Flame and Flower*, fifteen short stories tr. by the author, Bomaby 1951; *Virgin and the Well*, eight short stories tr. by the author, Dehra Dun, 1968; *Seven Faces of London*, novel tr. by L.Hayat Bouman. New Delhi, 1968; *The Dreamer*, eleven short stories tr. by Jai Ratan, Delhi, 1970; *Mr. Ass Comes to Town, Ek Gaddhe ki sarguzast*, novel tr. by Helen Bouman, New Delhi, 1968; *A Thousand Lovers, Ek aurat hazar diwane*, novel tr. by Jai Ratan, Delhi, 1971.

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G.N.

KRISHIVALUDU (Telugu) is a long poem by Durvasi Rami Reddy. It is described by an eminent educationist and literary critic, C.R. Reddy, as 'the first work in Telugu which chose the life of farmers as the main theme'. The poet himself belonged to the farmer community and was full of sympathy and admiration for the lives of farmers in villages. One of the hopeful developments in modern Telugu poetry is this shift from traditional subjects approved by the pandits through the authority of their use in epics already written. The heroes approved were kings and high personages, whose forturnes and misfortunes affect the human race. But as with the romantic poets of England like Wordsworth, a tendency of preferring the lives of common people—farmers, shepherds and the rural folk–became prominent in Telugu also. A little while earlier, Rayaprolu Subba Rao had published *Trinakankanamu* in which he celebrated the love of two common rural young couple, which was above physical passion. About the same time, Abburi Ramakrishna Rao published his *Kapupata*, which also could be considered as a harbinger of the new epic in Telugu.

In *Krishivaludu*, (1919) Rami Reddy chooses to describe the life of farmers on a day from dawn to dusk. The long poem commences with the evocation of the common scene of villages at dawn. The women folk rise before all others, especially the daughters-in-law of the household. Their day starts with the performance of daily chores like sweeping the floor. The poet in this context also extols the dignity of labour. He then advises the men, still a little sleepy, to wake up and attend to their duties like milking the cattle, fetching water from the village pond and getting ready to leave for work on the farm. They gulp their cold breakfast and carry with them food for the midday in a 'chikkam' (a bag made of thin ropes). The poet utilises the occasion of dawn to give us memorable descriptions of the scenes of morning in the villages, at once realistic and imaginative. He compares the soaring birds to the kids hurrying towards the lady of the house, as she puts down a busket of fine cobs of corn. The jingling sound of the anklets of the women on their way to the village pond for water is compared to the lisping sounds of children. The poet also describes the fragrance of the newly blossoming chrysanthemums and the land filled with flowers of resplendent colours which look like a carpet of diamonds; the whole scene is like a celestial picture drawn by a heavenly painter. The daughters of the house sprinkle saffron on rounds of cowdung ('gobbi'). The tender spider's web dew-covered on grass dazzling under the sun is like a wreath of pearls. The poet depicts the strenuous life of women all through the year and of men on the farm under the scroching sun. The women are presented as paragons of virtue and selflessness and the farmer's house a place of traditional hospitality. The poet exhibits an overdose of enthusiaism for rural life in praising every aspect of that life and turning away totally from urban life. The poet presents the playful young girls teasing the passersby, the village lads having a ride on the buffaloes and the other children laughing their hearts off, a pathetic beggar woman, the non availability of essential commodities in villages during summer and the depths of debt into which the farmers sink for paying taxes, for the maintenance of family, for festivals, etc. Rami Reddy skilfully blends the description of the human scene with the change of seasons. He describes the heat of summer and the cheerful rains about to descend on the earth. The water-bearing clouds are to the rural woman gods incarnate; the rainbow is the wreath of pearls adorning the palace of the goddess of rains. At last, in the evening after a strenuous day in the fields for the men and tiresome work at home and long wait for their men, the men return home to receive the affection of

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a warm bath. The poet ends his poem with the men and women retiring to sleep at the end of the day.

The long poem is for the most part realistic in the evocation of the daily routine of the farmers, both men and women, but is elevated occasionally by rich descriptions of nature; this dimension of Rami Reddy's poetry invests his work with a touch of alchemy, not mere photographic realism.

The long poem was reprinted several times by Kavikokila Grantha Mala, Pemmareddy Palem, Nellore District.

S.S.P.R.

KRISHNACHARITRA (Bengali) is a work by Bankimchandra Chatterjee. Bankimchandra was a great intellectual product of his age. The political, social and religious conditions of the then Bengal drew his attention. In his novels the idea found expressions in terms of stories and episodes and in his essays the same idea was expressed in a passionate prose embellished with facts, reason and apt examples.

Towards the close of his literary activities from 1882 Bankim's mind came down from the realm of romanticism to the stern reality of the earth, stricken with multifarious problems, particularly with the problems of religion. From the very dawn of the 19th century Hinduism was a subject of bitter criticism as a source of superstition, and idolatry in the pages of *Samachar darpan* of the Christian missionaries. With the rise of Young Bengal and the rise and spread of Brahmoism it almost reached a climax in the duel between Christian monotheism and Hinduism. Reason and faith were in continuous conflict. Non-dual Vedanta fought against the dualism of the puranas. The dispute did not escape the notice of young Bankim, who was imbued with western education. During Bankim's age of maturity developed the movement of Hindu revivalism with Shashadhar Tarkachuramani and Chandranath Basu as leaders. They tried to explain every superstitious belief of the Hindus in the light of science, but this could not satisfy the rational religious hunger of Bankimchandra. As a student of Comte, Mill and Herbert Spencer Bankimchandra was thinking of a new religion based on humanitarian and utilitarian ideal. Meanwhile a controversy broke out on the pages of *The Statesman* in 1882 centering round a Shradha Ceremony in Sovabazar between Hastie, the principal of the General Assembly Institution and Bankimchandra under the pseudonym of Ramachandra. Perhaps this controversy inspired him to propund the essence of Hindu religion. The result was the publication of the first part of *Krishnacharitra* in 1886, *Krishnacharitra* was an illustration of his *Dharmatattwa-anushian* which was published later in book form in 1888.

The full fledged *Krishnacharitra* is divided into seven parts: 'Upakramanika', 'Vrindaban', 'Mathuradwarka', 'Indraprastha', 'Upaplabya', 'Kurukshetra' and 'Prabhas'. The parts combined cover the entire life and activities of Krishna. In the eyes of the orthodox Hindus Krishna is the supreme God. Though an avatara, Bankim mainly painted him as a perfect man. His life had been full of many supernatural and unnatural events and traits as found in the *Mahabharata*, the *Harivamsha* and the puranas. It was a very bold step that he, with a scientific and rationalistic out-look, wiped out those unbelievable elements and added a reasonable explanation to establish the real fact. According to Bankim, Krishna is an ideal man about whom one can say, "Ecce Homo", look at the man.

Bankim agrees with the Comtian theory that the substance of religion is culture. But his idea of culture differs in many respects from that of Comte. Comte's positive philosophy recommends no God. Bankim believes in God. To Bankim incarantion of God is a perfect man, who is a grand synthesis of all the noble 'vrittis' or faculties. He enumerates these vrittis mainly in two categories, 'sharirikí' (physical) and 'manasiki' (mental). The mental faculties are again three in number- 'jnanaranjani' (intellectual), 'karyakarini' (active) and 'chittaranjani' (aesthetic). Culture means a proper cultivation and assimilation of these faculties, which prepares a prefect man, who may also be called a superman. Krishna is the most perfect sum-total of such a culture. So he is the best, wisest and noblest of all.

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J.K.C

KRISHNADEVARAYA (Telugu) is undoubtedly the greatest of the Vijayanagara Emperors. He is equally famous as a poet and patron of letters. He wrote many poems in Sanskrit, viz., *Madalasa charitam, Satyavadhuprinanam, Sakala katha sara sangraham, Gnana chintamani, Rasamanjari,* etc. But of these *Jambavatiparinayam* alone has been recently published. The only Telugu poem he wrote is *Amuktamalyada* which is otherwise called *Vishnuchittiyamu* and which is considered one of the best prabandhas in Telugu.

Krishnadevaraya is the son of Narasanayaka and Nagamba. Narasanayaka was the commander-in-chief of Salva Narasingaraya after whose death Narasanayaka made his son the king. We do not know whether he was a kshatriya or not by caste. But Allasani Peddana while writing the geneology of Krishnadevaraya traced it from Turvasu the son of Yayati and called it the Tuluva dynasty. There is difference of opinion regarding the birth date of Krishnadevaraya. Some are of the opinion that he was born in 1465 while some hold that he was born in 1487. Narasanyaka had three wives, and Vira Narasimharaya the son of Obamamba ruled for a short time till 1509. Afterwards Krishnadevaraya became the emperor and ruled from 1509 to till his death in 1530.

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It is well known that Krishnadevaraya had two wives, Chinnadevi and Tirumaladevi, but there is historical evidence to say that he had a third wife by name Thukka Devi, who is called by some as Lakshmi Devi and as Jaganmohini by some others. Chaganti Seshayya is of the opinion that he had a fourth wife by name Annapurna Devi.

The empire was surrounded by many enemies when Krishnadevaraya occupied the throne, but with the help of Timmarusu he defeated all the them and extended the empire.

The court of Krishnadevaraya is called 'Bhuvanavijaya' which was decorated by the famous eight poets who are generally called the 'Ashtadiggajas'. There is difference of opinion amongst the critics regarding the point who these Ashtadiggajas were. *Manucharitra* of Peddana and *Parijatapaharana* of Timmana are dedicated to Krishnadevaraya himself and this dedication ceremony might have taken place during 1516 and 1517.

Krishnadevaraya wrote in detail in the introductory portion of *Amuktamalyada* the circumstances in which he wrote that work. When he went to Srikakulam to pay his devotional tributes to God Andhravishnu, that God appeared to him in his dream and mentioning all the works that he had written in Sanskrit requested him to write a poem in Telugu also. He indicated the theme also to him saying "Hear, the theme which you have to describe in your work, should be the story of my marriage with the girl who offered me the garland first worn by her at Srirangam. I received a garland of flowers from a man during the incarnation of Krishna and I am ashamed of it. Please make good the disgrace by narrating my story wherein I have a received a garland worn by my beloved". This girl is Godadevi who is otherwise called Amuktamalyada. In this context alone God told him the reason why he asked him to write a poem in Telugu: "You may ask me why I have asked you to write in Telugu. The country is Telugu country. I am the God living in the Telugu country and Telugu is as sweet as sugar-candy. Don't you remember that you told before all the vassal kings that Telugu was the best amongst the vernaculars?" Krishnadevaraya woke up in the morning invited all the scholars and poets of his court and narrated the story of the dream and sought their advice in the matter. They explained the good effects of the dream, described his geneology and encouraged him to write the poem praising his poetic talents. Krishnadevaraya was delighted and began to write the poem *Amuktamalyada*.

The age of Krishnadevaraya is rightly called the golden age of Telugu literature. He not only patronised many poets and encouraged them to write prabandhas which are ornaments to Telugu literature but also personally wrote many words in both Sanskrit and Telugu. He is called 'Andhra Bhoja' which means that he patronised Telugu as much as Bhoja patronized Sanskrit.

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D.V.

KRISHNA MENON, T.K. (Malayalam; b. 1869, d.1949) belonged to a distinguished matrilineal Nayar family. Son of Nandikkara Chathu Panikkar, he was tutored in Sanskrit by various scholars and had his higher education at Ernakulam, Calicut and Madras. He graduated in 1894. Though he completed the B.L. course, he could not take the degree. However, he was allowed to practise at the bar and did practise, for a while, at some district courts.

His works include *Prachina aryavartam* (Ancient India), *Indyayile mahanmar* (The great men of India), *Grama praveshika, Chandrahasan, Sarojanalino, Bharatiya vanitadarsham*, some Science Primer Series, Books for Bairns Series (all these are translations), *Dravidian Culture and its diffusion* (English), *The Days that Were—Memoirs* (English) *Gita mahatmyam* (The greatness of the Gita), Ente tirthayatra (My pilgrimage) *Hindumatam ennalentu* ? (What is Hinduism) *Bhasha kavya pravesikha* (A primer on Malayalam poetry) and *Lekhanamala* (Collection of essays). *The Days that Were* is an autobiography of rare value reflecting the cultural life of Central Kerala (1880-1945).

He was a member of a number of literary and other societies such as Bhasha Poshini Sabha, Cochin Sahitya Samajam, Kerala Sahitya Parishat, etc. and founder member of Rama Varma Research Institute, Ernakulam Literary union, etc.

The Maharaja of Cochin honoured him by conferring the title 'Sahityakushala' on him.

Krishna menon was seriously interested in the uplift of the backward communities and Pandit K.P. Karuppan, one of the champions of their cause, was a friend of his. He was generally regarded as the first citizen of Cochin and the rulers and dewans often sought his advice.

His wife, T.C. Kalyani Amma, was also a well-known writer in Malayalam. The large collection of his books donated to the Trichur Museum and now kept in Kerala Sahitya Akademi Buildings for the use of scholars and researchers is known as Krishna-Kalyani Library.

K.T.R.

KRISHNA PAKSHAM (Telugu) a collection of lyrics by Devulapalli Krishna Sastri, was first published in 1925 with a beautiful introduction by Sivasankara Sastry who was an eminent writer of modern poetry. The title means the dark phase of the moon and suits the mood of melancholy which looms large over the poet's mind. The volume was dedicated to the Raja of Pithapuram who was the royal patron of their gifted family.

Krishna paksham marked the triumph of romantic

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poetry in Telugu literature because of freshness of content and innovation in expression. It contains an inspired tribute to Gurajada Apparao as the herald of modern spirit embodied in the folk-metre perfected by him and christened 'mutyala saram' (garland of pearls). There are seven poems which delineate the personalities and which glorify the literary achievement of his uncle and father who distinguished themselves as scholars and poets of high calibre and who exerted a strong influence upon the poet's sensibility. In the remaining fifty and odd pieces the poet expressed the romantic agony with intensity as well as delicacy. Some poems brim over with tears welling up form a bereaved heart. The rose nurtured with his life-blood was plucked, torn and scattered in the dust. In the dense clouds of despair he could find no flash of joy or ray of hope. In some pieces we hear the deep sighs of the poet's heart yearning for freedom and chafing under the yoke in an unfriendly world. The poet felt despondent like a helpless bird whose wings were clipped and whose spirit fretfully longed for flights across the boundless blue. He denounced the cruelty of the world which callously trampled upon his creative spirit. He sought to be left alone to weep out alone in the dark without hindrance. He pictured himself as the embodied spirit of sorrow wearing a crown of thorns in the desolate hall of sorrow. His preoccupation with sorrow was misunderstood and caricatured by critics who failed to grasp its source and purpose. Krishna Sastry regarded sorrow as a baptism of tears to wash away all taint and render it worthy of acceptance by the divine. He was inspired by the saying "Give me the bread of affliction and wine of tears". He held that sorrow chastens and sanctifies the human spirit. In one lyric he describes the tear-drops of the penitent sinner as pearls in the Lord's necklace.

Freedom is the life breath of the romantic poets. "A Robin Red-breast in a cage. Puts all Heaven in a rage". The creative spirit revolted against all constraints imposed by the world. One lyric blows the trumpet of freedom wherein the poet claims kinship with the unfettered wind, with the eagle circling in the air and the blue cloud floating in the sky.

Krishna paksham is a typical specimen of romantic poetry which is a ceaseless quest for something unattainable. Beauty, love and freedom beckon the poet from afar and he is ever restless groping to realise those tantalising values in this humdrum world. The poem entitled 'Anveshana' (Quest) gives poignant expression to the love-lorn Radha's pining for a vision of Krishna. The treatment of love is exalted, avoiding the conventional description of the human form in an excitingly sensual and erotic style. A rare delicacy and suggestiveness lend an air of freshness to the poem dealing with love and pangs of separation.

Nature provides an inspiring theme because the poet comes out of the rut of stereotyped convention and looks at beauties from his own angle. He craves for identification with the leaves, the flowers, the creepers, the flowing streams and the floating clouds, becoming a part of the cosmic consciousness dancing in rhythmic measures.

From intensive subjectivity the poet shifts to a mood of surrender and supplication to God who is the supreme embodiment of love. This spirit of devotion enables the poet to grapple with giant despair in the slough of despondence. Towards the conclusion of the volume, we find lyrics where the ray of hope gleams.

Even in form *Krishna paksham* is full of innovations like stopping in the middle of the line in tune with the flow of thought, avoding disgusting space-fillers, etc. Krishna Sastry, being a consummate artist, always hits upon the right word and apt phrase, his metres are always in perfect consonance with the nuances of his feelings and emotion. *Krishna paksham* has had far-reaching and profound influence on the development of Telugu poetry from 1925 to 1945 until progressive poets revolted against the romantic school.

C.N.S.

KRISHNA PILLAI (Tamil; b. 1827, d. 1900) with the full name Henry Alfred Krishna Pillai was the son of a Tamil scholar, who along with his wife Deivanayakiammal had specialised in *Kamba Ramayanam*. He studied under Tirupakadanthan Kavirayar in the old gurukula style and improved his Tamil learning. In 1852 he was appointed teacher in the Mission School at Sawyerpuram. On coming to know that his younger brother and two of his friends became Christians he gave up his job and proceeded to Madras from Palayamkottai. At the instance of Percival, superintendent of Tamil Studies, he worked as Tamil Pandit, Presidency College. He also did journalistic work for the *Dinavartamani*, a Tamil daily, like his great contemporary C.W. Damodaram Pillai. He became a Christian. His conversion caused sorrow to his wife and mother who however reconciled themselves and joined his faith later. Returning to his native district, he took up Tamil teaching at Sawyerpuram. He remained there for about 17 years and became the the Head Tamil Pandit of C.M. College, Tirunelveli and later of Maharaja College, Trivandrum. While at Trivandrum he gained the friendship and admiration of Sundaram Pillai, a distinguished poet and author of *Manonmaniyam*. He returned to Palayamkotti as the Literary Advisor to Christian Literary Society, Madras. He was known and recognised for his poetical works which constitute works on the contribution of Christianity to Tamil literature. *Rakshanya yatrikam* is his masterpiece. An epic poem of 4000 stanzas in 5 books and 47 chapters; it is interspersed with songs and hymns which he calls 'devaram'. The work is based on John Bunyan's *Pilgrims Progress* and on the whole deals with Christian theology, morality and salvation. There is an entire chapter of five hundred verses on the life of Jesus Christ narrated in a string of magnificient

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verses. He shows all the ardour and zeal of a new convert. The chief merit of the work is its poetry, excellent and easy poetic diction, the beauty and simplicity of which can be enjoyed by all lovers of Tamil. With propriety he is called Christian Kamban in the sense that he deliberately modelled his poetic diction and style, as he himself affirms in his preface, on Kamban's *Ramayana*. He attained considerable measure of success and this is no mean achievement. He has written several hymns and songs, having high literary and musical qualities. His *Rakshanya manoharam* published in 1899 contains very fine lyrics in praise of Jesus Christ. Most of them are written in the exact manner and style of devaram. In *Rakshanya kural* he renders Christian religious tenets and biblical sayings in the form of kural couplets. Following the manner of presentation in *Shivagnana siddiar*, Krishna Pillai has composed a work entitled *Rakshanya smayanirnayam*. Unlike *Siddiar* this is in prose. In keeping with the matter the style is elevated and the text contains a copious admixture of Sanskrit words.

R.Ma.

KRISHNA PILLAI, CHANGAMPUZHA (Malayalam; b. 1911, d. 1948) is an efflorescence of phenomenal significance in modern Malayalam poetry; he is the romanticist par excellence. He is the bard of youthful love and he sings fervently of its ecstasy and agony in an exquisitely mellifluous style. His master-piece is 'Ramanan', which unfolds with sentimental exuberance the ill-fated and tragic love of his friend and fellow poet, Edapally Raghavan Pillai, who took his own life as he was jilted by a faithless enchantress. A sense of inexplicable melancholy pervades all that he wrote, a characterisitic inhibition of the true romantic.

Krishna Pillai was born in Edappally in Ernakulam District. He started writing poems when he was hardly nine years old. The shaping influence on his muse was western poetry which he got familiar with while studying for the Honours degree in Malayalam at the Arts College, Trivandrum. Keats, Shelley, Tennyson, Browning and Whitman seem to have fascinated him.

Changampuzha is basically a man of feeling. About what he deeply felt, he sang with abandon and gusto. The egotistical element is predominant in his poetry. His main concern is to unfold a felt emotion exclusively from the personal angle. His dominant theme is romantic love, of an impassioned kind, as in 'Ramanan' 'Aradhakan' or 'Tilottama'. Sporadically he gave vent to revolutionary fervour and concern for the under-dog, as in pieces like 'Padunna pishachu' or the magnificent narrative lyric 'Vazhakkula'. 'Mohini' is a treatment of morbid love. It sends us echoes of Browning's 'Porphyria's Lover'. Changampuzha translated 'The Last Ride Together' also. More significant is that he acclimatised, through his narrative lyrics, Browning's dramatic monologue in the language with suitable modifications. Another interesting piece is 'Sudhangada', a splendid indigenisation of Tennyson's *Aenone*. A free rendering of Solomon's *Song of Songs* is *Divya gitam*. Jayadeva's *Gitagovinda* is entitled *Devagita* in his translation. 'Madirolsavam' is written in imitation of *Rubiyat*. 'Yavanika' is based on Tagore's story 'Victory'. Changampuzha is the finest lyricist in the language. His lyrics are prefect in form, controlled in thought and mellifluous in style. To his credit are 500 and odd lyrics and short poems.

Changampuzha's output is considerable. During the span of 17 years, he indited forty thousand lines, published in 44 collections. Most of these express romantic sentiments. Hence the bane of repetition became inevitable. Occasionally he touched on socio-economic problems when the mood took hold. However, he is incapable of a consistent point of view, and the substratum of thought in his works is chaotic. The mood and the moment dominated. His utterances are sincere though valid only for the given moment.

The attempt to incorporate the intrinsic grace of pure vernacular diction, free of the influence of Sanskrit, started with Cherusseri. It gained momentum in the erotic verse of the Venmani School, And Vallattol lent dignity and grandeur to it. It was Changampuzha who brought it closest to popular song. Admirers rightly hail him as 'Ganagandharva', the Seraphic Lord of Song.

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K.Sr.

KRISHNA PILLAI, E.V. (Malayalam; b. 1894,d. 1938) was a celebrated Malayalam humorist, essayist and dramatist. He took his B.A. Degree and became a clerk in the erstwhile Travancore Secretariat, and subsequently became a Tahsildar. Later he resigned that job, did B.L. Degree course and was called to the Bar. He set up practice in Quilon. He also became the editor of *Malayala manorama*; by then he had established his reputation as a writer, journalist and lawyer. During the last years of his life he entered politics, as a staunch Gandhian and Congressman. In 1931 he got elected to the Srimulam Prajasabha (The Lower House of the erstwhile Travancore State Legislature) from the Kunnathur constituency. He shifted his practice to Trivandrum in 1933 and got elected to the legislature again from Pathanamthitta. He did not contest the election in 1937 but supported the candidature of T.M. Varghese. He worked as a legislator for six years during which he earned for himself unrivalled reputation as an effective parliamentarian. He took ill in Trivandrum and died. There E.V., as he was popularly known, wrote under his name and used pen names like Triloka sanchari, Netrarogi and Divijendranatha Tagore.

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He had also written hundreds of journalistic pieces unsigned and there are hints in his autobiography that he had even written books for others.

E.V. was a prolific writer, and the variety and extent of his literary output are amazing. All his best works were written during a period of twenty years between his graduation and death at the age of 44. Universally acclaimed as the best humorist since Kunchan Nambiar, E.V. was a versatile genius; humour is only one of the aspects, perhaps the best, of his multi-faceted personality. About 35 of his works appeared during his life time, but only half a dozen of them, including his autobiography and collections of humorous essays, got reprinted during the last quarter of a century. Several of his stories, articles, skits and pen portraits published in almost all the literary magazines of the day remain uncollected.

E.V.'s literary career began with the publication of a story, 'Mariamma' in *Atmaposhini*, when he was a pupil of the VIII standard E.V. was also one of the first realists in Malayalam short story. Considering the daring experiments he conducted with the genre, he is considered a link between the first and second generations of Malayalam short story writers. His short stories are collected in *E.V. Kathakal* (E.V's short stories) and *Kelisaudham* (Pleasure castle, 4 parts). He wrote four novels of which the first one, *Balakrishnan* was a juvenile production. The influence of C.V. Raman Pillai, his future father-in-law, is evident in the choice of the theme and the style of this novel. *Arute kai* (Whose hand, 1935) is a detective novel, one of the early models of the form in the language, serialized in *Malayala manorama*. *Toratta kannunir* (Never-ending tears, 1936) was another *Manorama* serial, modelled after a Tolstoy story. *Bashpavarsham* (Torrent of tears), shortest among his novels, is the best. This novel which stresses internal conflicts rather than external incidents is the forerunner of the new novel in Malayalam.

E.V. was the originator of serious prose drama in Malayalam. Though he had also written farces, as and his genius was better-suited for homorous themes, his serious plays on historical and puranic themes are pioneering works. He wrote 17 farces and plays. Of these *Kannan Kumaru* (Kumaru, the scoundrel), *Arunodayam* (Sunrise) and *Nalanum Kaliyum*, (Nala and Kali) are short plays. It is not known if his *Uddandan M.L.C.* was ever acted or published. The remaining 13 plays were widely acted and read. Among these special mention may be made of *Sitalakshmi* (1925), *Raja Keshavadasan* (1928) and *Iravikkutti pillai* (1933) which are based on historical themes. E.V.'s historical plays are based on his reading of Travancore history. They continue the tradition set up by C.V. Raman Pillai in his immortal romances. The glory of royalty and the loyalty and valour of Nair heroes and heroines are a recurring theme in these plays. His *Ramarajabhishekam* (The coronation of Rama, 1932) is based on the *Ramayana*. All the rest are farces, of which mention may be made of *Kuruppinte Daily* (Kurup's daily), *Pennarashunatu* (The land of the amazons), *Vivahakammattam* (Marriage mint) *B.A. Mayavi* (The trickster graduate) and *Pranaya kammishan* (Love commission). His *Mayamanushan* (Tricker) is an adaptation of Stevenson's *Jekyll and Hyde*. E.V's farces are delightful satires on the fads of society.

Humour was E.V's life breath. Human life was, for him an extended laughter. Whatever he saw around him, including himself, gave him occasions for mirth and laughter. He was a pastmaster in handling all varieties of humour, humour with a definite social purpose, humour arising out of lampooning and humour for its own sake. His *M.L.C. stories* (1928), a series of delightful sketches centred round an illiterate legislator, the hero, or more percisely, the anti-hero of these pieces. That there were demands in the legislature to ban the M.L.C. stories show how shattering their effect had been. His *Polis Ramayanam* (Police Ramayana, 1935), a mock-heroic poem, was inspired by the repression let loose by the then English Police Commissioner L.A. Bishop Though himself an ardent freedom fighter, E.V. saw the dangers of misguided agitationalism as well as the horrors of repression and he lampooned both. E.V.'s humour serves a definite social purpose when he holds up for ridicule petty officials strutting about in borrowed plumes, literary critics who have no sensibility at all raking up non-issues in literature, local correspondents who believe that their despatches are of international significance, those who dabble in metaphysics not knowing what it is all about and a host of others. Good humoured mockery reigns supreme in these writings.

There is nothing in the language which excels E.V's *Kavitakkesu* (Poetry litigation, 1929) in the quality of its delicious railery. His other humorous pieces include *Kandaktar Kutti* (Conductor Kutty) *Hajjur Pranayam* (Love in secretariat) *Adhyakshanammavan* (President uncle) and *Kokkippulu prakshobhanam* (Hook-worm agitation).

As a nationalist politician, E.V. was not a supporter of the princely rule in Travancore. He published a series of imaginary letters comparing the congress administration elsewhere in the country with that of the loyalist bureaucracy of Travancore. These letters were collected under the title *Ravum pakalum* (Night and day). E.V's pen portraits and thumb-nail sketches that appeared regularly in the popular periodicals combine good humoured observation of personal features and pointed comments on the unsavoury aspects of the victim's character.

E.V.'s fame as a humorist is matched only by his reputation as a writer of light essays. His contribution to the growth of light essays which combine gentle humor and observations on the life around is unique. None before or after him has surpassed him in this genre. His light essays have been collected in two volumes entitled *Chiriyum chintayum* (Laughter and thoughts, 1935) 101

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such essays have been included in the collected edition of his works. His serious essays, mostly political commentaries, have been collected in *Akkalangal* (Those days).

E.V. died at the young age of 44. But he has left an autobiography entitled *Jivitasmarankal* (Reminiscences of my life). It is not a serial or sequential narration in the traditional sense of an autobiography. It is a string of reminiscences unfolding his experiences. Though the reminiscences contain 44 chapters, only the first part with 26 chapters came out during his life time. The second part was published three years after his death

E.V. was an accomplished writer of children's literature. His *Viramahatvam* (Greatness of heroes) is a simplified abridgement of Carlyle's *Heroes and Hero Worship*. His *Balalila* (Children's play) and *Bhaskaran* are again, adaptations from English. *Gurusamaksham* (Before the teacher) is written in the from of advice given by a teacher to his pupil. *Gunapathangal* (Moral stories), *Subhacarya* (Good conduct) and *Sukhajivitam* (Happy life) were also popular children's books at the time of their publication.

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S.Ve.

KRISHNA PILLAI, K.R. (Malayalam; b. 1873, d. 1953), foremost among the essayists of the older generation, was a college teacher, manager in the Registration Department, and Secretary to government and also a member of the Text-Book Committee. Well acquainted with the victorian prose style, he wrote several articles covering a wide variety of subjects. His essays on science, philosophy, literatue and culture have been compiled and published under the title *Prabandhangal* (Essays) in four parts in 1954, 1955, and 1956 respectively.

As a member of the Text-Book Committee he contributed much by preparing text books for students with introductory notes and annotations. In this series he brought out *Kuchelavrittam* (Story of Kuchela) of Ramapurattu Varrier (1703-1753), *Nalacharitam attakatha* (Story of Nala) of Unnayi Varrier (1675-1755), *Tripuradahanam tullal* (Burning of Tripura) of Kunchan Nampiyar (1705-1770) and *Uttararamacharitam* (Later story of Rama) of Chattukutty Mannatiyar (1875-1905). These in-depth and critical studies are proof of his scholarship and research. So also his essays dealing with the life and vision of Tunchat Ramanujan Ezhuttacchan (16th century) and C.V. Raman Pillai (1858-1922). *Shankaravijayam* (Drama, 1898), *Moonnu pourusha kathakal* (Short stories, 1915), *Padyamuktavali* (Poems for children, 1927), *Krishnanuvarnanam* (Story of Krishna, poem, 1929) *Netaji Palker* (Historical novel of Maharashtra, 1933) are his other works.

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T.R.R.N.

KRISHNA PILLAI, KUTTIPPUZHA (Malayalam; b. 1900, d. 1971) was a noted Malayalam critic. He studied at Ayiroor, Alwaye and Pattambi, and started career as a school teacher at Alwaye. Later he obtained a post-graduate degree in Malayalam and became Professor of Malayalam at the Union Christian College, Alwaye. He became President of the Kerala Sahitya Akademi in 1968. He was also associated with several official bodies of the University and the Government. Krishna Pillai is the recipient of the Soviet Land Nehru Award of 1970.

Krishna Pillai's early literary activities comprise mainly the notes and annotations of the poetry collections of Mahakavi Vallattol. Later he become a rationalist and free thinker. He published several articles, noted for their originality and candour, on such topics as Gandhism, Marxism, Indian Philosophy, etc. and also on several literary topics, collected together in about a dozen volumes. His main publications are *Vicharaviplavam*, *Navadarshanam*, *Vimarsharashmi*, *Sahityam*, *Mananamandalam*, etc. He was the chief editor of the project for translating into Malayalam the complete version of Marx's *Das Capital*.

BIBLIOGRAPHY: P.V. Velayudhan Pillai, *Jivichchitunnu mritiyil*.

K.R.N.

KRISHNA PILLAI, N. (Malayalam; b. 1916, d. 1988) was an eminent dramatist, critic, literary historian and academician. He was educated in Varkala, Attingal and Trivandrum. After taking Honours Degree in Malayalam Literature in 1938, he worked as Lecturer, Professor and Principal in different Government Colleges. He was connected with several official and University bodies and also with several literary and cultural organisations. He is a visiting Professer in the University of Kerala and also Fellow of the Kerala Sahitya Akademi.

Krishna Pillai's contribution to the field of drama is wide-ranging. He has to his credit 15 full-fledged plays and 16 one-act plays, besides a translation of Strindberg's *A Dream Play*. Krishna Pillai, an ardent admirer of Ibsen, the Norwegian playwright, introduced into Malayalam the concept of the well-made play, dealing with realistic problems. It was a total break with the old traditions of farces and musical plays and Krishna Pillai brought into Malayalam playwriting, an air of seriousness and vigour, which resulted in radical and far-reaching changes. In *Bhagnabhavanam* (Shattered home, 1942) the dramatist deals with domestic conflicts resulting from temperamental differences and emotional entanglements, which do not

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provide for any facile solution. The unresolved conflicts within the domestic atmosphere, arising out of a variety of reasons, form a recurring theme in several of his other plays. They may arise from the unquenched desires of an exploited spinster as in *Kanyaka* (Virgin), or from the possessive instinct of a dominating mother-in-law as in *Balabalam* (Trial of strength); but the only way out is compromise which involves much give and take on the part of all concerned as the dramatist powerfully points out in *Anuranjanam* (Compromise) Apart from being a close observer of human nature, Krishna Pillai is a consummate craftsman who puts all the dramatic devices to maximum use. Not one unnecessary word crops up in the composition of dialogue, and not one unnecessary character is allowed to make his appearance. The salutary changes brought about by Krishna Pillai revolutionised the entire field of Malayalam drama, during the forties.

Apart from drama, Krishna Pillai's contribution to the fields of literary history and criticism is also significant. His *Kairaliyute Katha*, a critical history of Malayalam literature, is considered to be a standard work of its kind. *Tiranjedutta prabandhangal* (1971) is a collection of essays that reveals his power of judgement and critical insight. He has published about 250 articles in various journals and contributed copiously to children's literature also. His *Pratipatram bhashanabhedam* is a stylistic study of dialogues in the novels of C.V.Raman Pillai, the eminent novelist.

Krishna Pillai has received many awards including Kerala Sahitya Academy Award, Vayalar Rama Varma Sahitya Award, Sangeet Natak Akademi Award, Sahitya Pravartaka Award and Odakkuzhal Award. His *Pratipatram bhashanabhedam* received the Sahitya Akademi Award for 1987.

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K.R.N.

KRISHNA PILLAI, NALANKAL (Malayalam; b.1910) is a major Malayalam poet. He studied at Kottayam and Trivandrum, and took post-graduate degree in History and Bachelor's degree in Teacher Education. Later he worked as teacher, lecturer and Head Master in several schools and colleges. He retired as Regional Director of Education in 1965.

Krishna Pillai published about a dozen collections of poems, some of which are *Rajatarangam*, *Shokamudra*, *Vasantakanti*, *Ratnakankanam*, *Sindurarekha*, *Ampalpoyka*, *Priyadarshini*, *Saugandhikam*, *Kasturi*, *Sindurarekha*, etc. His poems are noted particularly for their lyrical grace and lucid style. His *Krishnatulasi* (Collection of poems, 1975) received the Odakkuzhal Award. His other works include *Rakkilikal* (Collection of short stories), *Srikrishnan* (Children's literature) and the biographies of Nehru, Patel and Stalin. His book, *Mahakshetrangalute munnil* on the temples of Kerala provides excellent reading, and it was given an award by the Travancore Devaswom Board. He has also won the Kerala Sahitya Akademi Award for poetry.

K.R.N.

KRISHNA PISHARODY, ATTOOR (Malayalam; b.1875, d. 1964) was an eminent scholar who has contributed considerably to the areas of poetry, linguistic research, criticism, musicology, editing, translation, literary history, children's literature, etc. Equally proficient in both Sanskrit and Malayalam, Krishna Pisharody was trained in the traditional manner at Kodungallur Gurukulam under Mahamahopadhaya Goda Varma Bhattan Tampuran. He began his career as a teacher, and later worked as a lecturer in the Maharaja's College, Trivandrum, for about 18 years. He also served as the tutor in Sanskrit to the Maharaja of Travancore.

Krishna Pisharody published *Lilatilakam*, the celebrated text of Malayalam grammar, for the first time in 1907, along with a commentary called *Unmilanam*. Later he published several old texts like *Unnunilisandesham*, *Kottayam kathakal* (attakkatha), *Kiratam* (a 'prabandha' in Malayalam), *Patalaramayanam* (Kilippattu), etc. He wrote commentaries on a few Sanskrit texts, and also translated a few, including Kalidasa's *Shakuntalam*. His poems are *Uttararamacharita*, *Nitimalika* and *Laghuramayanam*. In the field of linguistics, he has written *Bhashadarpanam*, *Rasikaratnam*, *Vidyavivekam*, *Keralabhashayum sahityavum*, etc. *Kerala sahitya charitram* is a short history of Malayalam literature, while *Sangitachandrika* is an authoritative text on music.

K.R.N.

KRISHNA RAO, G.V. (Telugu; b. 1914; d. 1979) was a talented poet, essayist and novelist. He was awarded the degree of Doctor of Philosophy for his thesis *Studies in Kalapurnodaya* by the University of Madras in 1956. His poetic and prose works reveal a sensitive individual with a transparent mind and pellucid style. His versatility as a creative artist and scholar, perfectly at home in the Indian as well as western literary culture and philosophical schools of thought, has been clearly established with the publication of his celebrated novel *Kilu bommalu* (The puppets) in 1951. It has since been reprinted several times. It is this novel that gives him a permanent niche among the creative writers in Telugu. It illustrates his mastery of irony and understatement to achieve the desired narrative effect in both characterisation and description of sceses. The disastrous consequences of "suppression of truth and suggestion of falsehood" has perhaps nowhere been more artistically represented than in this novel. The locale in the

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novel could be any place in the world; human nature is the same everywhere. In a brief introduction to the novel, the author acknowledges the intellectual and aesthetic inspiration of Boazer's *The Power of a Lie*. But this is neither a translation nor an adaptation of it. Broadly speaking, the theme of the novel relates to the characters and the vulnerability of the poor individual villagers and their culture and the new winds of political change in the wake of India's independence. Categorically denying that it is romantic or historical or moralistic, the author pleads for a detached aesthetic experience of reading his novel which transcends political loyalties. In the history of the novel in Telugu, the publication of *Kilu bommalu* marks an important development. Essentially a work of art rather than a thesis novel, *Kilu bommalu* is one of the finest illustrations of 'technique as discovery'. Through the portrayal of Pullayya, the principal character in the novel, the writer presents his view of life in an ironical manner. By shifting the points of view from one character to the other, the writer succeeds in keeping the reader's interest alive throughout the novel. The locale is a typical Indian village at the dawn of India's independence.

Besides *Kilu bommalu* Krishna Rao published in Telugu over 10 books including *Chaitraratham* (1936), *Varuthini* (1942), *Yugasandhya* (1942), all poetry; a philosophical treatise entitled *Jegantalu* (1950) and a piece of literary criticism, *Studies in Kalapurnodayam* (1956)

A.V.K.R.

KRISHNA RAO, MUTNURU (Telugu; b. 1879; d. 1945) was the editor of the celebrated journal *Krishna partika*. He was a great patriot whese writings inspired many young men to fight for the Independence of India.

His ancestors belonged to Mutnuru, a village in Krishna district. But they moved to Sivagangakshetra which was almost a suburb of Machilipatnam. Krishna Rao was born here, lost his mother in his early months and was brought up by his grandmother Subbamma who always occupied the place of mother in his mind. His father died when he was only six.

Krishna Rao underwent his education in Hindu High School and Noble College, both in the same town. He mastered both Sanskrit and Telugu while he was there. Later he joined Madras Christian College for his B.A. degree. He came under the influence of Miller whose lectures on English literature attracted him so much that his attention was diverted from his preparation for the B.A. degree examination. He lost the examination, returned to Machinipatnam in 1903 and joined the Krishna club. He was taken in as the assistant editor of *Krishna patrika*.

Krishna Rao became the chief editor of *Krishna patrika* in 1905 and he toured Bengal along with Bipinchandra Pal. He came in contact with eminent men like Aurobindo Ghosh and returned to Machilipatnam with a strong sense of determination. His writings took an extremist form while arms were used by the freedom fighters of those days. The management of the journal was under heavy pressure by the Government with the result he was relieved of his editorship. Later he himself acquired the journal.

His leaders in the journal acquired an enormous prestige. His prose was matchless. He brought out the poetic excellence of Rabindranath Tagore in his review articles. He gave a boost to social reform and native religion through the medium of his journal. He exposed corruption and dishonesty mercilessly even at the risk of facing defamation suits.

His life was inseparably associated with the word, Krishna; his name, Krishna Rao, his journal, *Krishna patrika;* native place, the shores of Krishna river. Besides he had membership in the Krishna club; and was associated with the Krishna Swadeshi Press. The original name of his wife was Achchayamma, but it was changed to Rukminamma. He even used to give vent to an expression that if he were associated with the commencement of journal, he would have christened it 'Krishna veni'.

He was no doubt influenced by the writings of Aurobindo in his journal, *Arya* from Pondicherry. But he was not bound by any particular dogma or doctrine. He could interpret Gandhi's doctrine of non-violence in a unique way that attracted the latter's attention. His nature was such that he would not like to come into lime-light. Only a few intimate friends had the benefit of his persuasive and eloquent talks and conversation. His stay in prison as a sequel to his participation in civil disobedience movement made this evident to the lucky circle of his friends.

He was like a teacher for many who were eager to learn from him. There used to be a 'goshti' functioning in the office of *Krishna patrika*. Poets associated with this called it a 'durbar' and compared it to the durbar of Sri Krishnadevaraya. Venkateswara Rao Katuri, a poet of wide reputation used to address the whole crowd of people as 'Gurugranth Sahibji. He occupied the central place in the durbar while other young poets like Rukmininatha Sastri Jalasutram, Buchchisundararama Sastri Madhavapeddi, Narasimha Rao Munimanikyam, Venkata Suryanarayana Rao Ravuri, etc., played their respective roles in the durbar.

Krishna Rao published in his paper a series of articles called *Lovelugulu* (Inner lights) and another series called *Velugu jilugulu* (Rays of lights). Through these series he brought 'Vedanta' to the reach of the common man. His words always a carried a new aura around them. *Krishna patrika* raced like the famed horse, 'Panchakalyani' under his leadership in the literary, social and political fields and with the death of the rider lost all its vigour and vibrancy.

V.S.K.A

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KRISHNA SASTRY, DEVOLAPALLI (Telugu; b. 1897; d. 1980) was a superb lyrical poet and literary artist, whose influence is vast though his output is small. Born in the family of traditional poets and scholars, Krishna Sastry liberated himself from the fetters of orthodoxy and became a humanist and reformer under the inspiring guidance of R.Venkataratnam Naidu. Some of his fervent outpourings express the mood of profound devotion to God, who is an embodiment of all-embracing love and who cannot be confined to any name or form. The slender collection of his devotional songs *Mahati* is a fine specimen of spiritual poetry which takes its rank beside Francis Thompson's 'The Hound of Heaven'. Six volumes of his poetry and prose were published posthumously.

He made his debut with *Krishna paksham* which offers the quintessence of the romantic spirit. The strong element of subjectivity, deep love of the beauties of nature, burning zeal for freedom, respect for the dignity of the human personality, concern for the simple joys and sorrows of the common people, a pervasive melancholy and a vague sweetness work out the lyrics as fine flowers of a new school of poetry which gained recognition. Krishna Sastry became the leader of the new trend which was named 'bhava kavitvam'. His dress and address, his hair-style and manner symbolised the new spirit which broke away from the tradition-bound artifical poetry of pedants who could not articulate the throb of the heart. His impassioned lyrics expressed varying moods and wistful longings, with a diction that is sweet, fresh and simple. In his lyrics we find the ethereal fire of Shelley combined with the consummate craftsmanship of Keats and the visionary quality of William Blake. His pictures of nature glow with the warmth and derived from careful observation of the panorama of the wonders that captivate the eye and the ear. Common objects arrest our attention when he describes in memorable phrases scenes which are adorned with the halo of his creative imagination. His *Urvashi* and *Pravasam* (Exile) deal with the theme of love tracing the varying moods of the lovelorn soul, the agony of separation, the throb of expectation, the anguish of the quest, the thrill of realisation and the transport of union.

Krishna Sastry treated the emotion of sorrow as an exalting theme. He regards tears as cleansing and baptising agents which consecrate the human spirit and elevate it. His lyrics give the strongest expression to the spirit of individual liberty which refuses to be bound by rigid and external rules in religious, social and political spheres of life.

His prose is as lyrical and inspiring as his poetry. His collections of prose, *Bahukala darshanam* (Meeting after a long time), *Pushpa lavikalu* (Flower-gatherers) contain some pieces of rare felicity and poetic fancy.

Even in the commercial field of film-writing, Krishna Sastry, left his stamp with lyrics of haunting beauty. He never compromised in the matter of taste, by playing to the gallery. Though he borrowed liberally from the folk melodies, he never permitted vulgarity to tarnish his lilting lyrics. His style is inimitable as it combines simplicity, sweetness, sadness, delight and depth. His quest for the right word imparted an inevitable quality to his poetic utterance. He could convey a world of feeling through a simple but aptly chosen word which was invested with dignity by his superb craftsmanship.

Krishna Sastry was endowed with a breadth of vision and width of sympathy which could embrace the entire cosmos and which could discern the golden thread of unity behind the baffling diversity. He marched with the times, keeping step with the changing tempo of modern thought and trends. His universal outlook and personal charm influenced generations of writers. It was a great misfortune that after attaining sixty years of age he was deprived of his resonant voice, which swayed and regaled vast audiences, by a malignant throat cancer. Still he continued to communicate on scraps of paper his views with the ease and grace of conversation to visitors as he always loved company. "I love men and women more than I love poetry. I shun isolation", he used to remark. As man and as poet, Krishna Sastry endeared himself to generations of lovers of literature because what is unwritten is greater and sweeter than what is written. His personality radiated a rare charm because of his humanism which transcended the narrow barriers of caste, creed or region. The amplitude and the altitude found in his work is remarkable because it is seldom found in contemporary Telugu poetry. In emotional and devotional lyrics he stands above all others.

C.N.S.

KRISHNA WARRIER, N.V. (Malayalam; b. 1917) is a celebrated poet, scholar, journalist, thinker and critic. Born near Trichur and educated in some nearby schools and the Sanskrit College at Tripunithura, Krishna Warrier started his professional career as a teacher of Sanskrit. He continued either in that capacity or as Headmaster or college lecturer for about twelve years including the intervals devoted to other activities. The call of nationalism was too strong for him to resist. He plunged into the Quit India Movement and published the newspaper *Swatantra bharatam* and a number of pamphlets, living undergound. The poems 'Ahimsaka sainyam' (1939) and 'Mahatma Gandhi' (1942) are also products of this period. By 1948 when he took his M. Litt degree he had passed, by private study, the Rasthra Bhasha Visharad and B.O.L. examinations. He acquired a working knowledge of sixteen other Indian and foreign languages. He also worked as Secretary of the Cochin Text Book Committee. In 1952 he was appointed Assistant Editor of *Mathribhumi* Weekly and visited, as a journalist, several places in India and abroad including Great Britain (1958) and the U.S.A. (1959). When the state Institute of Language was started

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in 1968 in Trivandrum, he was appointed its Director. Since his retirement from there on superannuation he has worked as editor of more than one periodical.

A man with an exceptionally perceptive mind, N.V., as he is popularly known, had also the courage to break established conventions and even the canons of rhetoric for the sake of intensifying the atmosphere of poetry. When his *Neenda kavitakal* (Long poems, 1948) came out with a new technique, perspective and style, it was hailed as the first chapter in the transition of Malayalam poetry from traditionalism to modernism. The poems in this collection and the *Kurekkoodi neenda kavitakal* (More long poems, 1950) have all the characteristics of his poetry in which a balance is struck between reality and imagination. He avoided clouding the theme with imagery and concentrated on the impact the poem should create. In 'Kochuthomman', the title poem in a collection (1955) which won a prize from Madras Government, N.V. portrays a student's life in Madras, showing another outstanding experiment in poetry. 'Alexis Punyavalan', one of his two monologues, tells the story of the de-divinisation of St. Alexis, who flew from his wife in search of eternal peace and returned after years to see his wife worshipping his picture beside that of Jesus Christ.

The mechanisation of urban life had its impact on N.V.'s poetry. In this respect he was ahead of his times. His use of irony and stylistic innovations have brought poetry closer not to music but to speech. But he could exploit word music as well, as evidenced by earlier poems like 'Pazhaya pattu' (The old song) and 'Teevandiyile pattu' (The song in the train).

A born enemy of hypocrisy and pretensions, N.V. is bent on exploding the romantic myths and the unrealitic concepts of values. Even during the period of non-violence he sang songs of revenge and retaliation against injustice, oppression and cruelty. For him post-Independence India has presented only bitter scences of disillusionment and he gave vent to his feelings in the series *Gandhiyum Godseyum* (A collection of 16 poems, 1969). The disillusionment and consequent indignation can be seen in other poems as well. 'Bangladesh' (1970)' 'Bakki vallatumundo?' (Anything remaining? 1982) and 'Kuttikalude kurishsuyuddham' (Crusade by children, 1984) are good examples.

N.V. has made substantial contributions to other literary genres such as the essay, criticism, drama and attakkatha. His *Kalolsavam* and *Pariprekeshyam* are collections of essays on art, literature and culture. As the president of Samasta Kerala Sahitya Parishad, Kerala Sahitya Samiti and Kerala Union of Working Journalists and as member of Kerala Sahitya Akademi and Kerala Press Academy and as Director of the State Institute of Language, he has rendered yeoman service for the development of literature and culture. He has received the Sahitya Ratna Award, Soviet Land Nehru Award and Sahitya Akademi Award.

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T.R.R.N.

KRISHNA WARRIER, P.V. (Malayalam; b. 1877. d. 1958) belonged to the family of Panneempally, Malabar, and learnt Sanskrit first under the guidance of some renowned scholars belonging to his own community of temple-attendants. Later he studied under the best known scholar and poet of the time, Kodungallur Kunjikuttan Tampuran, who was an inspiration to him in more than one respect. His family had a tradition in Ayurveda and it was one of his first cousins, P.S. Warrier, who founded the Arya Vaidyashala at Kottakkal. Naturally Krishna Warrier inherited some knowledge of the indigenous system of medicine and studied it in depth. He was interested in classical music as well and, in fact, not only studied that art in earnest but also wrote a book on it. In addition to all this, he acquired proficiency in English by attending the Zamorin's College at Calicut for about four years.

Even as a boy Krishna Warrier began to versify, following the model furnished by the neo-classic school led by the Venmani poets. Though the school attached little importance to imagination, he continued to believe that technical perfection was in itself a great achievement and went on writing poems with that end in view. His poetical works were published in 1956. They were well received at the time but have since been virtually forgotten owing mainly to the evolution of Malayalam poetry in a different direction. Today he is more remembered as the Asstt. Editor and later Editor, of *Kavanakaumudi*. He encouraged a large number of budding poets by publishing their contributions in that fortnightly originally started by Pandalam Kerala Varma, one of the leading poets of the time. No less valuable are the services he rendered to the cause of poetry by collecting and publishing the poetical works of Kodungalloor Kunjikkuttan Tampuran, V.C. Balakrishna Panikker, Oravankara Raja, Oduvil Kunhikrishna Menon, etc.

There is yet another field, a related one no doubt, in which Krishna Warrier was almost a pioneer. It is informative literature. The first-notable attempt in this regard is a history of Kerala serialized in the journal, *Kerala sanchari*. He also frequently contributed articles on modern and ancient systems of medicine to the magazine *Dhanvantari*. Strange as it may appear, he started an economic publication named *Lakshmi vilasam*, which continued for 14 years from 1905. These prose writings have been later published as books, they are *Vijnanamandalam* (Essays on science and philosophy). *Uddanda Shastriyum pattathanavum* (history) and *Writers of the Past* (literary history).

As an organiser, Krishna Warrier was responsible for the Sahitya Parishat anniversary held at Kottakkal in 1928

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and also for the Parappur Congress Session. He was the President of the Taluk Committee of Congress for a time.

In recognition of his services in a variety of fields, the ruling Maharaja of the former Cochin State conferred on him the title of 'Kavikeshan', which means a lion among poets.

Poet, patron of literature, essayist and a pioneer in science jounalism in Malayalam, he rightly commanded respect from the people of Kerala. A good physican and an outstanding organizer, Krishna Warrier was always receptive to new ideas, which almost always took concrete shape under his magic touch. Though much of his poetry has not stood the test of time, the activities in other fields have secured him a permanent place in Kerala's culture and Malayalam literature.

P.N.K.

KRISHNABAI (Gujarati; 18th cent.) belonged to a Nagar Brahmin family, and hailed from Vadnagar in North Gujarat. She has composed lullabies of Krishna, a genre rarely handled by medieval Gujarati poets. Her four lullabies have been published in the *Kavyadohan* (Part V), an anthology of mediaeval Gujarati poetry. In the lullabies, she has described the handsomeness of child Krishna, and the exquisite beauty of his cradle. She has also described the joy of the persons who rock the cradle and their effort to make the child comfortable. In one of the lullabies she has described a dialogue between Krishna and his foster-mother, Yashoda. Krishna asks his mother to help him learn walking. The motherly love of Yashoda is depicted in an enchanting manner. The words are onomatopoeic, and express the mutual feelings of the mother and the child.

Krishnabai is famous for her *Sitajini kanchuli* (Blouse of Sita). It is a story-poem in which she depicts the incident of Sita asking Rama to kill the golden deer, as she wants to wear the blouse of its skin. In the narration the obstinacy, and the hyper-sensitive nature of woman is depicted in an effective manner. At the end of the poem, she draws a lesson from the poem that because Sita disregarded her husbands's instructions, and was obstinate, she herself suffered and made others suffer. The poetess has also composed *Sitavivah* (Marriage of Sita) and *Rukmini-haran* (Abduction of Rukmini) which have not yet been published. She will be remembered for having correctly depicted women's sentiments through mythological characters.

C.M.

KRISHNADAS KABIRAJ (Bengali; b. 1527, d. 1615). Born in a well-to-do Vaishnava family, Krishnadas was a follower of Chaitanya Mahaprabhu and Nityananda. Being disgusted with worldly life he left home for Virndavana where he reached about 1550 and met Sanatan Goswami and his brother, Rup Goswami. Both the saints were impressed by his learning and piety and trained him up as their spiritual disciple. They deputed him to look after the seva (daily worship) of Madangopal, the deity installed by Sanatan Goswami himself. Krishnadas dedicated the rest of his celibate life to the service of Madangopal. After the death of Santan and Rup, Krishnandas regarded Raghunathdas as his mentor. However, Krishnadas in his writings has mentioned all the six Goswamins of Vrindavan—Sanatan, Rup, Jiva, Gopal Bhatta, Raghunathdas and Raghunath Bhatta—as his preceptors or gurus. According to some, Krishnadas was initiated into Vaishnavism by Nityananda himself in his early life. His intimate contact with Sanatan, Rup and Jiva Goswamins, who were intellectuals of a very high order, made him a perfect scholar especially in the philosophical discipline of Vaishnavism. Krishnadas distinguished himself by writing three books, two in Sanskrit and one in Bengali. His first work *Govindalilamrita*, a Sanskrit epic in twenty-three 'sargas' and 2588 'shlokas' (couplets) depicts the love of Radha and Krishna at Vrindavana. This work was completed in 1569-1580 (It was first published from Murshidabad in 1884). His second work was a Sanskrit commentary on *Krishna-karnamrita* by Krishnalila-shuka named 'Sarangarangada' (Calcutta), (1853). Krishnadas's *magnum opus* is his *Chaitanya-charitamrita*, a biography of Chaitanya Mahaprabhu in three parts or 'lilas'. This comprised 10,503 'payars' (couplets) in Bengali and 1012 couplets (shlokas) in Sanskrit. Out of the 1012 Sanskrit shlokas, 97 were his own compositions, the rest being extracts from the Sanskrit scriptures or standard Sanskrit classics. The first part (or lila) depicts the first twenty-four years of Chaitanya's life as a householder. The middle part or madhyalila depicts Chaitanya's acceptance of monastic order and visit to various sacred places in India. The antyalila or last part depicts in 20 chapters the last phase of Chaitanya's life for the remaining eighteen years. No biographical work of Chaitanya Mahaprabhu has been able to depict the spiritual struggles and the heart-rending yearning for union with the Godhead or the supreme being embodied in Krishna with so much faith, understanding and pathos as Krishnadas has done. Krishnadas in depicting the last phase of Chaitanya's life has acknowledged his indebtedness to the diaries of Swarup Damodar, a close associate of Chaitanya, lending thus a stamp of authenticity to the work.

Besides being an authentic biography of Chaitanya Mahaprabhu written in a forceful language and elegant style, the work also embodies the philosophical discipline and theological core of the Chaitanya faith and order. Completed by 1615, the work came to be considered as a landmark in the Vaishnavite literature which prompted the celebrated philosopher-scholar Biswanath (Chakra-

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barty) of the 17th century to write a Sanskrit commentary on the work.

The *Chaitanya-charitamrita* still continues to retain its place of honour not only among the devout but also amongst the reading public in general. First published from Calcutta in 1827, it has run into several editions.

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G.S.

KRISHNADAS RAI (Hindi; b. 1892, d. 1980) was born in a very prosperous familyof Benaras. Out of respect he was addressed as 'Sarkarji' by one and all. The prosperity of the family can be surmised from the fact that during the last days of the Mughal empire, the Mughal emperors were said to have borrowed money from his ancestors. During the Indian freedom movement, this family sacrificed its riches and prosperity for the service of the country. Since his early childhood, he was nurtured by the all-pervading fervour of the national, cultural awakening. He grew up into a symbol of India's cultural ego and its identity. Though he could not get much formal education, yet he had a wonderful command over Sanskrit, Hindi, Persian and English. He made a vast and deep study of philosophy, religion, history, literature, language and arts. He was a keen judge of all things artistic and culturally relevant. His most important contribution in the field of art criticism is that he does not judge Indian painting, music and poetry through the standards borrowed from the West but by the typically Indian standards. He gave them proper direction and vision and defined many of the conceptions of Indian art tradition in a new way. He founded 'Bharatiya Kala Parishad' in 1920. Rabindranath Tagore became the chairman of the Parishad. His dedication towards literature and arts attracted a number of Hindi poets like Prasad, Nirala, Pant, Maithilisharan Gupta, Dinkar and Agyeya. Later, Prasad and Gupta became his intimate friends. He was also intimate with the renowned artists of his age. In 1915, Bharat Kala Bhavan was founded as a part of Banaras Hindu University, due mainly to the efforts of Rai Krishnadas. In a very short time the Bharat Kala Bhavan became one of the famous places for the collection of art. He made a collection of all that was classic and beautiful in Indian tradition. S.H. Vatsyayan 'Agyeya', writes about him: "I have received (learnt) so much from Sarkarji that I cannot measure (describe) it. If Sarkarji was a devotee of art, his devotion was not limited to painting and music or poetry. His devotion to art was life's devotion to art." (Smriti-lekha, 1982).

Rai Krishnadas wrote poems in Brajbhasha as well as Khariboli. His poetry is a colourful world of deep and subtle sensitivity and imagery. The collection of his poems *Brajraj*, published in 1918, possesses a high degree of emotive vitality. Later, he wrote gadya-kavya (prose-poetry) in a new style and with a new sensitivity. This gadya-kavya created new standards in literary creativity through prose. His *Sadhana* (1919), *Sudhanshu* (1922), *Bhavuk* (1928) and *Chhayapath* (1928) brought a new sparkle of poetic beauty to the dullness of prose. His prose-poem *Praval* (1926) creates a unique world of 'vatsalya'. *Sadhana*, written in a symbolic style, reminds us of Tagore's *Gitanjali*. This is a melodious and pictorial piece of literature of 'bhakti'.

In addition to being a poet, Rai Krishnadas was also a significant story writer. His first story 'Rahasya' was published in 1917. Later, his historical stories 'Inam', 'Humsaya', 'Tajjub', 'Kahar', 'Kabja mukhaliphana', 'Ittala', etc. became quite popular.

His two works on art, *Bharat ki chitrakala* (1939) and *Bharat ki murtikala* (1939) are a valuable treasure of Indian art and culture. These works give us two excellent examples of modern Indian art criticism.

In 1965, he was awarded 'Padma Bhushan' and in 1980 'Padma Vibhushan. He had been also a fellow of the Lalit Kala Akademi, New Delhi.

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K.P.

KRISHNADAYARNAVA (Marathi; b. 1596, d. 1683) was given the sacred thread at the age of five and was married very early. He took his initiation at an early age, and his original name Narahari was changed to Krishnadayarnava. He went to Gaya and gave a discourse on the *Bhagavata-purana*. He returned from there and settled at Pimpanler. His first wife died when he was thirty-seven. His mother had died in his early childhood. He married again in the family of an Agnihotri, but contracted leprosy at the age of fifty-four. He lived for 87 years. By the age of 60, he completed the first half of his great work, *Harivarada*. He completed the remaining 37 Chapters by the time he died.

He calls himself a disciple of Eknath (1533-1599). The manuscript of *Harivarada* was found in the Paithan Math. He wrote *Datta janotsaha*, *Vichara-chandrika* and three chapters of *Tanmayananda-bodh*. Some critics are of the opinion that he also wrote *Gitasara*. He wrote *Harivarada* to rid himself of his malady. This work has 42000 ovis on the tenth book of the *Bhagavata-purana*. His popular 'arati' of Mukundaraja is available, but his *Mantra-bhagavata* is not extant. He is also credited with the composition of *Chinmayananda-bodh*, *Jnanamrita* and *Yogasara*.

P.M.

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KRISHNAGATHA (Malayalam) is a literary classic on the life of Krishna by the poet Cherusseri. The poet belonged to the Court of King Udayavarman of the Kolattunad kingdom in North Kerala who is believed to have reigned between A.D. 1446 and 1465. Tradition has it that the poet composed this work at the request of the king for use by his wife and other women-folk. Indeed the style of the work is such that not much effort is required for at least a first reading. It is almost entirely written in 'manjari', a Dravidian metre, suitable for the purpose of singing. Historically, *Krishnagatha* is the first full-length work written in easy Malayalam in a Dravidian metre, although the term gatha, meaning a song, is as old as the Prakrit *Gathasapatashati* of the early Christian era and has been used as 'Katai' in early Tamil and generally means a song. Subsequent to the composition and the enormous popularity that the work achieved, the term gatha came to be restricted to works written in the particular metre employed by the poet Cherusseri.

Krishnagatha narrating the story of Krishna is described in the tenth skandha of the *Mahabhagavata*. Forty-seven episodes in the life of Krishna are described, beginning from his birth, and ending with his ascent to heaven. Generally, the poet follows the *Bhagavata-purana* faithfully although he adds an episode here and deletes one elsewhere, obviously dictated by the artistic needs of a poetic composition.

The poet mentions his patron king in the work and specifically says that he is composing the work at the command of the king. We have little more information about the poet except that he was a brahman (Nambudiri). Literary historians mostly agree that he belonged to a Nambudiri family of the name of 'Cherusseri'. There was also another Nambudiri family with the name, 'Punam', which too has produced distinguished poets, and there is a controversy whether our poet belonged to this family. Some palm-leaf manuscripts contain an inscription which reads 'written by Punattil Sankaran Nampiti'. Tradition also says that the two families were amalgamated through adoption at some time. We may, however, conclude that Cherusseri was the name of the family to which this distinguished poet belonged. The work itself has been known through the centuries as the *Krishnagatha* of Cherusseri. Another name under which the work is known is *Krishnappattu* (A song of Krishna).

While the ostensible purpose of writing *Krishnagatha* was to provide easy, poetical and devotional reading material as tradition would have it, it is clear that the poet had a deeper purpose, as he himself clearly states. Thus he writes at the very start:

> We hear that detachment from worldly ties
> Is the means of liberation from the cycle
> Of births and deaths. I compose this work
> For achieving this detachment.

And true to his original intention the poet completes his work with a narration of his imagined visit to Lord Vishnu at the end of his life and taking refuge in Him.

Krishnagatha is significant in more respects than one. It is a deeply devotional work written at a time when a powerful Vaishnative movement was spreading in India. This work functioned as a major literary medium in Malayalam of this movement. And it was written in Malayalam with the least admixture of Sanskrit at a time when Malayalam compositions contained a very large proportion of Sanskrit words. Cherusseri wrote his monumental work in unabashed, pure Malayalam almost as a protest. A third point about the work is that while its devotional purpose is obvious, its status as a major literary composition is unquestioned. There is an easy flow of poetry undisturbed by irregular patches. There is a profusion of figures of speech which has earned for the poem the eulogy 'utpreksha is the forte of *Krishnagatha*', a eulogy that compares with the one about Kalidasa, 'upama is Kalidasa's forte.' Critics have pointed out the suggestive quality of Cherusseri's language and of his figures of speech. The salient sentiment in the work is the erotic with a strong mixture of humour. Other sentiments like the heroic, largely masculine in their expression, are, by and large, avoided by the poet. Indeed in this as well as in the generally feminine charm of the style, the work has sometimes been described as conveying a femininity rather than a robust masculinity in expression. We may render a few lines into English to show the felicity and suggestive power of the figures of speech. The poem starts with the following prayer:

> Let me bow before that Lord
> Whose body, when bathed
> In the moonshine of Indira's smile,
> Shines like the blue mountain
> Immersed in the white waters of the milk ocean.

One can easily see that, quite apart from the felicity of the image of Lakshmi's smile bathing Vishnu's body, the entire episode of the milk-ocean being churned with the Mandara mountain is also evoked.

Krishnagatha is the most popular devotional and lyrical work in Malayalam, next only to the work of Ezhuttacchan. Its palm-leaf manuscripts had an all-Kerala distribution till it was edited and published in the recent decades, over forty times either wholly or partly.

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K.R.P.

KRISHNAJI SHAMRAO (Marathi) was a Marathi writer of the Peshwa period. His biographical details are, however, not known.

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Krishnaji Shamrao is supposed to be the writer of *Bhau Sahebanchi bakhar*, a well-known Marathi narrative about the third Battle of Panipat (1761), fought between the Afghan King, Ahmedshah Abdali, and the Marathas.

The graphic description of this great battle, and several other skirmishes and the episodes leading to it, suggests that the author was a witness to this catastrophic event and wrote this book not long after it. The tone of this book and his tilt towards the members of the Scindia family, especially Dattaji and Jankoji, indicate that he must have been closely connected with that family either as their courtier, or a diplomat or a vakil.

Krishnaji Shamrao also seems to be a very knowledgeable person, who had inside information of political undercurrents in the various contemporary courts, infighting between powerful Maratha Sardars, and the power-game played by several groups and persons during that period. Barring a very few errors of dates and facts, he gives a thorough and authentic account of the major events relating to this battle which tallies with other historical records. His portrayal of the main characters who participated in this tragic drama, like Bhausaheb, Holkar, Surajmal Jat, Shujauddaula, Najibuddaula, the Vajir, Balwantrao, etc., is very realistic and lively. He had a good command over the Marathi language and he seems to have been familiar with Sanskrit and Hindi. He must have also been well-versed in Indian mythology and geography of various places as the book is replete with anecdotes, quotations and proverbs current at that time.

Written in an inimitable style, his book has a literary flavour and merit as a historical document of the period.

His personality, as revealed in this book, is that of a knowledgeable, lovable, though occasionally garrulous, wise diplomat with good literary ability.

I.S.

KRISHNAKANTER WILL (Bengali), a social novel by Bankimchandra Chatterjee (1838-94) came out as a book in 1878. Its first few chapters were published in the monthly *Banga darshan* of 1876. During Bankim's lifetime the book had had four editions. The fourth edition came out in 1892. Up to the fourth edition the book underwent many revisions. Rohini at first was conceived as a greedy woman without morals. Subsequently the author changed the character. In the fourth edition Gobindalal also underwent a radical change.

Krishnakanta, the zaminder of Haridragram made a will. The principal beneficiaries of the will were his son, Haralal, and nephew, Gobindalal. Gobindalal's share, being equal to Haralal's , was opposed by the latter. Krishnakanta turned a deaf ear to Haralal's plea. Haralal threatened to marry a widow. Angry Krishnakanta disinherited Haralal. Haralal sought the help of Rohini, a young widow, to steal the will from Krishnakanta's safe. Tempted that she would be a lawful wife of Haralal, Rohini stole the will, but as Haralal refused to marry her, Rohini refused to hand over the will to him. Insulted and aggrieved, Rohini was weeping by the side of the lake Baruni when Gobindalal, came into the picture. He felt a deep pity for this beautiful girl and Rohini a deep regard for this handsome youth. Prompted by this regard for Gobindalal, Rohini went to Krishnakanta's room to put back the stolen will but she was caught red-handed. Gobindalal came to her rescue. At first Bhramar, Gobindalal's teen-aged wife, knew nothing of Gobindalal's inclination toward Rohini. When the neighbourhood was loud with the gossip connected with Rohini and Gobindalal, Bhramar advised Rohini to drown herself in Baruni. Bewildered, Rohini decided to do so. But Gobindalal rescued her from drowning. Thereafter, they came into close contact. Gobindalal's tormented soul had no other alternative than to run downhill. Because of Bhramar's folly, their conjugal life was about to be ruined. Krishnakanta at this crisis could do nothing but to change his will again. This time he disinherited Gobindalal and gave the property to Bhramar. This last change of the will dealt a death-blow to the relation of Gobindalal and Bhramar. Gobindalal left Haridragram with Rohini for Prasadpur. In the immoral and a social desolation of Prasadpur, Gobindalal realised the difference betwen Rohini and Bhramar, but by then he had reached the point of no return. Madhabinath, Bhramar's father, deployed Nishakar to destroy Gobindalal and Rohini's relation. Nishakar went to Prasadpur and met Rohini in secret. No sooner had Gobindalal come to know of this affair than he took Rohini to task and killed her with his pistol. Gobindalal was put in the dock, but the skilful Madhabinath managed to manipulate the police. But Bhramar never pardoned Gobindalal. Their separation was final. Gobindalal had only one chance to meet Bhramar while in deep agony she was dying a pathetic death. Gobindalal renounced the world and became a sanyasi. His quest for Bhramar ended in the quest for God.

This is a social novel full of psychological tensions. Gobindalal's lust for the feminine beauty of Rohini, Rohini's greed for the pleasures of life and Bhramar's honest folly intertwined with the outer reality have built up a tragic inevitability from the very beginning.

The propriety of Rohini's death at the hands of Gobindalal was questioned first by Saratchandra Chatterjee. He contended that the preponderence of Bankimchandra's moralist self was responsible for Rohini's death. Since then the question has been an open one. Critics have been sharply divided over the issue. One of the critics opines that Rohini was destined to die but her death was abrupt and because of the abruptness it lacked 'art'. However, that Rohini is a vigorous female character created by the author and that she influenced later widow characters, including Rabindranath's Binodini in *Chokher bali* (1903) to some extent, is beyond question.

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Sa.B.

KRISHNAKELIMALA((Maithili) is a popular 'kirataniya natak' (drama) of Nandipati. It was written in the middle of the eighteenth century and it appears to have been frequently performed. It represented the stage in the development of the kirataniya natak when the 'regular' kirataniya play had not become 'irregular', that is when the structure of Sanskrit drama was more or less intact. But gradually the narrative in Maithili was overtaking the older form. There is a 'praveshagita' (entrance song) where all the dramatis personae are introduced to the audience. The new form of the play was becoming a series of Krishna's lilas: 'Dadhilila' (The sport of curd), 'Kadambalila' (The sport of Kadamba tree), 'Kaliyalila' (The sport of the subjugation of Kaliya naga), 'Putanabadhalila' (The sport of the slaughter of Putana), etc. That is why the play is perhaps called a garland of Krishna's sports (Kelimala).

There are clear indications that this play was influenced by Manobodh's *Krishna-janma* and had given up the Vidyapati tradition of lyric writing. It was no longer bound by shackles of musical 'ragas' and 'raginis' and was free from sophisticated diction and imagery. The charms of simplicity and directness are enhanced by the smooth march of rhythms.

The play is sometimes called *Shrikrishnakelimala* also conforming to the custom of naming Krishna with the honorific 'Shri'.

The importance of the play is increased by the use of a long prose passage in the manner of Jyotirishvara's *Varnaratnakara*. It shows how these descriptive prose passages could be useful to the playwright like the Nepalese tradition of Maithili plays such as Jogajjyotirmalla's *Haragaurivivaha*.

Finally, the play exhibits the meaningfulness of the name 'kirataniya natak'. The whole play reads like a 'kirtan' (praise) of the Lord Shrikrishna.

The plot of *Krishnakelimala* is familiar to all who have heard the *Brahmavaivarta*, *Harivamsha* and other connected Puranas.

The story begins with the very birth of Krishna. His mother Devaki is shown in labour and the episode ends with the transfer of Krishna to Nanda's home. Then follow the childhood miracles of Krishna—the slaughter of Putana, the breaking of the cart, the slaughter of Vakasura and other miracles of Krishna's childhood.

It is in the third Act when Radha is shown as a grown up girl and the amorous sports of Krishna with the gopis are described, that the play gathers momentum. Radha is shown to pass restless nights in Krishna's absence. Finally she is shown to unite with the Lord.

It must be understood that instead of dramatizing each episode, the poet loves to concentrate on a narration of the episode. Throughout, the poet provides Maithila colour in the minutest details of everyday life.

The superhuman character of Krishna is all along stressed.

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J.M.

KRISHNAKUMAR, C.P. (Kannada; b.1939) is a Kannada poet, critic and translator. After his B.A. (Honours) and M.A. in Kannada, he took his Ph.D. degree from Mysore University and entered the Kannada Department of the University. Now, he is a Professor of Kannada there.

Krishnakumar has worked in several fields and brought out more than a hundred books. His 125th book, *Basana bhavane* (1987) was released recently. His poetry shows an awareness of tradition with a humanistic outlook. His criticism blends a sound knowledge of Sanskrit and Kannada literatures with a study of western criticism, and emphasizes the value of the experience embodied, without being dazzled by mere technical experimentation. As a translator, Krishnakumar has rendered several Sanskrit plays and important critical writings from English into Kannada. He has received the Karnataka Sahitya Academy Prize for his *Aranya parva, Kavya viveka* and *Pashchatya kavya chintana*, the Kuvempu Vidyavardhaka Trust Prize for his *Kuvempu sahitya kelavu mukhagalu* and the Karnataka Government Prize for *Tharasakha*. The Kannada Sahitya Parishat honoured him for his work as a translator, at the time of its Diamond Jubilee (1977).

FURTHER WORKS: Poetry: *Antaratma, Oladani: Varthamana;* Criticism: *Adhyayana, Alochana, Kannada chaturmukha, Kavyagaurava, Janapada prathibhe, Ranna parikshe, Sahitya manana;* Translations: *Eliottana muru upanyasagalu, Kale endarenu? Thakur vachananjali;* Edited *Aranya parva, Harishchandra sangathya.*

N.S. Ta.

KRISHNAKUMAR KALLUR (Kannada; b.1908, d.1982) was a short story writer, playwright and prose writer. Educated at Dharwad, Santiniketan, Calcutta University and Bombay University, he served as a teacher in several high schools and retired as the Principal of Patak Technical High School. In addition to Kannada and English, he knew Marathi, Gujarati, Hindi and Bengali. A man averse to public recognition, Kallur did very useful work, without show. Associated with several Kannada periodicals, he was also the founder of *Bharati* devoted to short

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stories. He was also the author of works in English which reflected his varied interests, like *Karwar and Kanara Ports* and *Karnataka Calling*. For some time he was a member of the Ports Committee of Bombay Government.

Kallur's first works were *Mangana meravanige* and *Bisilugudure* (both in 1932). In his best stories Kallur can embody a profound experience, as in his very well-known story, 'Gubbiya samsara!' His play, *Jagrita rashtra*, in spired by an Irish play, creates an atmosphere in which we watch the action, hardly daring to breathe. The action itself takes place in a tea-shop, against the background of the Quit India upsurge. Every character seems charged with a new purpose and determination. There was a poet in Kallur, and so he could transport the reader-spectator to a new world.

Jagrita rashtra secured the Bombay Government Prize. He also edited *Kavya bhandara* (anthology of poems) and translated Pannalal Patel's Gujarati novel, *Malela Jiva*, under the title, *Janumada Jodi*.

FURTHER WORKS: Collections of short stories: *Bisilugudure* (1932), *Managana meravanige* (1932), *Jivana* (1935); Drama: *Minchina hudi* (1944), *Neralu-bisilu* (1949), *Goravi-korava* (1959). 1959).

V.K.

KRISHNAKUMARI (Bengali), a historical tragedy, is the first of its kind in Bengali language. Written by Michael Madhusudan Datta and published in 1861, it is the best of his six dramatic works. Madhusudan based this play on Colonel James Tod's *Annals and Antiquities of Rajasthan*.

Krishnakumari, daughter of Bhim Singh, is the beautiful princess of Udaipur, whom Tod refers to as the 'flower of Rajasthan'. She is only fifteen when her beauty draws rival claimants. The first of the suitors is Jagat Singh, king of Jaipur, who sends his accomplice Dhanadas to Udaipur with his proposal. Dhanadas has a selfish motive in this marriage, whereby he wants to put an end to the attraction of Jagat Singh towards his mistress Bilasbati on whom Dhanadas himself has an eye. Bilasbati has an attendant named Madanika who follows Dhanadas to Udaipur to thwart his plans. She forges a letter in the name of Krishnakumari and sends it to the king of Marudesh asking him to come to her rescue. Disguising herself as an emissary of Man Singh, she meets Krishnakumari and arouses her feelings for Man Singh by showing his portrait. When Man Singh's actual emissary arrives with the proposal of marriage, king Bhim Singh finds himself in a great dilemma. Both Jagat Singh and Man Singh vow that if they do not get Krishnakumari they will destroy the city of Udaipur and ransack the whole kingdom. The only course left to Bhim Singh is to sacrifice his daughter's life to save his kingdom. When his minister puts forth this advice, Bhim Singh resigns to his fate. He orders his brother to perform this cruel act but himself becomes mentally deranged at the thought of it. As the king's brother enters Krishnakumari's chamber to kill her she wakes up and finds her uncle with a dagger. She remembers the vision of Padmini she had in her dream telling her, "A young woman who lays down her life for the honour of her noble family endears herself to heaven". She picks up the dagger and stabs herself. The anxious queen comes in search of her daughter, blames the king for her death and embraces death herself.

Madhusudan took some liberties with the historical material he found in Tod. Man Singh who was mainly responsible for initiating the conflict has been relegated in this play to the background. Instead, two ficticious characters, Dhanadas and Madanika, have been brought to the forefront of action. Krishnakumari's infatuation with Man Singh as incited by Madanika is also an innovation. Madhusudan's portraiture of the female characters, Krishnakumari and Bilasbati, betrays the influence of the heroines of Sanskrit drama. Perhaps because Madhusudan allowed his imagination to colour the available historical material, he preferred to call this play a romantic tragedy. His characterization of the central tragic figure Bhim Singh, though it closely follows the source, is not without a touch of romanticism. Bhim Singh's failure to resolve the conflict between his duties as a sovereign and his feelings as a father leads him to his catastrophe. His ultimate loss of himself in madness reminds one of King Lear, though compared to the latter his insanity is quite abrupt. *Krishnakumari* is an advancement in the development of Bengali drama for its creation of characters and dramatic form. Histroically, though it is not the first attempt to write a tragedy in Bengali, it is the first to be reckoned as worthy.

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T.W.

KRISHNALILASHUKA (Sanskrit), a Vaishnava saint, grammaraian and Sanskirt and Prakrit poet of the thirteenth century is also known as Lilashuka and Bilvamangalam (or Vilvamangalam). He was the son of Nivi or Nili and Damodara, disciple of Somagiri who is often identified with Ishanadeva and the preceptor of Durgaprasadayati. Probably he belonged to Kerala, but, doubtless, he travelled throughout India. Stories connected with him are current in several parts of India, like Orissa, Bengal and Andhra. The story of his connection with a courtesan named Chintamani and her advice to him against his impetuous and foolish love for her and how wonderful it would be if he had such love for Krishna are also current in several parts. These stories say that the courtesan's

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advice proved a turning point in the life of Krishnalilashuka who renounced the world forthwith and proceeded to Vrindavana.

Krishnalilashuka's famous work, *Krishnakarnamrita*, is a collection of verses with exquisite beauty of the lyricism of devotion to Krishna. Its assonant verbal structure, lucidity of expression and striking imagery made the poem high class poetry. The majority of the stanzas describes the divine beauty of Krishna. Though the stanzas are detached from one another, they weave themselves into a perfect unity by revealing the ardent longing of the poet-devotee for a vision of his deity and his sense of wonder at the fulfilment of his desire. The work rose to the exalted position of a basic text in the Chaitanya movement of Bengal and in the Vallabha movement of western India. Krishnalilashuka is a master of prosody and rhetoric; even in the first Canto he introduces 28 different metres. His use of figures of speech is also noteworthy. The poem is available in two recensions—the South Indian and Bengali. The former comprises three 'ashvasas' (Cantos), but the latter accepts only the first one as genuine. It is believed that Chaitanya came across a manuscript, most probably containing only the first Canto, in a certain temple on the bank of the Krishnavena, near Pandharpur, which he brought to Bengal and introduced to his followers.

The text of the South Indian recension has been commented upon by Papayallayasuri (*Suvarnachashaka*), Brahmadatta (*Suvarnapattri*), Krishnapandita (*Prapa*) and Avanchi Ramachandra (*Bhagavadbhakti rasayana*). The Bengal recension, i.e., the first ashvasa, has been commented upon by three luminaries of the Gaudiya sect, viz., Gopalabhatta *(Krishnavallabha)*, Chaitanyadasa *(Subodhini)* and Krishnadasa Kaviraja *(Sarangarangada)*. There is an English translation of the poem by M.K. Acharya (Madras, 1924).

Krishnalilashuka's *Govindabhisheka* is a poetic work in Prakrit in twelve sargas, illustrating the rules of Vararuchi's Prakrit grammar, *Prakritaprakasha*. The work is also called Sirichindha (Skt. Shrichihna), in that, the last verse in every chapter has the word Shri in it. Krishnalilashuka wrote the first eight Cantos and his pupil and commentator Durgaprasadayati wrote the last four. Perhaps this incomplete work of Krishnalilashuka was his last work. His works on Sanskrit grammar are *Purushakara*, a commentary on the work, *Daiva*, on Sanskrit roots by Deva, *Subantasamrajya* (On the world of nouns) and *Tinnantasamrajya* (On the world of verbs). He also wrote a commentary on Bhoja's *Sarasvatikanthabharana* called *Krishnalilavinoda*. In addition to this he also composed some hymns on Krishna, Shiva, Durga and Ganapati. There are also a short kavya, the *Kalavadhakavya* (A kavya on the slaying of Kala), and a work on ritual to his credit.

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K.R.P.

KRISHNAMISHRA (Sanskrit; 11th cent.), the author of the drama, *Prabodhachandrodaya* (The rise of the moon of knowledge), was an ascetic of the Hamsa order and a follower of Shankara, propagator of the Advaita doctrines. The play was written at the instance of Gopala, the General of King Kirtivarman (1049-1100) of the Chandela dynasty whom the dramatist mentions in the prologue to the play. The genealogies of the Kamakoti Pitha record that Krishnamishra was contemporary of Chandrashekhara Saraswati, the 47th pontiff of the Pitha.

Prabodhachandroadya is a play in six Acts and deserves special attention as one of the most remarkable products of Indian literature. It is a profound philosophical allegory of the whole life of man where abstract notions such as Folly, Reason, Vice, Truth, etc. appear embodied like persons having flesh and blood, the scene of action being Varanasi which is the meeting ground of all faiths and heresies. This symbolical drama of Krishnamishra, by means of personified abstractions, attempts to synthesize Advaita Vedanta with Vishnubhakti (devotion to Vishnu). This is the only drama where the quietistic sentiment has been represented on the stage. It is remarkable for dramatic life and vigour, and the dramatist has succeeded in presenting a vivid picture of the spiritual struggle of the human mind in the dramatic form of a lively conflict wherein the erotic, comic and devotional interests are cleverly and dramatically presented. His power of introducing staire of the purest type is highly commendable, and his power of characterization is bold.

The history of the origin of allegorical dramas in Sanskrit is little known, and the works of later writers inspired by him are of little importance. But, of all such plays in Sanskrit, Krishnamishra's work can undoubtedly be named as an outstanding effort of much real merit.

B.N.H.

KRISHNAMURTI, JIDDU (English; b. 1895, d. 1986) was the son of Jiddu Narianaiah, who was a tehsildar in the Madras Government. At the time of his birth his mother Sanjivamma had a premonition that her son, who was her eighth child like Lord Krishna, would become a great spiritual master.

In the school, Krishnamurti was considered a very dull student by his teachers. He felt much happier outside. In 1909, Narianaiah retired and came to stay at Adyar, Madras, to serve the Theosophical Society. It was here that the young Krishnamurti came in contact with Mrs. Annie Basant and her associates, who discovered in him what they were looking for, a future world teacher, the third

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incarnation of Lord Maitreya, the Messiah who would grant salvation to the suffering humanity. In 1911 he was taken to England and special arrangements were made under the supervision of Leadbeater to train him properly for the role of the world teacher. In 1922 Krishnamurti had an extremely remarkable spiritual experience which changed his life completely. Very strangely, this experience brought with it acute and almost continuous pain in his head and spine which persisted for almost forty years. In 1929 a special ceremony was arranged in England to proclaim Jiddu Krishnamurti as the Messiah. But to the utter dismay of the world assembly headed by Annie Basant, Krishnamurti disbanded the organization of which he was to be the head, and declared that he was not a preceptor and that he did not want any disciples. In 1930, he resigned from the Theosophical Society. Since then he travelled through the English speaking world, giving public talks, private interviews and speaking to groups of people, discussing their problems intimately and deeply. His gentle, simple, and human example inspired thousands of people the world over. In an era of worldwide confusion and general demoralization, the simplicity and compelling directness of Krishnamurti's teachings proved for all those who listened to him, young and old alike, a welcome beacon in the prevailing darkness of their daily life.

He died, at Ojai, California, of cancer of the pancreas, and was cremated the next morning without any ceremony.

Krishnamurti'writings are the outcome mainly of his talks to large audiences and discussions with smaller groups of people who came to him to discuss their problems. Verbatim reports of such talks and discussions that took place at various places in India, England, America, and Europe over the past four decades have been published. And now, with the growth of technology, these talks are available in cassette tapes and video-tapes. Apart from these reports, many major works of J. Krishnamurti have been edited mostly from his talks, discussions, and question-answer sessions. There are a few books made out of notes written down by Krishnamurti himself. Among his major works the following titles may be listed.

First and Last Freedom (Victor Gollancz, London, 1954): This was Krishnamurti's first major work to which a foreword was written by the famous British thinker, Aldous Huxley. It discusses with a deep insight the various problems faced by man all over the world throughout the history of human civilization.

Commentaries on Living, 1st series, second series, and third series (Victor Gollancz, London, 1956): Edited by D. Rajagopal this book notes down his recollections of the conversations, relating them to the surroundings of nature. Krishnamurti wrote down simply and truly what happened. These commentaries are among his most popular and significant works.

Life Ahead (Victor Gollancz, London, 1964): This book contains a comprehensive collection of Krishnamurti's talks to students, teachers, and parents.

This Matter of Culture (Victor Gollancz, London, 1964): It contains a second series of talks of Krishnamurti to students, teachers and parents.

Tradition and Revolution (Orient Longmans, Bombay, 1972): It contains a gist of the dialogues Krishnamurti had with his associates in India during 1970-71.

The Awakening of Intelligence (Victor Gollancz, London, 1973): Includes Krishnamurti's conversations and talks in recent years, covering the widest variety of problems of modern life.

Krishnamurti's Notebook (Edited by Mary Lutyens; Victor Gollancz, London, 1977): In June 1961 Krishnamurti started keeping a daily record of his perceptions and states of consciousness. It continued up to 1962. This is one of the most important books for undetstanding Krishnamurti's teachings.

The Wholeness of Life (Victor Gollancz, London, 1978): Contains discussions between Krishnamurti and a renowned physicist of England, and a well-known psychiatrist. It also includes talks and discussions.

One thing stands out very clearly when one goes through any one of Krishnamurti's writings, whether earlier (belonging to the late twenties) or more recent. Nowhere has he ever taken for himself the role of a guru. And throughout his vast literature he has never, even once, given any quotation from a holy book or person. In fact, it has been the main thrust of Krishnamurti's teachings all along that truth is a pathless endeavour, and so it cannot be approached by any religion or sect. He has emphasised the fact, again and again, that 'for each individual the central human problem can be solved in only one way—for and by oneself'. Krishnamurti has, therefore, denounced the dependence on gurus, holy books, and any other kind of authority. He has always urged his listeners not to take him as an authority or to follow him.

The essence of Krishnamurti's teachings is that only through a complete change of heart in the individual can there be a change in society. And such a change is not a matter of gradual development or improvement; it rather comes about instantaneously and spontaneously. It is a mutation, a transformation. It is an inward revolution which takes place when one sees oneself clearly as one really is, without any justification or condemnation. His message, addressed directly to everyone, is one of unity and wholeness, of total understanding and love.

The direct understanding of the immediate condition of the human being, the very stuff of one's existence—this has been Krishnamurti's passion throughout his life. He is not concerned with ideas or hypotheses, and theories and philosophic explanations. His remarkable perception of the human problem is revealed in every page of his

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writings, which is, in essence, an investigation into the nature of consciousness, and exploration of the depths of the human mind, its movements, its frontiers, and that which lies beyond.

The expression that has come out of Krishnamurti's thoughts over half a century is never quite the same, although it often appears like a repetition of the same theme. One finds him describing the trees, mountains, rivers, clouds, sunlight, birds, flowers,and passers-by over and over again. But these descriptions are extremely vivid and for ever 'new' because they are seen each time with eyes that have never become accustomed to them. Each day they are a totally fresh perception for him, and so they become for us. Herein lies the beauty par excellence of what Krishnamurti has tried to convey over half a century to every well-meaning human being.

K.S.J.

KRISHNAMURTI, K. (Kannada, b. 1923) is a scholar and translator. After taking his B.A. (Honours), M.A. (Mysore University) in Sanskrit and Ph.D. (Bombay University), he taught Sanskrit in Karnatak University and retired as Head of the Department. After this he became the Professor & Head of the Department of History & Indian Culture, Sri Sathya Sai Institute of Higher Learning, Andhra Pradesh. He received the President's Certificate of Honour (1978). He is also the recepient of prizes awarded by Mysore and Kerala Universities.

He was the first to translate into English *Dhvanyaloka*, a classic of Sanskrit poetics. He has made available to the Kannada reader translations of several classics of Sanskrit poetics. He has also rendered into Kannada creative writings like *Pratimanataka* and *Abhijnana Shakuntala*. His command of Sanskrit and Kannada shows that works of poetics can be rendered with accuracy and clarity, and that creative works do not lose their distinction in translation. His scholarship, particularly in the field of Sanskrit poetics, has enabled him not only to interpret precisely Sanskrit texts but also to clear up misconeptions. He points out, for example, that in a statement of Tauta, quoted in the *Lochana*, which is generally taken as referring to rasa experience, Tauta is in fact referring to pratibha. In his own writings on poetics Krishnamurthy examines earlier concepts and principles in the list of modern trends and he shows the universal applicability of the theories developed by the Sanskrit theorists. His *Kalidasa* (1972), published by Twayne Publishers, New York, is a comprehensive study of the great poet-dramatist, and examines both Indian and western judgements.

R.S.S.M.

KRISHNAMURTHY, MATIGHATTA GUNDAPPA (Kannada; b. 1931, d. 1975) belongs to the tradition of teachers of English engaged in Kannada literary criticism. He studied in Mysore, Banaras and Madison, U.S.A. and worked intensively on Katherine Anne Porter and D.H. Lawrence. He taught English in colleges in Madras, Baroda, Wisconsin and Chicago as well as the American Studies Research Centre, Hyderabad. He was a member of the faculty of English, Jodhpur University, at the time of his sudden death.

Krishnamurthy's *Adhunika bharatiya sahitya* assures him a place of prominence among the Kannada critics. It contains twelve critical essays, the first of which is a historical survey of the various socio-cultural factors prevailing in colonial India leading to the birth of modern Indian Literature. The next essay studies the nature of response to literatures in alien languages.

Krishnamurthy makes a competent analysis of five *Vachanas* of the Virashaiva saints. The essay on *Gopala Krishna Adiga's Bhumi-gita* (The song of the earth) is a piece of practical criticism.

The remaining articles are devoted to Kannada fiction. Short stories and novels written by major writers such as K.V. Puttappa, Masti Vankatesha Iyengar, Shivarama Karanth, Lankesh and Anantha Murthy are studied in depth.

The critical approach in all these writings is essentially that of a formalist critic. However, attention is also paid to the cultural milieu of the writer. Thus many valid insights into the nature of the relation between the writer and his society surface in these articles. The writing is objective only within the limits of its theoretical framework. The linguistic elements of a poem and the structural arrangement of a novel are given due regard, perhaps for the first time in Kannada literary criticism. His style is rather terse and matter-of-fact. This is a welcome departure from the prevalent critical style of the time replete with adjectives and exclamations.

With his premature death, Kannada lost a critic of rare merit and impeccable integrity.

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H.S.R.

KRISHNAMURTI, R. (Tamil; 1899, d. 1954). A very famous journalist, short story writer and novelist, Krishnamurti, known popularly as Kalki, was weaned away from his school final by the call of Mahatma Gandhi to serve the nation by joining the Freedom Movement in 1921. His service chiefly consisted in spreading the message of Gandhi to the masses for which he was sent to prison more than once (1922, 1930, 1941). He received good training in journalism under V. Kalyanasundaram, a famous Tamil scholar and a trade union leader. He started

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his journalistic career as a sub-editor of *Navashakti*. Then he served *Vimochanam* (a journal of Raja's Tiruchengode Ashram), and the famous *Ananda vikatan* till 1941, and this year he started his own journal, *Kalki*, christened after his pen-name. It is during his journalistic career that he demonstrated his literary talents as an essayist (all of them helping to propagate the Gandhian ideals of Rama Rajya) and as a fiction writer.

Kalki has written some 55 short stories of which 'Kanaiyaliyin kanavu' (The dream of a ring), 'Itinta kottai' (The dilapidated fort), 'Orrai roja' (The solitary rose) and 'Amara vazhvu' (Eternal life) are the most famous in terms of theme and artistic skill. Written during the pre-Independence days, his short stories reveal his social consciousness and his abiding interest in reformistic ideals to shape the slowly emerging new society of his time. He was one of the pioneers who brought the modern literary forms to the masses during the thirties and forties of this century. Though his literary personality manifested equally well in essay-writing, journalism and short-story writing, his strength as a fiction writer lay in the field of novel-writing. *Kalvanin katali* (The love of the robber, 1939), *Tyaga bhumi* (The land of sacrifice, 1941), *Maktuapati* (1944), *Sivakamiyin sapatam* (The vow of Shivakami, 1946), *Ponniyin selvan* (The son of Ponni, the Cauvery), *Parttipan kanavu* (The dream of Partipan), *Alai Osai* (The sound of waves, 1950), *Solaimalai ilavarasi* and *Poiman karadu* are the important novels of Kalki, besides *Amaratara* which he left unfinished to be completed by his daughter Anandi. Of these *Alai Osai, Tyaga bhoomi* and *Kalvanin katali* are concerned with social themes. Kalki considered *Alai osai* as his masterpiece. It also posthumously won him the Sahitya Akademi Award in 1956. *Sivakamiyin sapatam* gives us the picture of the Pallava age in the seventh century with remarkable skill in the delineation of characters and in the construction of the plot. *Parttipan kanavu* is also set against the background of the Pallava regime while *Ponniyin selvan* takes us to the age of imperial Cholas, especially Raja Raja I. These three are his major historical novels which set the pattern of historical fiction in Tamil, to be followed by several later novelists like Akilon and others. He can be rightly called the father of the historical novel in Tamil.

Simplicity of style, genial humour without bordering on vulgarity, and clarity of thought with an aim of social amelioration are the characteristic features of Kalki as an essayist. Apart from hundreds of editorial and critical writings, Kalki wrote the biographies of Mahatma Gandhi, *Mantarukkul oru teyvam* (A God among men), and Rajaji, *Nattukkoru Putalvar* (An illustrious son of the nation). His essays on the greatness of Tamil music are found collected in a book *Chankita yokam* (The book of music).

Kalki enriched his mother tongue by his art of translation also. He translated the autobiographical essays of Gandhiji from *The Young India* which formed a book later, namely *Satiya sotanai*. He has also translated into Tamil Lala Lajpat Rai's *History of Indian National Movement* and Swami Vivekananda's *Our Motherland*. Several writings of Kalki have been translated into English, Russian, German and many of the Indian languages. For example, his *Parttipan kanavu* has been translated into the different languages of India by the Sahitya Akademi.

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K.M.S.

KRISHNAMURTI SASTRY, SISHTU (Telugu; b.1890) was born at Gollapalem in East Godavari district. He was proficient not only in Telugu and Sanskrit but also in music. He was the poet laureate of the rulers of the province of Ramachandravaram. He was a great scholar. He lived at Srikalahasti for about 16 years as poet laureate at the request of Damerla Venkatapati, the ruler of Srikalahasti. He lived for some time at the house of Tulasinga Setty, Sirastadar in the Collectorate of Kakinada, as an exponent of the puranas, during which period he wrote *Striniti shastram*. He turned *Andhravyakaranam* into *Harikarikavali* in Sanskrit. Some of the critics like Kalluri Venkata Rama Sastry believed that Chinnaya Suri's *Balavyakarana* was only a translation of Krishnamurti Sastry's *Harikarikavali*. On the contrary, critics like Duvvuri Venkata Rama Sastry proved that Krishnamurti Sastry has written his *Harikarikavali* only on the basis of Chinnaya Suri's *Balavyakarana*.

Krishnamurti Sastry was well-known as a great scholar, a great poet and an expert in the six darshanas. Works like *Yakshollasam, Pallvipallavolasam Madanabhyudayam, Kankanabandham, Nilashailavadheeyam* and *Ashwasastram* written in Sanskrit stand to his credit. His works in Telugu include *Venkatachalamahatmyam, Sarvakamadaparinayam, Strinitishastram, Panchatantram, Natakadipam, Vasucharitravyakhyanam* and *Vayuputra Shatakam*.

J.J.K.B

KRISHNAMURTI SASTRY, SRIPADA (Telugu; b. 1866, d. 1960) was a scholar, poet and versatile writer hailing from Rajahmundry, a traditional centre of culture and learning. His literary output was amazingly prolific, running into nearly two hundred volumes. He attempted almost all forms of literature, classical as well as lyrical—including poetry, social, mythological and historical types

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of dramas, essay, biography and criticism. He wrote with such ease that the original draft was as good as the press copy. The rapidity of his composition was the envy and despair of his compeers. Endowed with rare gifts he could accomplish the feat of translating single-handed all the eighteen parvas of the *Mahabharata*. His aim was to keep close to the original text, avoiding the liberties taken by the older poets when they rendered Sanskrit classics into Telugu. Ease and fidelity were there though felicity may be wanting at some places in his *Srikrishna-bharatam* which took him twenty years to complete. He repeated the poetic feat by translating the *Bhagavata* and the *Ramayana* into Telugu verse. It is an achievement which any poet may legitimately feel proud of.

Among his dramas, *Bobbili yudddham*, a play based on an episode in historical chronicles, proved to be popular and successful on the stage. His power of vivid portrayal of characters is highly appreciated. He immortalised the wifely devotion of Mallama Devi and the revenge burning in the heart of Tandra Paparaya.

Some of his minor poems are satirical and some are written in pure Telugu without a single Sanskrit word. He performed verbal acrobatics by composing a long poem with only eight letters of the alphabet. His original poem 'Madhukara vijayam' is highly imaginative and reads like a novel written in verse.

In the field of journalism Krishnamurti Sastri has a special place of distinction, because his *Gautami* was the first daily newspaper in Telugu. Later he ran a journal named *Vajrayudham* for some years. In its pages he expressed his views without fear or favour, with a rare courage and conviction. He sought to stem the rising tide of 'vyavaharika' (spoken word) style. He was a stout champion of 'grandhika' (literary) prose style which he did not abandon till his death. *Tenali Ramakrishna charitra* is regarded as the best of his prose works.

His literary efforts were widely recognised and he received several titles of honour like Mahamahopadhyaya, Kavi Sarvabhouma, and Kalaprapurna. Andhra Pradesh Government honoured him by designating Sripada as poet-laureate which title he held till his death.

As a man Sripada was equally admired for his integrity of character and generous temperament. When he was provoked to enter the fray, Sripada proved to be a formidable adversary in literary controversies, displaying his gift of wit and sarcasm.

Even if sheer bulk is taken into consideration, Sripada Krishnamurti Sastry stands in the literary horizon at a lofty and awe-inspiring peak of eminence. He crossed swords with his illustrious contemporaries on several issues relating to literary taste and style. He boldly attacked the ancient venerable poet, Pothana, because Sripada believed that Pothana's portrayal of Krishna was not faithful to the original and not justifiable on grounds of propriety. He found fault with Pothana for having painted Krishna as a thief and a profligate. Such was his strength of conviction that he did not spare anyone living or dead. Though he knew he was in the minority, Sripada continued to fight against the vyavaharika movement which advocated the breaking of grammatical rules and the employment of the spoken word in literary works. Though it was a battle doomed to failure he fought to the last with unshaken faith and unswerving loyalty. Like a hero he could stand up against the opinion of the majority when he felt sure that his stand was right.

C.N.S.

KRISHNANKUTTY MENON, (Malayalam; b. 1928). Moorkanat Krishnankutty Menon, better known by his pen name 'Vilasini', is the son of Kurupath Raman Menon and Kochunarayani Amma. A journalist-turned-novelist, he graduated from St. Thomas's College, Trichur. He worked as a teacher and clerk for some years and joined the *India Movie News* published from Singapore in 1953 as editor. In 1955 he joined the international news agency called Agence France-Presse (AFP) as sub-editor at Singapore and came up the ladder as News Editor, Bureau Chief and the Director of its South-East-Asia-Bureau. Leaving AFP in 1977 he returned to Kerala to devote his entire time to writing.

Vilasini's literary career began from his college days, when he attempted writing poetry and short stories. But he soon identified the novel as his favourite medium, and it started flowering with *Niramulla nizhalukal* (Coloured shadows, 1965). The story is based on the life of the Keralites who lived in Singapore during the time of the Second World War. Raghavan goes to Malaya, grows up in a competitive and amoral atmosphere and survives. He betrays his friend, Zacharia, and rapes the latter's wife. But Raghavan gets disturbed when he learns that his daughter Indira is in love with Muniswamy. Indira elopes with Muniswamy. Raghavan reveals to his wife, Dakshayani, that Muniswamy is his own son by Lakshmi, his maid servant. There are several pulsating scenes in the novel. In this novel, Vilasini has followed the stream-of-consciousness technique. The story is presented as flash-back. This novel won the Kerala Sahitya Akademi Award.

Inangatta kannikal (Links that do not match, 1968) of Vilasini is a philosophical novel. The plot element in it is very meagre. Panikkar, who loses his wife, Sati, in a car accident, is invited to live with Rajan and Uma.

A flash-back reveals that there was once a scandal about a liasion between Sati and Rajan. But actually the liaison was between Pannikar and Uma. Pannikar goes away and after a lot of wanderings, in body and mind, comes back to claim Uma openly. But she refuses to leave Rajan. Pannikar goes away leaving a long letter wherein he says that life should be action and not escape. The bulk of the novel is taken up by very abstract analyses and discussions of Husserl, Gurdjeff, Ousponsky, Indian

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philosophy and Sartre. Pannikar finds peace in the philosophy of detachment as exemplified in the *Bhagavadgita*. This novel is considered to be the best of Vilasini.

His *Oonjal* (Swing, 1969) traces the mind of the chief character named Vijayan. His mind wavers like a swing between the reminiscences of life in Kerala and Singapore. In this novel also the stream of consciousness technique is used. Vilasini has elsewhere said that he considered his *Chundeli* (Mouse, 1971) as a little masterpiece, but the readers did not share his view. In his *Tutakkam* (Beginning, 1977) the story of Bindu facing life at a juncture when her lover has been killed, father sentenced to capital punishment and mother on her death-bed is projected. In between his own creative writings, he translated from English the Japanese Nobel prize winner Kawabata Yasunari's *House of Sleeping Beauties (Sahashayanam*, 1974) and the Persian novelist, Sadiq Hidayat's *The Blind Owl* (*Kurutan moonga*, 1977).

Vilasini's *Avakashikal* (The heirs, 1980), which runs into four big volumes, also employs the stream of consciousness technique. The novel is narrated from the points of view of different characters. As a stupendous work of sustained inspiration encompassing myriad thoughts, feelings and impressions, *Avakashikal* claims a unique position in Malayalam literature. *Avakashikal* has bagged the National Award, the Otakkuzhal Award, Sahitya Pravarthaka Benefit Fund Award and the Vayalar Award. Vilasini's works also include *Kaittiri*, (Wicks-poems, 1972), *Utirmanikal* (Fallen grains, essays, 1969) and *Swa-le* (Our correspondent, journalism, 1970).

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T.R. R.N.

KRISHNAN NAIR, SIROMANI, P. (Malayalam; b. 1891, d. 1957). Born at Pykulam house, Palghat, P.Krishnan Nair, better known as Siromani Krishnan Nair, became one of the eminent Sanskrit scholars and Malayalam writers of the time. He was a teacher by profession and worked first in the Municipal College, Coimbatore and then in the Presidency College, Madras.

Krishnan Nair was the first to write an elaborate treatise in Malayalam on the principles of literary criticism based on Sanskrit aesthetics, especially the Dhvani theory of Anandavardhana. His *Kavyajivitavriti*, in three volumes (published by the University of Madras, 1937-42, where he was a research scholar also), contains critical commentaries on Sanskrit aesthetics and an evaluation in their light, of Malayalam poetry, both ancient and modern. *Kavya-lokam* is another work written by him.

Krishnan Nair has a good sense of discrimination and takes only the best and most authentic elements from ancient aesthetics. He unhesitatingly rejects the scholasticism associated with the decadent age in Sanskrit poetry. Above all, he applies his modern sensibility in his assessment of poets like Vallattol.

He was also an admirer of indigenous performing arts like Kathakali. His book entitled *Attakkatha adhava kathakali* is well-known, though he is chiefly known for the monumental *Kavyajivitavritti*.

P.N.K.

KRISHNAN TAMPI (Malayalam; b. 1890, d. 1938). Born in Trivandrum as the youngest son of his parents, Krishnan Tampi became a member of Vadassery Amma Veedu (hence the initial V. prefixed to the name) when Srimulam Tirunal Maharaja of the erstwhile Travancore state married his eldest sister and adopted the entire family. One of his private tutors happened to be the famous poet K.C.Kesava Pillai who taught him, even while he was a school boy, literature and music, for which he had shown unusual talent right from his childhood days. He took his B.A. degree with Malayalam and Sanskrit as optionals in 1913 and left for England for higher studies two years later. Being an intense lover of freedom and a champion of the down-trodden, he was drawn into the vortex of the Irish Home Rule movement gathering momentum in Great Britain at that time. So he had to come back in 1917 without any additional academic qualification. In the same year he was appointed Principal of the Government Sanskrit College at Trivandrum. Afterwards he worked for about four years as the Head of the Department of Oriental Languages at the Arts College, Trivandrum. While addressing a student gathering, he slumped down and collapsed.

Krishnan Tampi was a poet, composer, playwright, novelist and promoter of the arts, especially the indigenous art of Kathakali. There are to his credit about 22 works belonging to different genres, written in Sanskrit and Malayalam. His *Chanakyan* is a very successful translation of the Sanskrit play *Mudrarakshasam*. Of his three 'attakkathas', the best known is *Tataka-vadham*, in which he had introduced some welcome innovations. The novels *Kapalakundala* and *Soudamini* are both historical. He is remembered today chiefly as a great scholar, philanthropist, patron of the arts and above all as a talented writer.

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K.S.N.

KRISHNARAO, ARAKALAGUDU NARASINGARAO (Kannada; b. 1908, d. 1971) was a prolific Kannada writer

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who has to his credit nearly two hundred works in almost all branches of writing except poetry. Born at Kolar he had his schooling at Bangalore at the National High School where he cultivated a habit of wide reading to the neglect of his studies. A dropout from school, he read on his own as his tastes and aptitudes dictated. Admiration for Varadachar, the great actor and an associate of his father, developed his interest in drama. Reacting against the predominantly mythological themes of Varadachar's performances, Krishnarao produced his first work, a social play, *Maduveyo manehalo*. This started him on his career as a writer. He began with short stories but soon graduated to the novel in which form he excelled. Though he has written much else, Krishnarao remains primarily an extraordinarily popular novelist.

Of the 190 books he published, 112 are novels of which all but fifteen deal with a wide spectrum of social themes. These range from the problems of the artists to the evil effects of western education, from the sustaining values of Indian culture to the break-up of the joint family system, from prostitution and sexual promiscuity to communalism and corruption in public life, from women's freedom to marital disharmony, from religious hypocrisy to political opportunism, from prohibition and jail reform to the beauty of pure love and the glory of sacrifice for the national cause, from the callousness of the rich to the degradation of the poor and so on. There is hardly an aspect of contemporary life he does not touch. Some of his novels deal with the glories of the Vijayanagar empire.

The phenomenal popularity of his novels is explained by what is their strength and weakness at the same time. They flatter the sensibilities of the middle class he depicts by romanticising their joys and sorrows. The realistic technique of narration subtly conceals a slight excess of idealised sentiment in respect of both good and evil so that the reader finds himself portrayed as he would like to be portrayed and situations developing along his own wishes. While this makes the narrative interesting it weakens characterisation by tilting it towards extremes. But the extraordinary facility of his prose, the liveliness of his dialogues and the briskness of the story's movement engage the reader's mind. In historical novels too the glorification of the chosen heroes pays similar dividends. The success of this technique led to repetitive patterns of characterisation and narrative in dozens and dozens of his later novels so that, paradoxically, his best novels belong to the early phase of his career. His plays and short stories too which deal with similar themes, despite their readability, suffer from this inherent weakness.

His non-fiction writings fill several volumes. They can be classified under some heads. First there are innumerable essays dealing with literature and the arts, their relation to life, the way they can enrich the life of the people. Another group comprises appreciations of individual writers like Raghavanka, Sarvajna, Basava, Omar Khayyam and Kailasam and of the contribution of the Virashaiva writers generally. A third group consists of biographical sketches of Kannada writers and artists, famous and less known. Short biographies of saints and savants like Allama, Kabir, Vivekananda and Gandhi form another group. His study of Ravi Varma's paintings is the first of its kind. An interview with himself and portions of an autobiography form yet another group. Then there is a considerable body of polemical writing dealing with current affairs, chief among which stands his book-length defence, *Sahitya mattu kamaprachodane*, when his novels dealing with prostitution were charged with obscenity. His compilations of representative Kannada and translated stories have been prefaced by long and well-informed introductions. He was in the vanguard of the progressive movement in Kannada which, however, did not strike roots.

Krishnarao was an unflinching champion of the Kannada cause. His eloquence like his writings drew unbounded admiration. He presided over the Kannada Literary Conference in 1961, was the first Chairman of the State Sahitya Akademi and a recipient of the honorary doctorate of the Mysore University.

V.M.I.

KRISHNASASTRI AMBALE RAMAKRISHNASASTRI (Kannada; b. 1890, d. 1968), the eminent Kannada professor, scholar, critic and editor, was born in Mysore and received his early training in Sanskrit from his father who was a professor of Grammar at the Maharaja's Sanskrit College. After schooling at the Weslyan Mission School, he graduated in English, Sanskrit and Kannada and took the Master's Degree of the Madras University with distinction in Sanskrit and Kannada. Working for a time in the District Office at Mysore, he joined the Mysore University as a lecturer from where after thirtyone years he retired as Professor and Head of the Kannada Department.

When he joined the University, Kannada studies did not enjoy the position and prestige of other subjects. He set about ensuring for Kannada the prominent position due to it; his assiduous teaching attracted a band of students who under his guidance and encouragement became the harbingers of the Kannada literary renaissance. The Karnataka Sangha he founded became the mother of similar institutions to promote the cause of Kannada, and the quarterly journal *Prabuddha Karnataka* which he started set the standard of good writing and balanced literary judgement.

With his deep and precise scholarship Krishnasastri contributed masterly introductions to the classical Kannada works he edited—Nayasena's *Dharmamrita* and Raghavanka's *Harishchandra kavya*. The chapter on Alankaras he contributed to the *Kannada kaipidi* is scholarly and authoritative. He edited *Kavijimvhabandha-*

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nam, a sixteenth century work on prosody, which throws light on the influence of Telugu on Kannada metres. As the first editor of the *Kannada-Kannada Lexicon* for fourteen years he engaged his scholarship to put the great project on an even keel. His brochure on Sarvajna can be a model for brief exposition of a poet's work. But his erudition and fine critical sense are best seen in his *Bhasakavi* and *Samskrita nataka*. In the former a review of the entire research work on Bhasa is accompanied by his own discerning evaluation of the plays. The latter which is a study of the origin, development and achievement of Sanskrit drama is unsurpassed for its meticulous scholarship and fine taste in literary appreciation. Not less impressive is his *Vachana Bharata*, which, in about four hundred pages of transparent prose, retells the entire epic story without omitting anything of significance. Its introduction traces the growth of the epic and elucidates its relevance to modern times. His prose rendering of Somadeva's *Kathasaritsagara* is a close rival to similar distinction.

But his finest critical work is his *Bankimchandra*, an exhaustive critical account of the life and work of the novelist. The writing of the book which won the Sahitya Akademi Award for 1961 involved rendering not only the novels in the original but almost everything written about him and his work into English and Bengali. His habits of meticulous study and fine literary sense made his book a real treat. Attracted to Bengali early in life he studied the language to be able to read the novels in the original when he had to teach them to the students. From Bengali he translated Saratchandra Chakravarti's *Nagamahashaya* and *Swami shishya samvada*. The latter was done in collaboration with Venkannaih as also an account of his life of Ramakrishna Paramahamsa. Another translation from Bengali was Tagore's *Nibandhamala*. A few short stories (*Sripatiya kathegalu*) is all he did as creative writing. His other occassional writings, speeches and reviews, collected in two volumes, are, like all his other writings, exemplars of a fine and lucid prose style and impeccable scholarship.

Krishnasastri along with Srikantiah and Venkannaiah was a pioneer in promoting the cause of Kannada language and literature at a time when they suffered from neglect. He not only helped a revival of their study and cultivation but by precept and example encouraged new writing and set up high standards of literary excellence. Presidentship of the Kannada Literary Conference and an honorary doctorate of the Mysore University are but two of the many distinctions conferred on him for his services to Kannada.

V.M.I.

KRISHNASWAMI SHARMA, B.N. (Sanskrit; b. 1909) was born in a family of traditional Sanskrit scholars. He had his post-graduate education in Sanskrit at the University of Madras and worked as a lecturer at the Annamalai University. In 1953 he became the Head of the Department of Sanskrit at the Ruparel College, Bombay.

Krishnaswami is a well-known scholar of Sanskrit and his contribution to Sanskrit scholarship has been recognized with the conferment of distinctions and titles by various institutions. The most distinguished work of Krishnaswami is his *A History of Dvaita School of Vedanta and Its Literature*. He received the Sahitya Akademi award on this work in 1963. He has also published a number of learned and research papers. Krishnaswami's work is an authentic history of the Dvaita thought as initiated by Madhvacharya (13th cent.) and developed by his successors such as Jayatirtha, Vyasatirtha (1478-1539), Anandabhattaraka (c. 1535-1605), Vanamali Misra (c. 1650-1720), Vijayindra Tirtha (1574-1595), Vadiraja Tirtha (c. 1480-1600), Vidyadhiraja Tirtha (1388-1412). The long and rich tradition of writers right from the Acharya down to the present time has been fully represented. The work contains authentic biographical sketches of all the writers of the tradition and analysis of all their major works. The book also includes an exposition of the line and technique of polemics of the Madhava writers against opponents, particularly the Advaita school.

It is well-known that some of those writers were good poets who wrote excellent poetry—though hagiographical and religious. Krishnaswami makes an attempt to assess their contributions to Sanskrit poetry.

S.M.

KRISHNATTAM (Malayalam), which literally means a dance pertaining to Lord Krishna, is a form of dance performance which originated in Kerala during the later half of the seventeenth century. The performance is based on a Sanskrit work called *Krishnagiti*, composed by king Manaveda of the Zamorin dynasty. *Krishnagiti*, which consists of shlokas (quartets in Sanskrit metres) and padams (songs set to various tunes), has clearly imitated the *Gitagovinda* of Jayadeva. It narrates the story of Krishna from birth to death. For the purpose of performance the entire story is divided into eight episodes as follows: *Avataram*, *Kaliyamarddanam*, *Rasakrida*, *kamsavadham*, *Svayamvaram*, *Banayuddham*, *Vividavadham* and *Svargarohanam*. Each one of these parts will be performed for one night, the entire series extending to eight days but, according to the custom, the first story, *Avataram* has to be performed once again on the ninth day. This is done because the series should not conclude with the Lord's death as that would be inauspicious. There is an unwritten convention which prohibits the performance of Krishnattam outside temple premises. Of late, however, this is not adhered to as the performance is conducted in public places also.

The performance consists of mainly dances and appropriate facial expressions. The actors do not employ

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the highly conventionalized 'mudras' (hand gestures) that are used in kathakali. There are two singers who position themselves behind the actual area of performance. They sing the shlokas and padams continuously one after another and the actors enact them on the stage. The lyrics are accompanied by 'maddalam' (a type of drum beaten on both sides by both the hands), 'chengala' (a gong) and 'ilattalam' (cymbals). Because of the absence of 'vakyabhinaya' (translation of the lyrics through symbolic gestures) and because of the accompanying text being in chaste Sanskrit, this art has a limited appeal. Its structure and performance are not so dynamic as to attract wide appreciation. The art has survived through the years chiefly because of its devotional content.

The make-up and custumes resemble those of kathakali and kutiyattam. For some characters extensively decorated crowns are used. For others masks are employed. These masks are imitation of those used in folk arts like tirayattam, teyyattam and bhutamtullal which were prevalent in Kerala even before the introduction of Krishnattam.

Krishnattam is even now performed regularly on certain days in a year at the Srikrishna temple at Guruvayur.

K.M.P.V.

KRISHNAVATARLILA (Kashmiri) is a long poem by an anonymous poet. The manuscript of this poem was located for the first time by Buhlar in 1887 during his visit which he made in search of Sanskrit manuscripts.

The manuscript located by Buhlar was later edited by George Abraham Grierson and published by the Royal Asiatic Society of Bengal in the early twenties of this century. Grierson attributed this poem to Dinanath on the basis of the word 'diyun' used in the last stanza of the poem. It will be interesting to note that diyun is neither a name nor a synonym of Dinanath. It simply means a bhakta or devotee. Another point to note in this connection is that we have not been able to locate a poet Dinanath by name till date.

This poem is also known as *Krishnavtar charit*, which is revealed by the other manuscript of the poem in the research library of Kashmir University and is listed at No. 730. How Grierson gave its present name to the poem, *Krishnavtar lila*, is not known; most probably he gave this title to the poem on the basis of its contents. There is a slight variation in the published and unpublished versions of this poem. The unpublished version seems older and close to the original.

This poem has also been attributed to Sahib Kaul (b.1629), but the language and diction of the poem are far away from those of Sahib Kaul. The diction of Sahib Kaul is archaic, close to Sanskrit, while this poem has borrowed quite a number of words from Persian. So far as the language, diction and word-hoard of *Krishnavtar lila* are concerned, this poem seems to be the composition of Prakash Ram of Kurigram (1819-1877).

The Royal Asiatic Society has published this poem in Devanagari script with certain modifications in the script so as to make it suitable for Kashmiri. This poem is yet to be published in the present-day Kashmiri script.

This poem is the first of its kind in Kashmiri and is important in a number of ways.

It marks the beginning of Krishna-bhakti in Kashmiri literature and represents the Kanta-bhava of this school which was till the date of the composition of this poem unknown in Kashmiri.

The devotional element has added grace and charm to this poem. It is written in the form of 'Vatsun', a melodious folk form of Kashmiri poetry. The poem is full of captivating music. It must have been very popular in the past as some portions of this poem are still sung during marriage ceremonies as folk wedding-songs.

The poem, spread over 1172 stanzas, is considered a milestone in the Krishna-bhakti literature of Kashmiri.

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Mo.S.

KRISHNAYAN (Hindi), a modern epic by Dwarkaprasad Mishra composed in Awadhi, follows the great epic tradition of *Ramcharitmanas* and *Padmavat*, and stands out as the third remarkable poetic composition in the line. Composed during the most turbulent era of the Indian independence struggle fought between 1942 and 1945, it narrates the tale of Krishna in a novel and original fashion. The traditional hero that was Krishna, is inspired and transformed here into a different mould dictated by the needs of the times. The most outstanding incarnated character is infused with the spirit and energy generated by the popular radical movement launched by the enslaved Indian nation for its awakening and independence. While keeping intact his godhood that finds a permanent niche in the popular mind, the poet's perpetual emphasis is on his human quality and humanity. Born and brought up as a normal human being, the human aspect of Krishna's personality forms the pivot of the epic. The natural beauty of the country, its vast woods, the changing scenario of the countryside, its flora and fauna find adequate place in the total set-up of the work. Except for the unbearable summer, all other seasons and the natural wealth of beauty that they unfold, are all there in their glory and grandeur.

The *Krishnayan* is unique in its manifestation of Indian unity that lies underneath all her diversities. It is the poet's unfailing belief that the realisation of this ultimate truth is possible only through emotional experi-

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ence and not through reason. True patriotism, according to him, lies in this realisation of unity in the midst of diverse forms. True liberation is for those who worship this unity and identity as the basic reality amongst all divisions and diversifications. The valedictory address by Krishna to Maitreya that forms the concluding part of the epic, represents the essence of the *Bhagavadgita* which, according to the poet, marks Krishna's Weltanschauung and is an everlasting inspiration for all ages.

Being a statesman himself, the poet's characterisation of Krishna is a happy blending of statesmanship and practical morality. The unfathomable complexity of character manifested by Krishna with a rich amalgam of ethical quality and morality is inspired by the objective of the 'Dvapara age' for the establishment of the 'Rule of Law'. The *Krishnayan* projects Krishna, perhaps, for the first time in a literary composition, as a pioneer of a widespread popular revolution against the inhuman atrocities wrought by such savage characters as Kalayavana, Bhaumasura, Jarasandha and his son-in-law, the infamous ruler of Mathura, Kamsa. Krishna's detachment is richly imbued not only with a deep sense of duty, but also with profound sympathy. Krishna emerges as almost a novel character symbolising self-abnegation as well as benevolence.

The whole story of Krishna finds its poetic manifestation in the *Krishnayan*. The abundance of the episodes in Krishna's multidimensional life-history has been successfully interwoven by the poet into a logical sequential relationship. He has succeeded in delineating both Aryans and non-Aryans as equally lively characters. Drawing freely from the *Mahabharata*, the Puranas and the *Bhagavata-purana* he has interwoven the various strands into an overall emotive story pattern as a systematic history. He gives ample evidence of his meticulous ingenuity in carving out all his male as well as female characters according to his aesthetic principle, and they range from Ugrasena, Kamsa, Vasudeva, Devaki, Nanda, Yashoda, Shishupala, Balarama, Uddhava to the various demonic kings and Dhritarashtra, Vidura, the Pandavas, Karna, Dronacharya, Bhishma, Shakuni, Kunti, Gandhari, Draupadi, Rukmini, Satyabhama, Mitravrinda, Subhadra and above all Radha, the embodiment of selfless love. In short the *Krishnayan* is a historical-cultural epic depicting the sway of the Aryan life pattern and the righteous state power over the forces ranged against them.

R.S.A.

KRISTUBHAGAVATA (Sanskrit) is an epic on the life and teachings of Jesus Christ written by P.C. Devassia (b.1906). The work earned for the poet the Sahitya Akademi award in 1980. The work is set on the pattern of court epics and consists of thirty-three cantos corresponding to the years of Christ's life. The verses are composed in selected pleasing metres chiefly anushtubh and upajati and in Vaidarbhi style. The poet has used simile and a few commonly known figures, but his composition is rich in allusions to Indian mythological lore. The title *Kristubhagavata* is well justified as the work depicts the life of the founder of a religion and hence should be called, in Indian terminology, an 'Acharya' or a 'Bhagavan'. The predominant sentiment (rasa) of this mahakavya is 'shanta' (sublime). Though the author relies on the Gospels and on some well-known biographers, yet he shows, at places, his freedom and imagination as a poet. While narrating the story of Christ's life, the poem recounts not only the incidents and miracles of his life, but also his immortal sayings which continue to inspire millions of souls. The treatment of the theme is dramatic and the style is chaste and ornate and the presentation is poetically imaginative. The work is a notable contribution to the field of modern creative writings in Sanskrit.

S.M.

KRITTIBAS OJHA (Bengali; b. 1398), the earliest and the greatest amongst the writers of Bengali Ramayana, came from a Brahmin family. His surname was Mukhuti. Ojha was the corrupt form of his ancestral surname, 'Upadhyaya'.

Pieces of information regarding Krittibas are available in various manuscripts of his *Ramayana*. An autobiographical narrative ascribed to him has also been found. As most of the statements of this narrative are corroborated by other sources, their authenticity has been established.

From these sources, we learn that the names of Krittibas's parents were Banamali and Malini. The poet was born on a Shripanchami day. He went to North Bengal for higher studies. After completing his studies he began to write the *Ramayana*. He also went to Gaud, the capital of Bengal (now in the district of Malda, West Bengal) and met the king of Bengal in his court. The latter felicitated the poet with sandal, garland and a piece of cloth. Scholars are not unanimous about the identity of this king. As the names of some of his courtiers mentioned by Krittibas are common with the names of some nobles of Rukn-ud-Din Barbak Shah (1455-76), it is reasonable to hold that it was he who felicitated Krittibas. This view is corroborated by two other facts. Firstly, a grandson of one of the brothers of Krittibas was living about 1515 and secondly, Barbak Shah was a great patron of literature and learning.

Krittibas's *Ramayana* became extremely popular in Bengal amongst all sections of the people. In it they find the reflection of their own life. For these reasons this *Ramayana* may be regarded as the national epic of the Bengalis.

But because of its popularity, many interpolations have taken place in this work and its language has also

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been modernised. Scholars, however, are trying to restore the original text with the help of old manuscripts.

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Su.M.

KSHEMDHARI SINHA (Maithili; b. 1894, d. 1961) belonged to the family of the Maharaja of Darbhanga and lived all his life at Madhubani as a 'Babu Saheb' (Zamindar) popularly known as 'Srikar Saheb'. He had his early education at home. He passed the Matriculation Examination of the Calcutta University in 1910, and the Intermediate Exam from the Muir Central College, Allahabad, in 1913. Then he worked as a teacher in the Watson High English School, Madhubani, from 1914 to 1917. He graduated, however, from Patna University in 1918. He was made an Honorary Magistrate by the Government from 1918 to 1935. Meanwhile he read the standard texts of Sahitya, Vyakarana, Dharmashastra and Vedanta from traditional pandits of Mithila. Indeed, he patronized a large number of Sanskrit pandits and devoted days and nights to higher learning. He was honoured by the title of 'Vedantavinoda' by the Sanskrit Vidvat Parishad in 1923. Unfortunately he became crippled at the age of 32 but continued to pursue the study of traditional and modern works with genuine dedication.

He wrote extensisely in Sanskrit in prose and verse, chief of which are *Surathacharita* (epic) and several poems (such as *Shrikarabhaktitaranga*, 1963). In Maithili he translated Kalidasa's *Abhijnanashakuntala* in prose in 1918 which is still unpublished. But he is better known for his text-books on *Sankhyakhadyotika* (1937), and the unpublished *Manovijnana* (1947-1948) and *Karttavyashastra* (1953-1954). He wrote some hymns also but his fame as a writer rests on the collection of his essays called *Nibandhachandrika* (1969) which were actually written from 1945 to 1952.

There are some Hindi and English writings also to the credit of Kshemdhari Sinha.

Kshemdhari Sinha will be remembered in the history of modern Maithili literature as a creator of a prose style which is at once serious, grave and profound without being abstruse; it is lucid, simple and but not commonplace or facile, loose or flippant.

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J.M.

KSHEMENDRA (Sanskrit), the Kashmirian polymath, surnamed Vyasadasa, was born in A.D. 990 as the son of Prakashendra and grandson of Sindhu, in a very rich Shaiva family. He lived in the times of king Ananta (1029-1064) and his son Kalasha (1064-1088) and his literary activities fall in the middle and the second half of the 11th century. He must have lived further than 1066, the year of the composition of his *Dashavataracharita*. He is a communicative writer and tells us about his friends like Devadhara, Ramayashas, Viryabhadra, Nakka, Sajjananda, Ragnasimha and the princely Udayasimha and Lakshmanaditya. On his own telling, he had studied under four teachers, viz., Gangaka, Abhinavagupta, Somapada and Viryabhadra (a Buddhist). Somapada was his spiritual guide and Abhinavagupta taught him the 'sahityashastra' (poetics) and allied subjects. He himself, though hailing from a Shaiva family, was a Vaishnava (Narayanaparayana) and praises Vishnu at the beginning and at the end of his works. Somapada was a Bhagavata and might have been responsible for this element in Kshemendra. His literary ideals were Vyasa and Valmiki whom he praises and whose works he epitomised. He abridged also the *Brihatakatha* of Gunadhya, the *Kadambari* of Bana and the *Kamasutra* of Vatsyayana, and produced a collection of Buddhist 'avadanas,' recreating older legends.

His literary compositions number well over forty, though not all are available. Some of these works have been published, some are in manuscript form awaiting publication. S.K. De enlists thirty-seven works which for the present can be taken as authoritative. These works fall into six natural groups dealing with religion and divine incarnations, human conduct, social satires, literary criticism, summaries of renowned works and original compositions.

Into the first group falls the *Amritataranga*, a short poem that deals with the mythological theme of churning of the ocean by the gods and the demons. The *Kanakajanaki*, not available now, possibly dealt with the life of Rama after his return from the exile and particularly with the use of Sita's image, made of gold at the 'ashvamedha' sacrifice. The *Chaturvarga-samgraha*, a poem of 606 verses divided into four sections, deals with the four 'purusharthas' i.e., dharma, artha, kama and moksha. The *Dashavataracharita* is a poem of 1760 verses, praising the ten incarnations of Vishnu. The *Bodhisattvavadanakalpalata*, also known as *Avadanakalpalata*, treats the former lives of the Buddha and Buddhistic theme. The second group would include the *Charucharya*, a poem of hundred verses that deals with the principles of good conduct, the *Muktavalikavya*, a poem in praise of the ascetic mode of life, and the *Sevyasevakopadesha*, a poem of sixty-one verses, that deals with the ideal relations between the master and the servant and where contentment on both sides is advised as the best solution to a naughty problem. The poem in the 'mangalacharana' itself

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praises 'santosha'. In the third category of social satires, falls the *Kalavilasa*, a poem of 551 verses in ten cantos, that deals with pride, greed, lust, courtesans, kayasthas, goldsmiths and rogues. Muladevam, the teacher of Chandragupta, is the hero of the poem. He puts forth his thesis that roguery has descended on the world and has found shelter in ascetics, medicine-men, musicians, goldsmiths, merchants and actors. The *Darpadalana*, a poem of 600 verses in seven sections, discusses causes of pride, due to high family connection, wealth, scholarship, beauty, teaching, education, valour, generosity and penance, indicating that pride precedes fall. The *Deshopadesha*, an ironical social satire of 300 verses, exposes the wicked, the miserely, courtesans, go-betweens, students and old wives. The *Narmamala*, a poem of 410 verses in three 'parihasa' (ridicules) discusses the mischiefs done by the hypocrites and the rogues in the society; the *Lavanyavati* describes a sage scholar Artivasu being cleverly deceived and humiliated by the courtesan Vasantika; the *Samayamatrika*, of 640 verses, resembles in character the *Kuttanimata* of Damodaragupta in describing, in a satirical manner, the wiles of the courtesans; but the author aims at warning the gullible wealthy young people against the lure of the prostitutes. The fourth group that consists of works on literary criticism would include the *Auchityavicharacharcha*, a work of 39 karikas which seeks to establish the novel and also a valuable doctrine that 'auchitya' (propriety) is the soul of good poetry. The *Suvrittatilaka* deals with metres in all their aspects in 424 karikas and is divided into three 'vinyasas'. The last vinyasa discusses the important and interesting topic of themes, rasas, and the different metres suitable for them. This work is very important, and is perhaps unique in the discussions of metrics. The *Kavikarnika* appears to have been the third work of this class. Here the merits and excellences of poetry are discussed. The last and the fifth class includes the *Bharatamanjari*, the *Ramayanamanjari* and the *Brihatkathamanjari*, abridgements of the *Mahabharata* including the *Harivamsha*, the *Ramayana* and the *Brihatkatha* of Gunadhya, respectively. The *Padyakadambari*, a summary in verses of the *Kadambari* of Banabhatta and the *Vatsyayana sutrasara*, a brief summary of the *Kamasutra* of Vatsyayana also belong to this class. The last of Kshemendra's next class of writing would be his original compositions and would include the *Avasararasasara*, a poem in praise of the king Anantaraja; the *Chitrabharata*, a play based on the *Mahabharata* in all probability; the *Pavanapanchashika*, a poem of fifty verses describing the wind; the *Nitikalpataru*, a commentary on a work of Vyasa on politics, the *Munimatamimamsa* summarising the teachings of Vyasa; the *Lalitaratnamala*, a play dealing with the romance of Vatsaraja and Ratnamala; the *Lokaprakasha*, a poem reflecting the contemporary life; the *Vyasashtaka*, a poem that in eight verses praises Vyasa, and the *Rajavali*, offering a list of the kings of Kashmir.

This considerable literary activity of Kshemendra began in 1037 and ended in 1066. Kshemendra was a poet, playwright, historian, rhetorician and also a lexicographer. His abilities had limitations but his love of labour and ambition seem to have had no limits, and by the sheer bulk and variety of his work he acquired a prominent place among the writers of his time.

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T.G.M.

KSHETRAYYA (Telugu; b. 1600, d. 1680) was a great exponent of Karnataka music and 'pada kavita' in Telugu. Nothing definite is known about him. His real name is supposed to have been Movva Varadayya. As he visited a large number of 'kshetras' (pilgrim centres) composing songs on the deities, he earned the pseudonyms Kshetrayya and Kshetragna. The latter perhaps, was due to his way of life. He visited the courts of Tanjore, Madura and Golkonda and composed erotic lyrics in praise of the rulers. His compositions numbered more than 4000 though hardly more than 380 are now extant. His compositions are called padas, lyrics in matra-feet suitable for song and dance. His lyrics are of great artistic excellence and are rich in erotic imagination. Though the orthodox believe that they depict divine love, modern scholars see only profane love in them. They say they reflect his licentious life. Written mostly in 'vilambakala', they represent forty 'raktiragas'. It is now discovered that they illustrate various types of heroines portrayed in Bhanudatta Mishra's *Rasamanjari*. It seems he was influenced by Annamayya and Purandara Dasa.

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G. Sr.

KSHIRASAGAR, SHRIKRISHNA KESHAV (Marathi; b. 1901, d. 1980) was born at Khandobachi Pal, in the district of Satara. He had planned to study for LL.B. and to become a lawyer, but his love for literature proved more powerful. He became a teacher in a high school.

He rose to fame as a free thinker and literary critic in 1937. He published his first novel *Rakshasa vivaha* in 1940, which became a controversial piece of writing because of his unorthodox views. In 1945 he wrote a collection of essays and advocated M.N. Roy's views in his *Suvarna tula*. He remained a romanticist in literature as in life.

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In his *Tika-viveka* (1965) he discusses in detail the difference in English, German, French, Bengali and Marathi romanticism. But in his socio-political reflective essays he was a progressive. He opposed the reformism of Agarkar. In 1976 he published *Tasbir ani taqdir* (picture and fate), an autobiography. How a romantic and a realist conflicted in him is delineated in this work. In 1980 he wrote a critical work on Keshavasut and Tambe. In *Shri-ke-kshi Vangssayin lekhasangraha* (1983) all his literary essays are collectively published. His introduction to the translation in Marathi of Tolstoy's *Kreutzer Sonata* again created controversy.

He gave Tagore lectures in the Pune University in 1969. His other literary works are *Vyakti ani vangmaya* (1937), *Vangmavin mulven* (1946), *Sagarmanthan* (1959), *Vad-Sanvad* (1960), *Umarkhayyamchi firyad* (1961), *Bayaka* (1962), *Vade-vade* (1962), *Setuparvati* (short stories, 1962).

He presided over the Marathi Literary Conference at Baroda in 1951. He presided over the All India Marathi Sahitya Sammelan, Miraj, in 1959 and also over Sharadotsava in 1959 and Gwalior Vangmaya Parishad in 1960.

P.M.

KSHIRASAGARA (Kannada; b. 1906, d. 1977) is the pen-name of B. Seetharama Sastry, a noted Kannada playwright and short-story writer. A graduate of the Central College, Bangalore and an M.Sc in Mathematics of Calcutta University, he taught Mathematics in Mysore University (1928-62). In the third, fourth and fifth decades of this century his plays were very popular. He wrote about 20 plays, most of them mildly humorous, with just a couple of serious plays; *Nammorina paschimakke* won popularity both as a play and as a story. He offered mostly the humour of situation. Fifteen Kannada plays and the *Best of Three* (a mathematical play in English) have been brought together in the two volumes of *Kshirasagarara natakagalu* (1967 and 1968), ten stories were included in *Veelya* (1946). He also wrote poems and books on mathematics in Kannada. In addition to Kannada, he knew English and Sanskrit.

L.S.S.R.

KSHIRER PUTUL (Bengali) is one of the best written books in juvenile literature. The author is Abanindranath Tagore (1871-1951), a nephew of Rabindranath Tagore. As he himself tells us, Abanindranath found the story in the note book of Mrinalini Debi, wife of Rabindranath, who, encouraged by her husband, used to collect this type of folk-tales.

The story of *Kshirer putul* (1896) centres round the traditional characters of a king and his two queens, one fortunate and the other ill-fated; and the usual sufferings and sorrows of the ill-fated queen, who has been cursed with an apparently sub-normal son (here a monkey), who, as time passes, proves to be a prince and brings his mother all the happiness in the world. The story ends with a happy wedding.

Abanindranath did not invent the story but he completely refashioned it. His use of a wonderful stylized language and skill in adapting commonplace folk elements to traditional structural beauty constitute his originality. The language deserves special attention. It is a kind of prose absolutely free from the influence of Rabindranath. It is natural, with an easy-flowing rhythm but is also picturesque. It is musical but full of vigour. It is marked by a bold use of colloquialism and successful neological experiments. His use of folk-rhymes and folk-songs is so appropriate, skilful and so much in harmony with the language and context that the book has become a source of pure joy. *Kshirer putal* has been a wonderland for the children and a dreamland for the adults. The book was reprinted by Signet Press, Calcutta, in 1971 and was also included in the second volume of Abanindranath's works in 1974 published by Prakash Bhavan, Calcutta.

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Na.S.

KSHUDRAPRABANDHAM (Telugu;) is a denigrating name given to shorter poems in Telugu. Appakavi classifies poems into two broad categories; 1. Prabandhas (running into several sargas or chapters) and 2. Chatu Prabandhas (diminutive poems). The latter is called Kshudraparabandha (a trivial poem). It is again subdivided as 1. Sankhyabaddha (having a definite number of verses) and 2. Asankhyabaddha (without such a restriction). In the first category are enumerated: 1. Muktaka (a single-verse poem), 2. Duika (two verses), 3. Trika (three verses), 4. Pancha Ratnalu (five verses), 5. Gajamala (eight verses), 6. Navaratnamalika (nine verses), 7. Nalinamitra Malika (twelve verses), 8. Indukala (sixteen verses), 9. Nakshatra Malika (twenty-seven verses), 10. Trimsat (thirty verses), 11. Panchasat (fifty verses), 12. Shatakam (a hundred verses), and 13. Ashtottara Shatam (one hundred and eight verses). Some added Dvatrimshat (thirtytwo verses) and Saptashati also to this list. The following nine genres are defined under the second category 'Asankhyabaddha' in which the number of verses is not restricted: 1. Udaharanam, 2. Birudavali, 3. Gucchamulu, 4. Chakravalamu, 5. Gucchatati, 6. Chatubhadramu, 7. Ragada, 8. Manjari, and 9. Dandakam. Some theoreticians included 'gadya' (poetic prose) also under this category.

When literature was the monopoly of the highly

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educated and privileged elite having plenty of leisure at their disposal, the longer poems with their emphasis on erudition and rhetorical jugglery reigned supreme. The shorter poems, mostly devotional and didactic in nature, were looked down upon and were dubbed as Kshudraprabandhas.

B.V.S.

KUBERNATH RAI (Hindi; b. 1935) is known as an elegant essayist, adept in interpreting the sublime traits of Indian culture in the context of modern life. Born in Matsa village, in the district of Ghazipur (Uttar Pradesh), he received his education in the Benaras Hindu University and Calcutta University.

His literary talent received recognition in the field of essay-writing. In the beginning, he contributed his thoughtful essays to *Madhuri* and *Vishal Bharat*. Afterwards, inspired by Dharmavir Bharati, he started writing on aesthetics. Till now he has to his credit about a dozen published essay-collection. In 1968, his first essay collection *Priya nilkanthi* was very well received by the Hindi literary world. He followed it up with collections titled *Ras akhetak* (1970), *Gandhamaadan* (1972), *Vishad yoga* (1973), *Nishad bansuri* (1974), *Parna-mukut* (1978), *Mahakavi ki tarjani* (1979), *Kamadhenu* (1980), *Mani putul ke naam* (1980), *Man-pavan ki nauka* (1982) and *Kiraat nadi mein chandramadhu* (1983).

Kubernath Rai has tried to observe and understand the traditional Indian life and culture in the modern context. Besides imbibing the Indian concept of contemplation, he has also studied modern socialism and existentialism. According to his view, the Marxian socialism in its permanent and puissant form becomes in practice a 'amlatantrik samajvad', i.e. bureaucratic socialism. In pristine socialism, the press and literature both get controlled by the governmental authority through 'amlatantra' (Bureaucracy), converting the entire country into a veritable cell for slaughter! Though agreeing with the concept of existentialism to quite an extent, he believes that after making one get the real feel of the surroundings, the real sense of instantaneous sensibilities and the ultimate experience of sorrow, this doctrine gets exhausted. It cannot provide one with a clue to get out of this rigmarole. Purely on the contemplative plane, he believes in finding a new 'karmayoga' to facilitate unfettered, free growth of the spiritually-conscious personality of the country. He seeks to achieve it with the empirical synthesis of the cream of Indian culture with the essential content of modern thought.

In the process of his untiring study of Indian culture, Kubernath Rai has observed that both Aryans and non-Aryans have jointly contributed to the growth of the rich Indian culture. Many fundamental traits of Aryan culture have grown in their intercourse with the 'Kirat-Nishad' culture. For the fundamentals of 'Agam' philosophy, 'Sankhya' and 'Yoga', we are deeply indebted to the Kirat-Nishad culture. Similarly the root of 'Kamakhya' worship can be found embedded in the Nishad-Kirat culture. Nowadays, he is engaged in the study of the culture of 'Greater India', i,e. the culture of the vast concourse of the South-East Asian countries.

Kubernath Rai's essays reveal the elements of personal suggestivity, aesthetic finesse together with investigative and analytical thinking. In these essays, we find a tendency to reinterpret facts obtained through research. He also influences the reader by his original culture-based interpretations of the old myths. This simple melodiousness of folk-life, a sound judgement achieved through deep study of literature, his probing and alert culture and historical perception, his phiosophical musings and his practical and result-oriented approach, all these blend to contribute to enrich his essays. After Hazari Prasad Dwivedi, it is undoubtedly Kubernath Rai who impresses the Hindi reader most as an aesthetic essayist.

R.D.

KUCHH KAVITAYEN (Hindi) is the first collection of poems of Shamsher Bahadur Singh, a significant poet of the 'Nai kavita' trend. Though associated with the 'Nai Kavita' trend, Shamsher is still different from the general run of the poets of this school inasmuch as his poetry represents a synthesis of different sources of inspiration. Impressionist school of art, imagism, symbolism, Marxism, experimentalism, surrealism, Urdu poetry and the 'chhayavadi' romanticism have all joined to cast his poetic consciousness into a curious and complex mould. In the present collection, the creative conflict of his Marxist social consciousness with romantic individualism helps build up a tension that projects his environs effectively.

Kuchh kavitayen, published in 1959, contains poems of different moods and not of 'vision'—the moods of a person who exists in the midst of many lives and experiences realism. His realism is the realism conditioned by the internal heat of a typical psyche. Shamsher never subjugated himself to the confines of any form, style or theme (Introduction-*Kuchh aur kavitayen*). It is precisely because of this that we find a conflict between the poet's subjectivity and psychological realism and class consciousness. The poet's divided mind caught in a fix, now touches the objective surface and again recedes into subjectivity. This is amply reflected in his two poems titled 'Rag' and 'Ya sham hai'. In 'Rag', the poetic expression resorts to the device of impressive images. According to Shamsher, the spontaneous expression of formal experience is poetry. Poetry is spiritual, and spontaneity is its life-breath. On the other hand, we find an emotional adoption of social realism in 'Ya sham hai'. An effort has been made here to reflect the shoot-out incident at Gwalior in all its tragic ramifications. Shamsher has the skill to completely

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harmonize subjectivity and social obligation. 'Ek peeli sham' reflects such a perfect harmony.

By nature, Shamsher is a romantic poet. The image of the poet that emerges through the myriad tender images of romantic life, is totally different from that of the poet who is adept in the portrayal of social reality. In his romantic consciousness and aesthetic sense, he is very close to the chhayavadi poets, especially of 'Nirala'. It is not a mere accident that in his very first poem of this collection 'Nirala ke prati', he invokes the personality and poetic genius of Nirala.

Thus, on the one hand, Shamsher has assimilated the poetic tradition and aesthetic sensibility of the chhayavadi poetry, and on the other, emphasises the authenticity of experience by coordinating the different facets of Nirala's personality. 'Ek peeli sham', 'Ek salona jism' and 'club' are essentially romantic poems in their sensibility. 'Vasant aya', 'Chhip gaya mukh', 'Geeli mulayam laten', 'Din kishmishireshami', 'Gora' abound in love, passion, aesthetic ambition and intense emotion.

Shamsher is a psychologically objective poet in his concepts. This objectivity is reflected in the portrayal of psychic responses and conflict with the external world in his choice of emotional contexts. His objectivity lies in the systematic treatment of psychic responses within the framework of emotional aesthetics. In the poem 'Ao' and 'Radio par ek Europiya sangit sunkar', he has adopted the technique of free association of ideas where we find the predominance of broken images pieced together within the subconscious mind.

The importance of *Kuchh kavitayen* lies in its craftsmanship. It is because of this that Shamsher could infuse a novelty in these poems ridding himself of the chhayavadi romantic consciousness. In these poems we do find an effort to create a miraculous impact through his images, symbols and similes. It has, of course, a freshness all his own. We also find here the art of projecting minute symbols through the use of suggestive language on the pattern of European symbolists. He chooses his similes and parallels from amongst the objects that we witness in our everyday life. He is a keen observer. His similes strike us as new, effective and expressive. Shamsher seems to be fastidious about the selection of his words, phrases and usages, and reflects an alertness that is rare amongst the Hindi poets. His words are pregnant with meaning unusually significant and have the power of creating an impact on any sensitive mind. The choice and setting of his words also have a sonorous quality and he creates sound patterns that intensify their effect.

Gov. R.

KUDUMPA VILAKKU (Tamil) is major work from the pen of the renowned revolutionary poet of Tamilnadu, Bharatidasan (1891-1964). The work is in five parts and depicts an ideal Tamil family. It is the result of the poet's keen interest in the emancipation of women in society. The figurative title denotes the lady who is the head of the family. The Tamilians consider 'vilakku' or lamp as divine and auspicious. They worship the lamp with all sincerity. The poet compares the lady with the lamp and brings out the essential qualities which make her great.

The poet wrote a poem 'Takunta kudumpam sarva kalasalai' (A good family is a University) in the *Sri Subramanya Bharati kavita mandalam*, a journal devoted to poetry, in the year 1935. Later, at the instance of many of his friends, Bharatidasan developed the theme and published *Oru nal nikalcchi*, the first part of the book *Kudumpa vilakku*, in 1942. This was followed by *Virun-tompal* in 1944, *Tirumanam* in 1948, *Makkatperu* in 1950 and *Mutiyor katal* in 1950. It took nearly fifteen years for the poet to produce the work; however, it is said that the poet had written the first part in a single night despite the failure of light. The sincere and the devoted services of his daughter Saraswati to the family had inspired the poet to write this work.

For the last part of *Mutiyor katal* he is deeply indebted to his wife, Palaniyammal, whose love and affection he cherished for ever.

The first part of the work, *Oru nal nikalcchi* (The incidents of a day) begins with the waking up of the lady, Thangam (Tankam), early in the morning. The dawn is described thus; "The soft rays of the sun have not risen from the East. The darkness worn by the night was not lifted. However, the midnight was slowly vanishing like the foolishness which is removed by the words of the wise. The darkness is shattered just like the mixing of lime in a tub of blue". The lady is duty-conscious and carries out the morning work with all sincerity. After taking breakfast she teaches the children and then sends them to school. In her family she is the cook, she is the tailor, she is the carpenter, she is the doctor, she is the servant, she is the mason. The whole family centres round her. She receives her father-in-law and mother-in-law with great affection. She cooks food keeping in mind the likes and dislikes of the members of the family and also their health. She is appreciated by the older members and respected by the youngsters. When her husband is tired, she goes to the shop run by them and deals with the customers. In the evening, she walks to the beach along with her children and spends the time in a happy mood. At night the husband tells her that they have received an award for bringing up children. They spend some of their time and money for the development of Tamil. The husband is ready even to sacrifice his life for the sake of Tamilnadu. The first part ends with the husband entering the bedroom late at night. He says:

"All the objects in the world,
The next day become old.
All the sweet things in a few days
Will become sour and tasteless.
But, O, my dear, it is fresh and new
The pleasure that you give."

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The second part is entitled *Viruntompal* (Hospitality). Thangam welcomes the visitors from Villiyanur, viz., Mavarasu, his wife, Malarkkulali, their son, Navarasu and daughter, Nakaimuttu. They are given the best treatment at home. The guests listen to the old father-in-law of Thangam, who narrates some of the adventures of his early days; he also tells them of the ideals of life, the right path for the welfare of the society and his views on many other matters such as service to the people, love affairs, family planning, death, etc. Thangam, on the other hand, tells the visiting lady about the importance of education for women and nutritious cooking. She says:

"Women without education
are barren lands;
Grass may grow there
but not useful songs.
Women, who are learned,
are fertile lands,
I need not tell that
they will beget wise children"

(Vol. I)

The children return from the school and at the request of the visitors sing beautiful songs. This part ends with Vetappan, the son of Thangam, falling in love with the visiting beauty, Nakaimuttu.

Tirumanant (Wedding) is the third part of the work. Vetappan, who was sent by his father to recover the loan from one Chinnan at Villivanur, meets Nakaimuttu. She takes the initiative and asks him;

"I will ask you one question
In this beautiful surrounding of
Scent, air and shadow;
When will be our marriage?
What have we to do next?"

(Vol. II)

Because of a misunderstanding between the two fathers the marriage cannot be celebrated. An old man who accidentally knew about the love of Vetappan and Nakaimuttu conveys the message to Thangam and her husband. Manavalaku immediately accepts the proposal despite the ill-feelings. Nakaimuttu tells all of them that the marriage should be simple and after that they should be allowed to live in a separate house. The marriage had no religious rites and was performed in a new style without any of the old customs.

The fourth part is Makkat peru which means begetting children. The parents devote much care to the health of Nakaimuttu during her pregnancy. She delivers a female child which is later named by the elders as 'Amiltam'. In the lullabies of the mother, lady companions, grandmothers, the poet brings out the beauty of Tamil and the richness of Tamil culture. There are some nursery rhymes written by Bharatidasan in this part.

The fifth and the last Mutiyor katal is first of its kind in Tamil poetry. This portion depicts the 'love of the aged'. The elders are under the care of their children. Though they become old their mutual affection and love has not diminished. The old man, Manavalaku, says:

It is not a new flower but
a bundle of dry grass, her body;
It is not a dance, her walk,
the staggering steps of an old lady.
It is not a moon, her face,
a barren land; holds deep eyes.
What will give me pleasure?
It is nothing but her existence".

(Vol. II)

When the elderly Manavalaku is asked about the secret of his long and happy life till the age of 105, he replies: "My parents had good character. They made me a learned man. I, too, did not go wayward. To top all these, the wife I have is too dear to me; she is my eyes. A woman without any blemish, she will sacrifice even her life for me. I owe my life to her; only because of her I keep my character intact. My family knew no sorrow all because of my wife. One who has a very good wife is sure to get great fame and long life".

The long poem ends with a beautiful picture of the love of the old people. Though they have become inactive and lost use of all the senses, they have the love and affection which make them happy. Theirs is a love which could not be extinguished by any force in the world.

Poet Bharatidasan's handling of the theme should be appreciated. The work does not have any story value as such. The intention of the poet is to present the Tamils with an ideal family headed by a dutiful wife and a sincere father, and he has accomplished his aim.

Kudumpa vilakku serves as a handbook for a happy married life.

BIBLIOGRAPHY: S.S. Elango, *Bharatidasan kataippatalkal* (Madras, 1978).

R.K.

KULANTAIPPULAVAR (Tamil; b. 1906, d. 1972) was a Tamil scholar and epic poet. Even without any formal education, he could familiarize himself with the rules of Tamil prosody and literature and start composing poems from his early youth. He passed Tamil Pulavar title examination (Madras University) in 1934 as a private candidate and served in the erstwhile District Board High School at Bhavani as a senior Tamil Pandit till his retirement in 1962. Though he lived during the turbulent period of the struggle for independence, he was not drawn to the national stream but was rather attracted towards the Self-Respect Movement started in 1925 by E.V. Ramasami, popularly known as Periyar. Convinced

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of the ideals of this movement which subsequently came to be known as Dravida Kazhakam, Pulavar Kulantai came to be recognized as poet of the D.K. Movement along with poet Bharatidasan. The best of his poetic creations are intensely informed of the principles and ideals of the D.K. Movement whose target of attack was the brahmin domination in Tamil Nadu in terms of literature, politics and social culture. It is in such a spirit of anti-brahmin ideals that he composed his epic poem *Ravana kaviyam*. This epic poem, excellent in literary beauties, is a conscious attempt to portray Ravana, the king of Lanka as the hero, and Rama as the anti-hero. Though written to belittle the significance of the *Ramayana* by Kamban, *Ravana kaviyam*, but for its antithetical verve, remains to be an excellent contrast to *Kambaramayanam* as far as its literary beauties are concerned. The ban imposed on it on 2.6.1948 for its so-called anti-Aryan spirit was lifted on 17.5.1971 and the second edition was pubished on 15.9.1971. Pulavar Kulantai is noted for his felicity of diction and fidelity to the ideals of the Tamil Movement.

FURTHER WORKS: *Aruntamil viruntu* (1958); *Tolkappiyakkalat tamilar* (1959); *Commentaries to Tirukkural* (1961): *Tirukkuralum parimelalakarum* (2nd edn. 1964); *Totaiyatikaram* (1967); *Kamanchari* (1968); *Nerunchippalam; Yappatikaram; Tamil vazhka* (drama); *Annal Gandhi* (On Gandhiji); *Ulakapperiyon Kennatir* (On Kennedy); *Konkunatu; Tamilaka Varalaru*, and several other prose works.

A.A.M.

KULASHEKHARA VARMAN (Sanskrit) was a Kerala king, who wrote two important Sanskrit plays, *Tapatisamvarana* and *Subhadradhananjaya* besides the *Ashcharyamanjari* (which is not extant but was probably a prose work or katha). Kulashekhara was probably a dynastic title with Rama Varman as his real name. His date is also not definite. His contemporary commentator refers to the dhvani theory. Kulashekhara's *Ashcharyamanjari* is said to have been praised by Rajashekhara and by Jalhana. His two plays are on themes taken from the *Mahabharata*. One is on the love between Tapati, daughter of the Sun-god and Samvarana. *Subhadradhananjaya* has the abduction of Subhadra, sister of Krishna by Arjuna, as its theme. Both were commented upon by a learned contemporary of the playwright. These commentaries are known as 'Vyangyavyakhya' (a commentary on the suggested meaning). They purport to bring out the suggested meanings in the plays. The commentator says that he first saw the plays enacted privately by the author himself taking the different roles before he wrote his commentary. To Kulashekhara Varman goes the credit of far-reaching reforms of Kerala stage and formulating sets of new rules for the staging of Sanskrit plays by the Chakyars of Kerala. In this he was aided by his court-poet and humorist, a brahmin by the name of Tolan. One of the reforms thus introduced was that Malayalam could be used by the Vidushaka in the staging of Sanskrit plays.

We understand from the prologue to the *Tapatisamvarana* that the king ruled with his capital at Mahodayapuram, and that the *Tapatisamvarana* was the first of the two plays. Kulashekhara is also known as the patron of the 'yamaka' poet, Vasudeva.

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K.R.P

KULINKULA-SARVASWA (Bengali) is a drama by Ramnarayan Tarkaratna on the evils of polygamy widespread among the highest caste of the Hindus of Bengal in the nineteenth century. Ramnarayan, who was a Sanskrit scholar followed the Sanskrit model by beginning with a nandi (prologue), and with interludes in verse among prose dialogues. Published in 1854, it is the first Bengali dramatic work on a social problem.

Kulinkula-sarvaswa is concerned with the four daughters of a Brahmin named Kulapalak, who are aged thirty-two, twenty-six, fourteen and eight and whom their father has been unable to marry off because he could not find a suitable match from the highest caste of Brahmins. Kulapalak employs two match-makers one of whom, shrewd and unscrupulous as he is in his profession, finds a match for the girls. The prospective bridegroom is aged sixty years. The match-maker insists that the marriage takes place the very day lest it might be called off. The mother of the girls, overjoyed that her daughters will be wedded, calls them in order to break the happy news to them. The eldest one gives a nagative response as she has well passed the marriageable age; the second is sceptical and the third is excited. The youngest, who is still in her playing age, does not know what marriage means. Women from the neighbourhood gather on the occasion and remember their plights of married life. As the hour approaches, the eldest laments for her past youth, the second is curious, and the two younger girls rush to have a look at the bridegroom. They find him "aged, thin and worn out in health". He could only be a right match for their eldest sister. As the ceremony starts they discover that not only is the groom advanced in age but also ugly, uneducated, blind of one eye and deaf. But the marriage takes place and the match-maker receives his fees.

Different aspects of the practice of polygamy, which prevailed as a traffic among the Kulin Brahmins has been shown in this drama with the writer's natural sympathy for the weaker section. He ridicules this system and those who practised it and abused it. His naming of some of the characters has even a pungent touch in it. His protraiture

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of certain characters was aimed at making them the objects of fun and laughter. As a caricature of social cruelty this work deserves to be called the first farce in the Bengali language. It has its weaknesses. The story has been told mostly through narration and there is very little dramatic action. The plot is loosely constructed, the episodes not closely knit and the drama lacks a central focus. Ramnarayan was following a literary tradition which had yet to undergo changes to suit the requirements of the modern stage. The influence of medieval Bengali narratives is mainfest in his verse dialogues. Still he was the first to deal with a contemporary social problem and to use the colloquial language in his dialogues. His awareness of social realism paved the way for future dramatists. *Kulinkula-sarvasva* was a success on the stage and created a stir among both sections of people who agreed and disagreed with him.

BIBLIOGRAPHY: Ajitkumar Ghose, *Bangla nataker itihas* (Calcutta, 1946); Ashutosh Bhattacharya, *Bangla natya sahityer itihas* (Calcutta, 1955).

T.W.

KULKARNI, DATTATREYA BALKRISHNA (Kannada; b. 1916, d. 1963) was a prose writer. Passing the 'Mulki' Examination, he was drawn to literature by the influence of his uncle, Govinda Chulki. He visited every nook and corner of Karnataka with a bundle of Kannada books; this also enabled him to meet Kannada men of letters of different generations. Well-versed in both Kannada and Marathi, he served as Editor of *Lalita sahitya male* and was also the proprietor of Manohara Grantha Bhandara in Dharwada which sold only Kannada books. He was connected with the Pragatisheele (Progressive) Movement.

'Dabaku', as D.B. Kulkarni was familiarly known, first came to the limelight with the biographical essay, 'Nanu kanda Gowramma', a moving tribute to Kodagina Gowramma, a short story writer, who died young. Dabaku was a master of the art of verbal portraiture. He wrote with feelings; he brought the subject to life with concrete incidents and personal touches. Among his best portraits are those of Gowramma, Govinda Pai, Shivarama Karanth and Alur Venkata Rao.

Among his writings, *Hakki nota* (1945), *Savadhana* (1960), *Seema purusharu* (1962) are all biographical sketches. *Hasu hokku* (1950) and *Kappu hudugi* (1956) are short story collections; *Parihar* (1951) is a novel and *Smriti chitragalu* is a translation from Marathi.

V.H.

KULKARNI, DATTATREYA BHIKAJI (Marathi; b. 1934) did his M.A. and Ph.D. from Nagpur University. He also knows the Russian language. He was awarded the title of Sahitya-Vachaspati by Vidarbha Sahitya Sangh in 1983.

Kulkarni was a lecturer in the Banaras Hindu University and G.K. Gokhale College, Kolhapur. He has been a Reader and Professor in Nagpur University, Postgraduate Marathi Department since 1964. He specialized in literary criticism, and is presently conducting a research on the use of taperecorders in teaching.

His Publications are: *Requiem* (Short stories, 1959), *Dusari parampara* (1974), *Jnaneshvaranche shrotrisamvad* (1975), *Mahakavya: svarup va samiksha* (1975), *Tisaryanda ranangan* (1976), *Pahili parampara* (1976), *Char shodh-nibandh* (1977) *Parthivatecha udayast* (1977) *Megh Mor ani Maithili* (Light essays, 1978); *Natyavedh* (1978); *Mardhekaranche saundaryashastra: punasthapana* (1982).

He also published in collaboration a volume on R.R. Shende, and edited *Marathi Vangmayakosh:prachinkhand* in 1975

He is known as an impartial, scholary critic with neo-classicist leaning.

BIBLIOGRAPHY: Samkalin sahitya: Pravritti ani pravah: D.B. Kulkarni abhinandan granth (1985).

P.M.

KULKARNI, GITA (Kannada; b.1927) is one of the gifted woman writers of Karnataka. Born in South Canara, she married S.G. Kulkarni of Dharwar. She was deeply interested in music, dance and literature since her childhood. After she lost her father, she stayed with her sister and brother-in-law, the Karanths. Shivarama Karanth's house at Puttur was a centre of creative activity. Gita's husband who writes under the pen name 'Gita Priya' is also a noted writer. Their home in Dharwar hums with literary activity all the year round.

Gita is a very sensitive writer. Her understanding of human life is reflected in her writing. Though a champion of women, she never pleads for sympathy. She wants women to be treated on an equal footing with men and given equal opportunities. She has a gentle style that unfolds the myriad facets of a woman's life with pulsating reality.

Gita is a member of the Kannada Advisory Board of the Sahitya Akademi. She was the recipient of the Karnataka Sahitya Akademy Award in 1979. She has written short stories, novels, plays and books for children. Among her writings, *Kambani oresida kai* (The hand that wiped the tear) was not only her first novel but the first novel by a lady writer to be published from North Karnataka.

FURTHER WORKS: Stories: *Telihoda moda* (The cloud that passed), *Mouna sandhana* (Silent compromise); Novels: *Swapna mandira* (A house of dream), *Dipa minchitu* (The light flashed), *Nulu yeni* (The cotton ladder); Collection of short stories: *Murunatakagalu*; Children's literature: *Yelu kannikeyaru* (Seven maidens); *Huvena Mane* (The house of flowers).

C.N.M.

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KULKARNI, G.A. (Marathi; b.1923, d.1987). Born in Belgaum, he lived all along in the Dharwar district, a border area between Maharashtra and Karnataka, playing as it were, the role of a lighthouse from some remote mysterious island. A professor of English and an ardent lover of Greek literature, he made his literary debut only through the translation of classics from these two languages into Marathi.

Stationed as he was at Dharwar, a place faraway from Pune and Bombay, the popular centres of Marathi literary activities, he attracted his readers by the unique style in which he wrote his short stories, winning their warm appreciation. His was the philosophy of an artist, and his style of writing took the Marathi readers by storm, In the decade 1970-80, he became a name unanimously acknowledged for his unique contribution to the enrichment of Marathi short story.

His life remained an enigma to most of his readers, Seldom did he attend any social gathering, and mostly kept to himself, making his readers wonder about his life style and ways of writing. Marathi readers are still at a loss to figure out his range of experiences and the span of events in his life that went into the shaping of his thought. All that they can see is the mind-boggling play of esotericism and strange ways of destiny effectively depicted in his short stories.

His first collection of short stories, *Nila sawala*, was published in 1959, followed by *Parawa* and *Hirawa rawa* in 1962. In 1966, *Raktachandan* was released. And then onwards the Popular Prakashan, Bombay, a prestigeous publishing house, backed him up for the publication of the rest of his books. *Nila sawala* and *Raktachandan* won him the state government awards. In the year 1965 itself, the edition of *Nila sawala* had to run into second print. These four collections of short stories speak a lot about Kulkarni's view of life, his responses to the experiences unfolded to him by the course of life, and his style of expression.

G.A. Kulkarni's short stories can broadly be classified under two categories: (1) Those which dwell upon the social realities and (2) the ones that wander unrestricted in the world of imagination. The stories belonging to the former category are from these four collections. *Kajalmaya* came out in 1972. In the second part of this collection, one gets the first glimpses of the characters belonging to the world of his imagination. This was the milestone which won him recognition from the Marathi literary world. *Kajalmaya* won him the Sahitya Akademi award for the year 1973 which he could not accept for technical reasons. Later on, in 1975, another of his collections, *Ramalkhuna*, was brought out by the Continental Prakashan. The same year another collection, *Sanjshakun*, was brought out by the Popular Prakashan. This collection stands in total relief from the elements of realism evident in his earlier stories. *Pingalawel*, released in 1977, combines both the types of his short stories, and is truly representative of his style at its best. Before his death, he completed his last collection, *Onjaldhara*.

The meaninglessness of human existence, the sovereign power of the destiny governing human life, inevitability of certain elements and the helplessness of man as a mere puppet in the hands of destiny, resulting into depression, isolation, defeat and sickness of mind, all this put together make a terribly gripping experience forming the core of Kulkarni's world of short stories. Kulkarni's range of experience spans the various levels of the society, people from different professions, ages, backgrounds, from the borderlines of Maharashtra and Karnataka region, mystic atmosphere of the caves and temples larger than life, the stern indifference of nature, animals personifying life in different manifestations, enchanting beauty and hideous ugliness, leave the reader spellbound. He looks straight into the eyes of the primal tussle between human capacities and limitations to draw out the lively patterns of life with its inherent sense of futility and agony. G.A. Kulkarni also has had his share of criticism from the critics in the literary circles mainly for his pessimistic, cynical attitude towards life. Pandit Aawalikar has written a book, *G.A. chi katha*, a critical appraisal of his short stories. In a way, the focus of his criticism is not without basis. Kulkarni, though at his best in the portrayal of agony and distortion, has drawn a blank on the brighter side of the life like unadulterated happiness, intoxicating thrill of great dreams and strength of high hope.

Unilateral view of life may be his serious limitation, but his stories like 'Vidushak', 'Yatrik', 'Swami', 'Talpat', etc. reveal greal intellectual heights, mastery over the craft to bring the experience alive, and a style drawing heavily on imagery making this unidimensional view of life arresting. He transplants the conventional stories in a strong and daredevil manner with his grip firm over the destructive elements in human life in some form or the other. The credit for bringing existentialism at its penetrating best in Marathi literature goes to him. He enjoys, therefore, a position of a soverign island, a class by himself in the present generation of Marathi writers.

Ar.D.

KULKARNI, KRISHNAJI PANDURANGA (Marathi; b.1893 d.1964), a lexicographer, linguist and critic, was born at Islampur in the district of Satara. He passed M.A. and B.T. He also wrote under the pseudonyms 'Dhanyantari' and 'Kaushik'. His works include *Bhashashastra ani Marathi bhasha* (linguistics, 1925), *Marathi bhasha udgam va vikas* (1933), *Vyutpathikosh* (a comparative historical and etymological dictionary, 1947), *Shabde: udgam va vikas* (1952), *Vagya jna* (sketches, 1952), *Acharya Atre vividh darshan* and *Krishna kathchi mati*. He also wrote a book in English, *Sanskrit Drama and Dramatics*, in 1926. His work has pioneering value in the field of Marathi etymology, though some linguists have criticized many of his literary conclusions.

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He paid a glorious tribute to the earlier work of V.K. Rajwade in his essay 'Bhashashatravishayak abhyas' (studies in lingusitics) in his *Arvachin Marathi sahitya* (Modern Marathi literature).

P.M.

KULKARNI, N.K. (Kannada; b. 1913), known as 'Enke', his initials, is a popular and versatile writer. He obtained M.A. and B.T. degrees and started his career as a high school teacher (1940-43) and also worked as a research scholar in the Histroical Research Institute, Dharwad (1943-46). Later, he served as a Programme Assistant at the A.I.R. Stations of Dharwad, Bombay and Bangalore (1946-47) till his retirement as Programme Executive from the A.I.R., Bangalore in 1971. Enke has produced over forty books which cover various froms of literature such as novels, plays, pen-pictures, biographies, personal essays, poems and songs, musical operas, literary history and criticism. Of his novels, *Saviha udiyalli* (On the lap of death, 1944). *Eradaneya sambandha* (Second marriage, 1950) and *Vaini* (Sister-in-law) depict the domestic life of a north Karnataka brahmin middle-class family. The tragic vein running through certain woeful situations of these novels captures the minds of the readers throughout. More known as an exquisite playwright of lighter moods, Enke is hilarious, which quality of skilful art is best exemplified by his one-act plays like 'Election' (1935), *Belliya habba* (Silver Jubilee—a collection of eight one-act plays, 1940), *Kavyada karak-hane* (Poetry workshop, a collection of eight one-act plays, 1953), *Bush-Coat* (a collection of eight one-act plays, 1956), etc. His innumerable pen-pictures and biographical sketches of various luminaries and dignitaries in the fields of Karnataka art and literature and his personal essays and skits on all and sundry questions are most lively and entertaining. As a scholar and critic, he has specialised on the poet Kumaravyasa having written five valuable works on his great epic. His *Kannada sahitya vahini* (Stream of Kannada literature, 1940) which is a rapid survey of various movements in the old Kannada literature, is deemed a popular hand-book on the history of Kannada literature with five editions to its credit. Some of his radio-plays and musical operas were broadcast from the A.I.R. as national features and some secured national awards too.

S.R.M

KULKARNI, R.B. (Kannada; b.1910, d.1984) is a novelist and short story writer. Born in a village in Jamakhandi Taluk of Karnataka, Kulkarni or Rao Bahadur as he was popularly known, remained a man of the people. After doing his B.A. from Karnataka College, Dharwad, he worked as an Administrative Officer of Charaka Sangha and later, as the Joint Editor of the daily, *Samyukta Karnataka*. Still basically he remained a farmer and experimented with hybrid seeds with such success that experts from foreign countries visited his lands. During the period from 1938 to 1946, he was engaged in Gandhiji's constructive work.

Kulkarni's first short story, 'Kamalini', was published in 1931. He wrote for half a century. His knowledge of the rural life with all its intricacies was unrivalled. He is pre-eminently the novelist of the rural Karanataka. He recreates this life with all its complexity, passions and values. He has a superb mastery of the rural dialect. *Gramayana* (1957) is his best novel and has become a landmark in the history of Kannada novel. *Dhumaketu* depicts the havoc that politics has wrought in rural life. *Gowdara kona* (1978), a later novel, uses the 'kona' (male buffalo) as the symbol of the arrogance of the Gowda (Patel). Rao Bahadur's range of characterization, power and vividness have made him one of the first line novelists.

FURTHER WORKS: Novels: *Manasu-manasu, Kanchanamriga, Balabangara, Bitti beledavaru, Muthu kattidalu, Vrindavana, Soojigallu*, Collection of short stories: *Ithihasabhoota mattu ithara kathegalu, Nere hore, Mane sutta kidi mana Belagithu*; Travelogue: *Nanu kanda Bangla*; Reminiscences: *Mareyada nenahugalu*.

L.S.S.R

KULKARNI, R.V. (Kannada; b.1918) is a noted Kananada scholar and critic especially of old Kannda language and literature. Kulkarni, or 'Raku', a pseudonym by which he is popularly known, is a personal essayist of a high calibre. With a first class M.A. in Kannada and Sanskrit and B.Ed. Degree of the Bombay University, he served first as a research scholar in the Historical Research Institute, Dharwad, for a few years and then took to teaching working as a high school teacher and later as a lecturer in Kannada in an evening college in Bangalore for several years. His major contribution of lasting value is to the Kannada-Kannada Dictionary Project of the Kannada Sahitya Parishat, Bangalore, as a Deputy-editor for fourteen years. On superannuation, he is now made an esteemed member of the Editorial Committtee of the dictionary-project. His collections of personal essays, viz., *Galipata* (A kite, 1960) and *Devakanye* (A fairy, 1970) have been acclaimed for exquisitely subtle wit and genial humour resourcefully supported and enriched by numerous quotations from Sanskrit and Kannada literatures. A profound scholar of the old Kannada epics, he has ably edited several texts in modern prose with notes and gloss. Among these are *Kabbigara kavam* (Saviour of poets) of Andayya, *Neminatha puranam* of Karnaparya, *Chandraprabha puranam* of Aggala and *Shantishwara puranam* of Kamalabhav, all published by the Kannada Sahitya Parishat, Bangalore. *Meghani*, a booklet in English translated into Kannada by him, is a publication of the Sahitya Akademi, Delhi. He has also to his credit a number of poems, reviews, essays

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and plays and research papers published in various Kannada journals. Of his papers published mention may be made of 'Andayyana achchagannda' (Pure Kannada of Andayya) and 'Kumaravyasana bhashabarikara' (Diction of Kumarvyasa) both published in the *Sahitya Parishat Patrika* of the Kannada Sahitya Parishat.

S.R.M.

KULKARNI, WAMAN LAKSHMAN (Marathi; b. 1911) was a teacher at Wilson High School and later, Professor at Wilson College, Bombay. He was the Head of the Department of Marathi in Marathawada and Bombay Universities.

Kulkarni was a distinguished critic who created a sympathetic understanding for modern literature amongst readers and literary scholars. He is a serious thinker and he has deeply studied the literary principles and problems. He is not theoretical only, but he has also applied his theories to serious writers and dramatists like V.M. Joshi, S.K. Kolhatkar and K.P. Khadilkar.

He rose to his distinguished position as a critic during 1935-1950 with his famous books, *Vangmayantil Vadasthalem* (1946) and *Vanmayin matem ani matabhed* (1949). He is an advocate of pure aesthetic autonomy and the freedom of the artist. He is a little critical of the cheap entertainment as one of the aims of literature. He says that an artistic creation should not be adjudged by extra-artistic criteria like sociological, ethical or historical ones. The purpose of all writings is a quest for beauty. He does not think that a writer should be carried away by the passing political or social movements. 'A writer is like a lighthouse, not disturbed by the storm around'.

He suggested in his article on the 'great merit and demerit of Gadkari' in *Maten ani matabhed* that the genius of Gadkari was more fitted to write farces. He maintained that the poetry of 'Bee' derived its sublimity from the use of Sanskrit. His works include *Vaman Malhar-vangmayadarshan* (1944), *Vangmayin tipa ani tippani* (1953), *Sripad Krishna vangmaya darshan* (1959), *Vangmayin drishti ani drishtikon* (1959), *Sahitya ani samiksha* (1963), *Natakakar Khadilkar: ek abhyas* (1965), *Marathi jnanaparsarak-itihasa Va vangmayavichar* (1965), the *Sahitya shodha ani bodha* (1967). He edited *Marathi rangabhumi ani natak* and *Kavyatil durbodhata*.

P.M.

KULLIYAT AZAD (Kashmiri) is a collection of poems by an eminent poet, Abdul Ahad Azad (1903-1948), edited by Padamnath Ganju and published in 1976 by Jammu and Kashmir Academy of Art, Culture and Languages. The editor, who has written a long introduction in Urdu, divides the poems, 244 in all, into three periods, each period of approximately ten years, but arranged in the reverse chronological order, the last ten years of his poetic career being the first in the book. This section, containing the poems written during the last years of his life, shows a maturity of style and intensity of feeling. These poems are imbued with a humanistic strain, and the influence of 'Radical Humanist Movement' is evident in them. Though his poetry cannot be categorized as pure slogan-mongering, the three slogans he raises in it are revolution, secularism and equality. The poet exhorts his countrymen to rise and become the masters of their destiny. Azad, the poet of the downtrodden and the exploited, voices his protest with a vehemence that cannot fail to impress. He wants to shake his countrymen out of the deep slumber induced by the obnoxious effect of the 'opium of religion'. He sings the praise of his country and recounts the deeds and achievements of the great kings, the scholars and the saints of the Valley to shock the youth out of the sloth that has immobilized them. Revolution is the symbol of hope, progress and equality. It is the panacea for all ills. The poet uses everything in his armoury to make the people break the shackles of slavery.

He is no less concerned with artificial divisions of humanity on the basis of colour, caste and creed. Religious toleration is the lesson he teaches. Unity of mankind and equality are his constant refrain. Humanism is his basic creed and he wails over man's degradation in the modern world.

It irks him to find that religion has become an instrument of exploitation. If religion is meant to sow the seeds of hatred among people, he would prefer to go without it. His faith in God is sometimes shaken by the state of affairs in the world. Influenced by Iqbal, the great Urdu poet, he voices his complaint in a long poem which may be called "Satan's complaint". Elsewhere, the poet admits that the whole question of God's existence is ambiguous and the answers are vague. If man's world is an uninteresting proposition or if it is irrational, nature is not so uninspiring. Nature not only awes him, but is responsible for his moral uplift. It gives him hope. He never ceases to learn from nature.

Azad is at his best and achieves great heights of poetic excellence in poems that depict different aspects of nature. 'The River Daryav' is, perhaps, the best of such poems. No movement or sound of the river is without a lesson for him. The river stands for freedom, progress and unity. Stagnation is death and movement is life. So looking back is a sin. These and other such poems form the middle section of this anthology. The last section includes ghazals and short poems written in his early years. These poems are thematically love poems and modelled on Persian prosody. The lover's desire, yearning and pangs of separation are well described though with much repetition of imagery. The poet seems to have a limited stock of metaphors which he repeats too often. But these poems have a lyrical quality that made the poet

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popular with the common people. Although he uses all the poetic devices to make his poetry effective, yet this part of his poetry is not impressive. Even when he is lamenting over the separation of lovers, the preacher in him raises his head. This can be due to the fact that he wrote poems with a political purpose and had set upon himself the task of awakening the people. The anthology does not include the 'masnavis' written by him though it purports to be a complete one. The classification into three periods is a little confusing and there is much overlapping.

J.L.R.

KULPATI (Hindi), a 17th century poet, flourished at the Court of Maharaja Ramsingh of Jaipur. The following five works are said to have been written by him: *Draunaparva*, (1680), *Yuktitarangini* (1686), *Nakhshikh*, *Sangramsar* (1676) and *Ras-rahasya* (1670).

The most important work of Kulpati Mishra is *Ras-rahasya*, which was written in 1670 on the request of Maharaja Ramsingh in his Vijay Mahal. *Ras-rahasya* is a book on poetics mostly based on *Kavya-prakash* of Mammata and *Sahitya-darpan* of Vishwanath, particularly on his discussion of the 'Alankaras' and 'Rasa'. The book is divided into eight Chapters and has about 652 verses, besides some prose passages.

Considering his treatment of various topics of poetics in his *Ras-rahasya* which is very comprehensive and written in a flawless language, Kulpati Mishra seems to be a very serious scholar of Sanskrit poetics. He gives apt definitions of all the topics covered in the book in either 'doha' or in 'soratha' and 'kavitta' or 'savaiya' with examples. He has used prose at a number of places for elucidation and explanation. He has not followed the Sanskrit Acharyas blindly, but ha shows his originality in a number of instances.

As a poet, Kulpati Mishra is not considered to be one of a very high order but his contribution to the field of poetics is quite significant.

M.G.C

KUMACH (Sindhi) is a collection of selected poems of Krishin Rahi, published in 1969. The book was picked up for the Sahitya Akademi Award in Sindhi in 1971.

Kumach in Sindhi means the bow of a fiddle. Like a bow, which can produce a variety of musical notes, this collection presents compostitions in various forms. It contains poems in the old traditional forms like 'doho', 'soratho', 'kafi', 'wai', lat', 'loli', 'orano', 'lado', 'jhumiri' and 'chheja', as also in such established forms as 'ghazal', 'kawali', 'rubai', the Japanese 'haiku', the French triolet (tarail), English sonnet, etc.

The book has been divided into four sections, each containing particular forms of compositions symbolising a string of the instrument. Each section, according to the poet, represents the compositions arising out of different conditions of feelings. The first section named as 'Jindu ji tandu' contains compositions in which the poet describes nature and different situations created by the play of nature. It also depicts the poet's feelings for his separation from his motherland, Sindh. These feelings represent the nostalgia of all Sindhis for their native land. The second section, 'Loka tara', represents folk-songs like 'lado', 'sahiro', 'jhumiri', etc. These compositions present various occassions of people's life such as the birth of a child, the marriage of a youth, and other occasions of happiness. The third section titled 'Mana ji tandu' contains the reaction of the poet to different situations, natural and social, which he confronts in his life. It also brings out the patriotism of the poet as he not only sings the songs in praise of the country, but also wishes to change the present condition by providing all and sundry with the basic necessities of life. It also brings out the progressive in the poet when he strives to better the lot of the farmers, labourers, etc. The fourth and the last section called 'Tarza taunwri', contains other forms of poetry such as 'haiku', 'tapa', 'triolet', 'sonnet', etc. It describes various occasions of national importance as well as national personalities who attracted the mind of the poet.

The book by and large expresses directly as well as through folk-tales nostalgia of an average Sindhi for the land beyond the frontiers which was snatched away from him after the partition of the motherland. His profound feelings for the soil in which he grew and thrived, are expressed in lines like:

> Those born here will also be called Sindhis; Though Sindhis, they would be deprived of seeing Sindh. When they go to Sindh like other visitors, people will say, 'The Sindhis have come to see Sindh.'

M.D.B

KUMAR, C.B. (Malayalam; b. 1910, d. 1972), whose full name was Chakrapani Bhaskara Kumar, was a distinguished essayist and travalogue-writer destined to spend most of his life outside India, especially in London, New York and Geneva. Born at Pavitraswaram in Kottarakkara taluk and orphaned in childhood, he was brought up by his elder brother, C. Sankara Varier.

Kumar had his early education in Kerala itself. He took his B.A. and M.A. degrees from the University of Madras. In 1933 he went to U.K, where he qualified for the B.Com (Hons) degree and obtained his Ph.D. degree in Economics from London University (1956). His first notable assignment was that of the Asstt. Secretaryship of the Mill Owners' Association of Hyderabad; later he was appointed Secretary of the Bombay Mill Owners' Association (1943-46). In 1946 he joined the International Labour Organisation as its Executive Secretary and had, in that capacity, to tour widely.

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He was a regular contributor to the well-known Malayalam weekly, *Mathrubhumi*. His 'London Letters' published in its issues, were very popular. He was a pioneer in writing that type of essays in Malayalam. These letters have been later brought out in book form. His main works are *London kathakal* (1950), *Mexican nadukkadalil* (Travelogue, 1959), *Samuhya chintakal* (Reflections on society, 1968) and *Upanyasopaharam* (Collection of essays, 1970).

P.

KUMAR GANGANANDA SINGH (Maithili; b. 1898, d. 1970) was born in the royal family of Srinagar (Purnia). He had his college education in Calcutta from where he obtained M.A. in 1921. During his student days as early as 1919 he participated in the efforts of the Maithili speakers in Calcutta led by Brajmohan Thakur in organizing Maithili Studies in the University of Calcutta, and wrote a learned paper on the Nepalese Maithili dramas in the journal of the Royal Asiatic Society of Bengal. He was a scholar of Ancient Indian History and edited along with others the *Brahut Inscriptions*. He took active part in the politics of Bihar, first as a member of the Hindu Mahasabha, later as a Congress leader. He had been a Member of the Legislative Assembly from 1924 to 1930 and became Member of the Legislative Council (Bihar) in 1937. He was Education Minister of Bihar from 1958 to 1962. Then he became the Vice-Chancellor of the K.S. Sanskrit University in 1962 and remained so till 1965.

Gangananda Singh was a versatile personality. He began writing in Maithili as early as 1917. He led the youth movement in Mithila but his work was diversified as he became the Private Secretary and Literary Adviser of the Maharajadhiraja of Darbhanga in about 1924 and remained so till the latter's death in 1960.

Gangananda Singh wrote short stories, novelettes and one-act plays. The stories were first published under the pseudonyum, 'Bhola', in 1924—chief of them being 'Manushyaka-mola'. In 1937 he began contributing to the *Sahitya patra* a wonderful novel about the life of a young girl called Agilahi. It portrays with gentle humour and great skill the growth and development of an adolescent. Unfortunately the novel could not be completed.

In 1965 he published his one-act play *Jirana sangharsha* in a monthly called *Svadesha* which was acclaimed as the best in the language in those days. In 1964, Shailendramohan Jha published a collected version of his fiction as *Agilahi*.

Gangananda Singh summed up his estimate of Maithili writers and their progress in a small but well-written lecture in 1950 on the occasion of the fourteenth session of the All India Oriental Conference at Darbhanga.

Altogether the total output of Maithili creative writing from the pen of Gangananda Singh that has survived is small but whatever he wrote was chiselled, polished and artistically the most finished work of art. The posterity will not be willing to forget his great contribution to the progress of Maithili. And the little but perfect pieces that he wrote on his revolutionary ideas about social reconstruction will, percolating through his works, continue to live and inspire.

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J.M

KUMAR KISHORE (Assamese; b. 1928), whose real name is Kishori Mohan Sarma, is a popular Assamese novelist. He passed the Matriculation Examination with distinction in Assamese from Gurdon High School, Nalbari, and graduated from B. Barooah College, Gauhati, in 1951. Even when he was a student, he fought for the country's freedom, and was imprisoned in 1942. He began his career as a teacher; but soon went to journalism and then finally to Government service where he still is. Though he started his career as a poet with two volumes of romantic poems, viz., *Smritir chakulo* (Tears of reminiscence, 1945) and *Byarthatar chakulo* (Tears of frustration, 1947), he is primarily a novelist with at least eleven novels to his credit.

Kumar Kishore's novels show two distinct traits: a love for the supernatural and a preoccupation with psychological problems. In his early novels, *Shatavdir swapna* (The dream of the century, 1952) and *Sikhar kampani* (Flickering of the flame, 1954), he deals with the sex-life of urban society. In his exposure of the sexual vices of the urban people, the author shows his critical attitude towards the urban upper class. His psychological novels deal with the problems of abnormal psychology. *Kabar aru kankal* (The grave and the skeleton, 1963) is a mixture of romance and reality where the natural and the unnatural rub shoulders together. *Era sutir swapna* (The dreams of a dried-up stream, 1966) begins like a detective novel; but it soon comes to human or social problems. But neither as a crime novel nor as a social one it shows any serious concern. The setting of *Jui, dhomwa aur chhai* (Fire, smoke and ashes, 1970) is supernatural; but against this the theme of real life is successfully presented with many a minute detail of the Assamese family life. *Prabhu aru prachir* (Coral and the wall, 1972) begins in suspense. But here the author fails to maintain any unity in the theme. The use of too many romantic elements makes the story artificial.

In *Emuthi tarar jilimili* (Glitterings of a handful of stars, 1964), a few psychiatric patients in the mental hospital at Ranchi are portrayed. Through the case histories of six patients, the author tells a story which ultimately comes out to be a story of the problems of the film industry in Assam. If considered from this point of view, the stories of all the six patients would not be

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essential for the development of the theme. On the other hand, if the story has to be treated as purely psychological, it lacks unity. However, the novel reads well. The skilfully maintained suspense of the story and the emotionally charged language contribute to its readability.

Another novel with a psychological problem is *Banya dhouta badwip* (The delta washed by floods, 1966). Written in the epistolary form, this novel, too, maintains throughout a suspense. The typical life of the brown sahibs of the tea-gardens is shown here; and against this is shown the struggle of the lower class people. *Kinkinir kalanka* (Kinkini's disgrace, 1970) is another psychological novel dealing with masochism. But as in others, here, too, the author throws light on social and economic problems. The main interest of the novel, however, rests on the thrill that runs through the story.

At the end, it may be said that Kumar Kishore's popularity as a novelist rests mostly on his stories of romantic nature told skilfully with thrill and suspense in a fluent, emotive language.

Kumar Kishore has also written a book on Assamese film industry.

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An.S

KUMAR K.SHIV (English; b. 1921), poet, playwright, fiction-writer, translator and critic, was born in Lahore. He was educated at the Universities of Punjab and Cambridge, from where he received his Doctorate in English Literature. He has travelled extensively as a Visiting Professor of Literature in the U.S.A., U.K., and Far East. He was invited by the Govenment of Australia as its Award Visitor in 1971.

He has published five collections of his poems: *Articulate Silence* (Writers Workshop), *Cobwebs in the Sun* (Tata McGraw-Hill), *Subterfuges* (Oxford University Press), *Woodpeckers* (Sidgwick and Jackson, London), and *Trapfalls in the Sky* (Macmillian); two novels *The Bone's Prayer* (Arnold Heinemann) and *Nude Before God* (Penguins, Sterling and Vanguard); a collection of short stories *Beyond Love and Other Stories* (Vikas) and a substantial body of literary criticism including *Bergson and the Steam of Consciousness Novel* (New York University Press). He is currently translating Faiz Ahmed 'Faiz', the renowned Urdu Poet, into English verse.

His poems have appeared in various Amercian, British, European and Far Eastern Magazines, including *The New York Times*, *Delhi London Quarterly*, *Southern Review*, *Neuropa*, *Indian Literature* and *The Times of India*—and broadcast over the BBC (London). He has been Poetry Editor for the *Illustrated Weekly of India*. In 1978, he was elected a Fellow of the Royal Society of Literature (United Kingdom), and in 1980 nominated a Juror for the Neustadt International Literary Prize sponsored by *World Literature Today*. In 1984, he received the Charles Holmes Poetry Prize (USA). *World Literature Written in English* acclaimed him as "an authentic major voice" and *World Literature Today* observed: "Today we seem to be poised for a breakthrough and something that may be truly Indian is being written".

He received the Sahitya Akademi Award of 1987 for his *Trapfalls in the Sky*, which was considered to be a notable contribution to Indian English writing. Shiv K Kumar has given a new dimension to creative writing in English and he is the most versatile Indo-Anglian writer of our time.

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KUMAR VIMAL (Hindi; b.1931) was born in Kaluchak Vishvapuria in Bhagalpur district (Bihar). He obtained his M.A. and D.Litt. degrees from the University of Patna. Rising from modest beginnings Kumar Vimal, sheerly by dint of hard work, enterprise and perserverence occupied the coveted chair of the Vice-Chancellor of the Patna University and also became the Chairman of the State Public Service Commission.

Amongst the modern critics who made poetry their concern in respect of critical study and appreciation, Kumar Vimal is a significant figure. It was as long back as 1967 that some poetry enthusiasts launched a movement for 'sahaj kavita' i.e., for simplicity, directness and spontaneity of poetry. Kumar Vimal was one of them. It was an effort to bring poetry back into the channel of human emotions and experience—poetry that had gone astray into practising intellectual gymnastics, expressing intricate thought and wielding it as a medium of logical discussion rather than communication of experience of the different facets of human life. His collection of poems titled *Ye abhang anubhav amrit* (1974) reflects sympathetic understanding of human afflictions and predilections. 'The fresh search for poetry' launched by him and his colleagues in 1967 led him to express himself in a medium that is both intelligible and communicative. His experiences reflect a sensitive man, very much a part and parcel of his milieu, viewing from within the stagnation that has set in the society at large and the disintegration of the values that we have cherished all along. He whole-heartedly espouses the cause of 'sahaj kavita' so that the poet could at least unburden his soul of the mounting pressures of social evils, of human degradation and of the impairment of mutual relationships. Some of his poems have

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transcended regional and national limits through translations in Gujarati, Telugu, English and Czech.

His contribution to literary criticism has had greater recognition than poetry. He brought an aesthetic outlook to bear on literary creativity and, therefore, his analysis may perhaps be termed as non-utilitarian and non-socialistic. Yet he has an uncanny knack of identifying the ingredients that impart poetry its real value. With aesthetics as his primary concern, it was but natural for him to be drawn towards 'chhayavadi' poetry which he studied with an alert mind and sympathetic concern. His literary critical works reflect a mature poetic understanding. The following works deserve special mention: *Nai kavita, Nai alochana aur kala* (New poetry, new criticism and art, 1963), *Saundaryashastra ke tattva* (Grammar of Aesthetics, 1966), *Kala-viyechan* (On art, 1968), *Chhayavad ka saundaryashastriya adhyayan* (an aesthetic study of chhayavad, 1970); *Kavyanushilan: Adhunik, atyadhunik* (A study of poetry: modern, ultra-modern).

Ma.C

KUMARA PILLAI, G. (Malayalam; b. 1927), born at Tiruvalla, son of a school teacher, Kumara Pillai completed his higher education at Nagpur and was a professor of English when he retired in 1982. He is active in the Sarvodaya Movement, especially in creating public opinion for prohibition. He turned to poetry fascinated by the lyrical charm of the Changampuzha School and composed many melodies. His *Aralippukkal* (Oleander blooms) contain two lyrics rich in emotional quality. His other collections of poems include *Saptasvaram*, *Kavita*, *Marubhumiyute kinavakal*, *Ormayute sugandham*, etc. In the sixties he turned to 'modernism' and wrote a few poems with a touch of satire, wit and verbal conceit.

P.N.K.

KUMARA PILLAI KAINIKKARA (Malayalam; b. 1900) is a distinguished dramatist, essayist, short story writer, critic, Gandhian idealist and outstanding amateur actor. Kumara Pillai has won the veneration of the literary men and art-lovers of Kerala and has been hailed as the 'grand old man' of Malayalam. Born as the second child of Kainikkara N.Kumara Pillai, he inherited the histrionic talents of his father, who was the leader of a troupe of amateur actors and a scholar of Sanskrit.

Kumara Pillai had his schooling at Changanacherry, his college education at Ernakulam and Kumbhakonam and took his B.A. Degree in Philosophy in 1922. Later he took the L.T. Degree in 1926 and the M.A. in 1937.

Soon after graduation he became a teacher in the Nair Service Society High School at Changanacherry and at the very young age of 24, took charge as the Headmaster of the N.S.S. High School at Karuvatta, where he served for 19 long years. He inspired several of his students, chief among them being Thakazhi Sivasankara Pillai, the Malayalam writer of international reputation and the winner of the Jnanpith Award. After leaving the N.S.S. in 1944, he entered Government service as a lecturer in the Training College at Trivandrum and later as P.A to the Director of Public Instruction and Deputy Director. Even after retirement, he continued his career as an educationist as Principal of the Mahatma Gandhi College, Trivandrum and at the Gandhigram at Madura. He also served as producer of school broadcasts in All India Radio, Trivandrum, for seven years from 1957 to 1964.

Kumara Pillai's literary reputation rests mainly on his dramas. As a dramatist and an outstanding actor, he has won the admiration of all. His main dramatic works are *Harischandra*, *Mohavum muktiyum*, *Veshangal*, *Agnipariksha* and *Matrikamanushyan*. As a Gandhian, he has edited selected translations of Gandhiji's writings which run into several volumes. His collection of essays entitled *Natakiyam* has won several literary awards. He was honoured with a fellowship by the Kerala Sangita Nataka Akademi in 1976.

N.R.S.K.

KUMARADASA (Sanskrit) is known by the names Kumarabhatta, Natha Kumara, Kumaradatta and Bhatta Kumara. Sanskrit kavya tradition credits him with the authorship of a mahakavya, *Janakiharana*. His work is extensively quoted by later Sanskrit poets, e.g., Rajashekhara and Jalhana and in anthology, *Subhashitasamgrahas*. Regarding his identity different traditions are prevalent. According to one he was a great admirer, friend and contemporary of Kalidasa. According to the Ceylonese tradition he is identified with the king of Sri Lanka named Kumaradhatusena (517-526). The MSS of the *Janakiharana* preserved in Govt. Orient MSS library, Madras, preserves 20 Cantos. The last four verses of the MSS mention Kumaradasa as king of Ceylon and son of the king Kumaramani (Maudagalyana) who died in the battle the same day Kumaradasa was born and, therefore, he was brought up by his two learned maternal uncles, Megha and Agrabodhi, with all fraternal affections. The work also bears testimony that his father was also a learned man and that as a child he was troubled by some disease, which, according to Rajashekhara, was congenital blindness. The *Mahavamsha*, a chronicle of Sri Lanka, records the life events of Kumaradasa thus: "After his (Moggalana's) demise, his son Kumaradhatusena, mighty and godlike, became king, who repaired the temple which had been built by his father; held a convocation of Buddhist scriptures; purified the religion; pleased the priests with the four 'pachchyas'; and having done many meritorious deeds, passed away in the ninth year. Kittisena, his son then became the king." (XLI. 1-3). The identity of the poet with this king almost corroborates with both the Indian and Ceylonese traditions. In Simhalese historical

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works, e.g. *The Pujavali, The Nikayasamgraha,* The *Saddharma Ratnakara,* The *Rajaratnakara* and The *Rajavali,* the king Kumaradhatusena, the son of Moggalana I, is always referred to as identical with Kumaradasa, a great scholar and contemporary of Kalidasa. An Inscription (Ancient Inscriptions of Ceylon No-97 by Max Muller) bearing the name of the king as 'Maha Kumaradasa Raja' also testifies to the same. Besides, another tradition which also makes him contemporary of Kalidasa records that he was greatly attached to a fair courtesan and in her praise composed one line and promised a reward to anyone who could complete that verse. Kalidasa who was then living in Sri Lanka completed the verse. The courtesan got Kalidas killed and claiming the completion of the verse asked the king for reward. Suspecting foul play, the king made her confess the crime. Aggrieved by the loss of his fellow poet, he also consigned himself to the funeral fire of Kalidasa, The *Perakumba Sirita* (another Simhalese work) bears testimony to the traditions regarding Kumaradasa's generostiy, his patronage to the religion of the country, his authorship of the *Janakiharana* and his contemporaneity of Kalidasa. The theme of the poem, the *Janakiharana* is taken form the *Ramavana* which is apparent from the title itself. But the style of his poem shows conclusive signs of his indebtedness to Kalidasa's *Raghuvamsha*. He has enriched Sanskrit poetry with his mellifluous descriptions in Vaidarbhi style full of short musical metres and moderate poetic figures. The work, however, does not display that his imagination was of high order. Nevertheless he proves to be a well bred poet well-versed in grammar, lexicography and he rightly evokes the admiration of the rhetorician like Rajashekhara. His date is fixed in different ways: He was a king of Sri Lanka (517-526A.D.), he was familiar with the *Kashikavritti* (650 A.D.), Magha (700 A.D.), knew that he was older than Rajashekhara (7the cent.) etc.

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As.Go.

KUMARAGURUPARAR (Tamil; b. 1628, d. 1688) was one of the finest poets of the later day Tamil literature with a flair for happy and elegant phrases. In the history of Tamil he is probably the only poet who carried the culture of the Tamilnadu and its philosophy of Shaivism to the North.

He was born with a defective vocal organ in Sri Vaikuntham, in the Tirunelvel district as the son of Shanmukhasikhamanikkavirayar and Shivakamasundari. When the child was five, the parents took him to the presence of Lord Murugan at Tiruchchendur nearby and by His grace the child began to speak and the first words spoken by him was a poem in praise of Murugan there; 'Tiruchchendur Kandar kalivenba'. In due time he mastered all the books and grew up full of devotion to Shiva. Visiting many Shiva shrines he went to the great temple of Minakshi at Madurai and sang Maduraikkalambakam on Shiva enshrined there are a 'Pillai Tamil' (poem) on Minakshi. Tirumalai Nayak, the ruler, heard of the young boy's fame and listened to his exposition of the poem. Legend goes that Devi Minakshi appeared as the daughter of the temple priest and sitting on the lap of the ruler took a necklace from his neck and placed it on the shoulders of Kumaraguruparar and disappeared. People knew that he was a favoured child of God. Urged by a religious fervour he worshipped at Tiru Arur and then reached Dharmapuram near Mayuram. He received initation under the head pontiff of the Shaiva monastery there. He then entered the holy orders. He worshipped at Vaidhisvarankoil and then proceeding to Chidambaram at the command of his master, he sang there two poems and then proceeded to Benaras. Dara Shikoh, brother of Aurangazeb was holding a parliament of religions there. Kumaraguruparar seems to have learnt the Hindusthani language by the grace of Sarasvati. He went to the conference and so impressed Dara by his exposition of Shaivism in the Hindusthani language that he granted to him a large plot of land there to build a monastery and propagate Shaivism and also to construct a Sri Kedarar temple on the Tamilnadu temple model. Kumaraguruparar lived there as the revered head of the monastery which he had established.

His poems, eleven in number, short and long, which are available today represent the highest watermark of lyrical as well as devotional poetry not only of his day but of all later periods. *Kandar kalivenba* is a continuous long poem of 122 couplets in the kalivenba metre which is today recited daily by all devotees of Muruga. It condenses the Shaiva Siddhanta philosophy in couplets i-36 and the whole story of *Skanda purana* in couplets 75 to 104. His two Pillai-Tamil poems on Minakshi at Madurai and Muruga (Muttukkumarasvami) at Vaidhisvarankoil are some of the sweetest such poems and they record the most felicitious expressions in the language. The two 'kalambakams' on Madurai and Kashi and Tiru Arur Nanmani malai sung by him at Tiru Arur are traditional poems. 'Nitineri vilakkam' is a fine didactic poem of 100 venbas and is said to condense the thoughts of *Tirukkural, Chidambara mummanikkovai* in praise of Nataraja at the place while the other *Chidambara seyyul kovai* in 83 verses was intended to serve as illustration for all the different types of metres mentioned in the prosodial grammar. *Pandara mummanikkovai* (30 verses) is in praise of his master at Dharmapuram. *Sakalakalavalli malai* invokes the grace of Sarasvati in 10 verses to help him to learn Hindusthani and win over the chief in the Benaras conference. It is today learnt by most children. In

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Kumaraguruparar, the Tamil Muse had re-established her vitality and grace.

M.Ar.

KUMARALATA (Sanskrit) is identified, confusedly with Ashvaghosha. A denizen of Takshashila, Kumaralata is mentioned by Hiuen Tsang, the Chinese traveller (7th century A.D.) as the founder of the Sautrantika school of Buddhistic philosophy. His doctrinal stand-point lies between the late Hinayana and the early Mahayana. He mentions the name of Kanishka (78-150). He can be said to have flourished during the period between 150 and 200 A.D. He is also a Buddhist literary celebrity like Matricheta, Ashvaghosha and Aryashura.

Kumaralata's *Drishtantapankti* (*Kalpana-manditika* or *Kalpanalankritika*, is a series of Buddhistic parables which has been handed down to us in two textual recensions and two textual aids. a) The first texual recension is represented by the fragments of a palm-leaf manuscript discovered at Qyzyl in Chinese Turkestan in course of the Royal Prussian Turfan expeditions. b) The second textual recension is borne out by the three almost complete folios and some fragment of a paper MS. discovered at Tuyog in Eastern Turkestan during the aforesaid expeditions. Now, the first textual aid is Kumarajiva's (344-413 A.D.) rather free and faulty Chinese rendering, the *Sutralamkarashastra*. The second textual aid is the Tibetan translation, the *Dpehi Phren-ba*.

However, Kumaralata's *Drishtantapankti* as preserved in two textual recensions and two textual aids is a collection of 90 Budhistic parables divided into 9 dashatis (decades) which have been re-arranged unsystematically into 15 chapters by Kumarajiva in his Chinese version. The syllabic remains of some sectional colophons and the final colophon to the entire text are still extant. The treatment of the narrative matter is after the manner of the Jatakas and the Avadanas. The stories betray an unmistakable trend of missionary propaganda.

The language of the textual remains of Kumaralata's *Drishtantapankti* is essentially classical Sanskrit though vernacular influences are quite palpable in certain cases. Couched in an ornate yet simple Sanskrit, his *Drishtantapankti* is in the form of a 'gadya-kavya' (prose literature) in which prose holds the predominant position and is interspersed with verses composed in varied ornate metres like shardula-vikridita, suvadana, mandakranta, arya, etc. The 'angibhutarasa' (main sentiment) is 'shanta' (quietistic). The 'guna' (literary quality) is 'prasadasamanadhikarana madhurya' (sweetness as saturated with lucidity).

B.B.

KUMARAN ASAN, N. (Malayalam; b. 1873, d. 1924) pioneered the New Poetry in Malayalam. Born at Kayikkara, a coastal village, 40 km north of Trivandrum, in a cultured Hindu (Ezhava-Avarana) family, Kumaran learned Sanskrit from local scholars. He started writing poetry at a tender age. He taught at a school and also officiated as a temple priest. Meeting Sri Narayana Guru was a turning point. Kumaran, at 17, joined the Guru's hermitage as a novice. Expecting better things of the boy, his mentor sent him for higher studies in Sanskrit to Bangalore and thence to Calcutta. The two years (1898-1900) spent in Calcutta were crucial. The Indian Renaissance, Swami Vivekananda, poet Tagore—all seemed to have extended his horizon. He also mastered English. Back at his Guru's Ashram at Aruvippuram, Kumaran was drawn into active social work. As the founder secretary, he was at the helm of the S.N.D.P. Yogam for 16 years. The spiritual and the secular blended in him and made him an individual of extraordinary perception and acute sensibility. This enabled him to become a mahakavi that he was.

Asan's juvenalia consisted mostly of hymns and devotional pieces. To convey his unique vision, he forged a novel form, the khandakavya, a short narrative in a dramatic mould. Beginning with 'Veena poovu' it heralded the triumph of the lyric. The fallen flower symbolises the transitoriness of life. The poem seeks consolation in Upanishadic philosophy. *Nalini* (1911) is a perfect khandakavya. Its theme is Asan's unique vision of love. The heroine's love for her lost mate is a spiritual passion, which wins for her easy release from life. Asan introduced shringara of the most ennobling kind. He also delineated women with dignity and honour. *Leela* (1914) also treats of love, but of a more worldly type. The heroine seems to grow before our eyes and become the very incarnation of love. The poem wafts the reader to dizzy heights of romance, sensuousness and grandeur. *Chintavishtayaya Sita* (Sita lost in throught, 1919) has a classical perfection of form. It is almost a dramatic monologue, a reverie in which Sita analyses her bitter sweet experiences so far. She is conceived as the mother figure—the universal symbol of self-abnegating love. Hereafter, Asan's thrust is on the social implications of love. *Duravastha* (Evil plight, 1922) is set in the traumatic milieu of the Mopla Revolt of 1921. Savitri, the uprooted Nampoothiri girl, seeks refuge in a Pulaya youth's hut. She opts to marry him and hopes through their joint efforts to uplift the downtrodden. *Chandalabhikskhuki* (The outcaste nun, 1922) is a companion piece dealing with the evil plight caused by caste. But here the poet leads us back to the golden age when Lord Buddha lived. An untouchable girl is ordained a nun. The ignorant protest against this. Through his sermon the Lord ostracises caste and ushers in a Golden Age. Asan's last poem, and his most mellifluous at that, is *Karuna* (Compassion 1923) which chronicles the vicissitudes of Vasavadatta, Mathura's most celebrated courtevan. Even to this sinner, love brings nirvana. The poem is a

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kaleidoscope of sensuous word pictures ordered in a dramatic sequence.

As a lyricist also Asan is unrivalled. His 'Swatanatria gatha' (Song of freedom) is the manifesto of freedom fighters the world over. His hymns, prayers and exhortations have a humanistic undertone. The lyric, 'Guru', about his mentor is embryonic in its insight. Asan retold the first three Cantos of the *Ramayana* for children. 'Gramavrikshattile kuyil' (The cuckoo of the village tree) is an allegory vindicating his life and art. 'Prarodanam', the best wrought elegy in the language, mourns the death of A.R. Raja Raja Varma, a scholar-poet and patron of letters. Asan also made a free rendering of five Cantos of Sir Edwin Arnold's *Light of Asia* under the title *Sri Buddha charitam*. Among his major prose works are a translation of the Sanskrit play, *Pradodhachandrodayam*, and an independent play, *Vichitravijayam* (A strange victory). He also rendered into Malayalam Swami Vivekananda's *Rajayoga*. He was also a prolific prose writer, in his capacity as a political activist, legislator, and editor of the journal *Vivekodayam*. These miscellaneous pieces are collected in three volumes. There is a Government sponsored Memorial at Thonnakkal, 24 km north of Trivandrum, where he lived and wrote during his last years.

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K.Sr.

KUMARAN, MOORKOTH (Malayalam; b. 1874, d. 1941) was born at Tellichery as the son of Moorkoth Ravunny and Kunhi-chirutheyi. He worked as a teacher in several schools and colleges. He was a member of the Malabar Education Society, Kottayam Taluk Board and Board of University examinations. He also served as the editor of the magazines *Gajakesari*, *Deepam*, *Vivekodayam*, *Mitaavadi*, *Saraswati* and *Kerala chintamani*. A great social reformer, educationist and journalist, he was one of the stalwarts of the evolution of Malayalam prose. He earned a name in the annals of Malayalam literature as an essayist, story writer, critic and biographer.

Representing the class of writers who advocated the avoidance of highly sanskritised diction and pedantic vocabulary, he was the master of a melodious prose style capable of expressing every shade of feeling and thought. He has written about a hundred short stories. Even though his stories are inclined to romantic escapism, the element of social criticism is often present in them. The theme of 'Jeshtathiammayute abharanangal' (The ornaments of sister-in-law) from *Moorkoth Kumarante cherukathakal* (Short stories of Moorkoth Kumaran, 1967), depicts the weakness of women whose fascination for ornaments leads to family feuds and quarrels. In another story 'Orotta nottam' (Just a glance) he criticises the worthless conventions prevailing in society by depicting the tragic end of a woman whose marriage to an educated man is broken up by the obstinate orthodoxy of his domineering father.

Lokapavadam (Public scandal, 1903), *Kanakam moolam* (Because of gold, 1905), *Shakuntala* (Story of Shakuntala, 1910), *Vasumati* (1912), *Ampu Nayar* (1916), *Sairandhri* (1916), *Jahannara* (Persian tales, 1917), *Ente chila anubhavakathakal* (Stories of experience, 1929), *Kunchan kathakal* (Stories from Kunchan Nampiyar, 1931) and *Bharata katha samgraham* (Stories from Mahabharata, 1932) are the titles of his story books.

Kumaran had a sharp pen as indicated by one of his pen-names, 'Vajrasuchi' (Diamond needle) and he was a notable critic who was courageous enough to say unpalatable things. He revelled in literary polemics. But the lucidity and simplicity of his language as well as the humour and sarcasm flashing from his style would certainly arrest the attention of the reader. In the men of letters series in Malayalam, viz. *Kerala bhasha pranayikal* (Men who loved the language of Kerala) he wrote two books, *Kesari Nayanar* (1932) and *Chandu Menon* (1932), which contain the life and literary contributions of Vengayil Kunchiraman Nayanar and O. Chandu Menon. Apart from these he has written the biography of Sri Narayan Guru, the great Vedantin and social reformer of Kerala, in two volumes under the title *Narayana guru swamikalute jivacharitram* (1930). His miscellaneous works include *Ampalappattu* (Songs of the temple, 1941), *Ilanjippoomala* (garland of Mumusopa, 1962), *Asakula* (Malayalam translation of *Isabella* or the *Pot of Basil* of John Keats.

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T.R.R.N.

KUMARASAMBHAVA (Sanskrit) is an ornate narrative poem (a mahakavya) is seventeen Cantos by Kalidasa. Modern scholarship accepts only the first eight Cantos which have been commented upon by Mallinatha, as genuine composition of the great poet and the rest as apocryphal. The title of the poem literally means the birth (sambhava) of Kumara, i.e. Karttikeya, son of Shiva and Parvati. The poem, taken as a whole, narrates the mythical story of Karttikeya's victory and slaying of Tarakasura, a demon who expelled the gods from heaven and imposed a tyrannical rule on the world.

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KUMARASAMBHAVA

The *Kumarasambhava* opens with an excellent description of the landscape of the Himalayas and the life of the dwellers of the mountainous region. The behaviour of the hilly fauna and the attractive features of the high-altitude flora have been artistically presented. The birth and childhood of Parvati alias Uma, the daughter of personified Himalaya and his wife Mena, Shiva's penance in the Himalayan forest and Parvati's waiting on the meditating Lord are the chief episodes of the first Canto. Canto 2 narrates how Tarakasura who had been made invincible by a boon of Brahma had been terrorizing and oppressing the gods. They approach Brahma for redress which the creator God could not provide them with, because 'even a poison tree cannot be cut down if one has reared it'. He advised the gods to seek redress from Shiva; if the latter marry Parvati their offspring would be the deliverer. Then Indra approaches Madana (Kamadeva, i.e. god of love) and seeks his assistance in enticing the heart of Shiva towards Uma. The third Canto shows Madan, along with his wife Rati and Vasanta, Spring personified, trying to fulfil his assignment. A picturesque description of the changes in nature at the advent of Spring in the hilly forest follows. Parvati appears and Shiva strangely feels himself moved. He detects Madana who is just about to discharge is magic arrow at him. A fiery glance from the third eye of the Lord reduces Madana into a heap of ash. Parvati, bitterly ashamed and disappointed, retires. The forth Canto presents a pathetic picture, in suitable words and metre, of the lamentations of the bereaved Rati who unable to bear the pangs of separation from her husband gets a pyre piled through the help of Vasanta so that she can end her life. A voice from the heaven stays her from this fatal action, assuring her of the reunion with her beloved when Shiva agrees to accept Parvati as his spouse. The next Canto describes the austere penance which Uma starts going through with a view to winning Shiva as her husband, having realized that physical beauty cannot achieve the aim of getting a husband like Shiva. At the end of the Canto, Shiva appears in the guise of a Brahmacharin and tries her patience and sincerity by making uncharitable remarks on the character and habits of Shiva. But Parvati bitterly rebukes the Brahmin and brings out the greatness of Shiva in a brief but forceful speech. Delighted and satisfied Shiva appears in his real form and accepts Parvati. In the sixth Canto seven celestial rishis and Arundharti negotiate the marriage with the parents of Uma. The seventh Canto describes the wedding, celebrated in royal pomp and grandeur. The eighth Canto shows the couple enjoying the happy life of love. The apocryphal Cantos, i.e. 9-17, describe the details of the birth and childhood of their son Karttika alias Kumara, his growing up to be a hero and the commander-in-chief of the gods and finally his fight with and the slaying of Tarakasura.

If it is assumed that only the first eight Cantos ending with the marriage of Shiva and Parvati are genuine then it may be asked why the poet should have left such an excellent piece of poetry just half way, even before the birth of Kumára, which the title of the poem demands. The supposition of the sudden death of the poet, as suggested by some, cannot be accepted as valid, because his *Raghuvamsha* is decidedly a later work. It is often thought that Kalidasa, displeased with the severe criticism of his contemporaries for his excessive delineations of the amorous sports of Shiva and Parvati whom he considered to be the parents of the universe (jagatah pitarau—*Raghuvamsha*, I. 1) abandoned the idea of completing the poem. It is true that Anandavardhana (*Dhvanyaloka*, III. 6) knew such critics as did not spare Kalidasa for this transgression. Mahimabhatta and Vamana also subscribed to the views of such critics. But it is quite unlikely of a poet of Kalidasa's stature that he would desist from completing one of his great works due to adverse criticism and that too without withdrawing the Canto objected to by the critics. It may therefore, be considered probable that Kalidasa did what he intended, that is, he ended the poem with the marriage of Shiva and Parvati. The natural conclusion of this episode was the birth of Kumara. It may be noted in this connection that the work 'sambava' in Sanskrit also means 'possible' or 'possibility'. Kalidasa concluded his kavya where the birth of Kumara became absolutely possible after the marriage of Shiva and Parvati. He left the rest of the story to the imagination of his readers. It may further be noted that the Cantos from 9 to 17 do not bear the stamp of Kalidasa's writing—the idiom of this part is weak and the metrical flaws are many.

It is obvious that Kalidasa borrowed the theme from ancient mythological traditions. The *Shivapurana* (I. 9-19) narrates the story upto the slaying of Tarakasura in great details. Verses may be found in both the *Kumarasambhava* and the *Shivapurana* which not only convey the same idea but also are similar in wording and metre. But it is hardly possible that Kalidasa borrowed the theme and the language from the *Shivapurana* now extant. The present text of the latter work cannot be assigned to a pre-Kalidasan age, even if Kalidasa is placed in the 4th century A.D. It appears that Kalidasa took the story from Valmiki's *Ramayana* (I. 37) where the birth of Karttikeya has been described. Our poet owes the title of his poem to Valmiki (Kumarasambhaschaiva dhanyah punyastathaiva ca—I. 37. 31). The theory of some of the modern scholars that Kalidasa named his poem after Kumaragupta, son of Chandragupta II, does not, therefore, hold much ground. The poet's indebtedness to the *Mahabharata* also cannot be ruled out.

The *Kumarasambhava* is not any one of the major works of Kalidasa, but is one of the best poems in the whole of Sanskrit literature. The genius of Kalidasa has fully unfolded itself in this poem. He not only draws vivid pictures of the beauty of Nature and of human form but brings out the relations between the beauty of nature and the emotions of animate beings. The poet describes the

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beauty of Parvati, of the forest in bloom and gaiety of spring and of the grandeur of the Himalayas. Kalidasa is generally believed to be a poet of enjoyment (sambhoga) of beauty and of love, but he is a great poet, most probably the only poet in classical India, who harmoizes the love which destroys the fortresses of restraint, with the love which brings tranquillity and peace to the individuals, the family and the society. In this poem Kalidasa fully brings out the idea of love triumphing through austerity (tapas) and fulfilling itself in the birth of a heroic son, the one who can deliver the world from suffering. The poet introduces Madana, the god of love, as a character and shows his power of tormenting the soul of even a yogi of Shiva's stature but gets him burnt to be shorn of his gross nature and resurrects him in a sublime form. Here lies the philosophy of love which Kalidasa intends to reveal through the story of the *Kumarasambhava*.

S.M.

KUMARASAMBHAVAMU (Telugu), is a poem in 12 ashwasas written by Nannechoda, the first of the Shavia poets (1125). He is a great devotee of Shiva though we can not call him a Virsashaiva. The birth of Sati, the birth of Ganeshwara, the destruction of Daksha's sacrifice, the birth of Parvati, the austere penance of Shiva, the trouble created by Taraka, the demon, the burning of Manmatha, the penance of Parvati, the marriage of Shiva and Parvati, their enjoyment, the birth of Kumara and his victory over Taraka are the main topics dealt with in the poem. This story is found in *Brahmandapurana, Shivapurana,* Kalidasa's *Kumarasambhava* and Udbhata's poem of the same name. It has attained great popularity after Kalidasa described it in his poem. Nannecchoda seems to have seen all these works in general and Kalidasa's poem in particular. Though there are some verses in his poem the ideas of which closely resemble those in the shlokas of Kalidasa, it is entirely original as the poet says that his poem is "a jewel taken out from the ocean of his genius". The first two ashwasas are not quite essential to the main theme. Nannechoda gives a new exposition for the elephant-faced form of Ganeshwara. He was born to Shiva and Sati when they were sporting in the forms of male and female elephants. The poem should have ended with the birth of Kumara as the name indicates but the battle between the armies of Kumara and Taraka, the death of Taraka and victory of Kumara are also described in the last two ashwasas as Kumara was brought into being mainly for that purpose. The name 'Kumaravijaya' would have been more proper to the poem. The poet is very fond of descriptions and he has introduced all the descriptions in his poem in proper places. The poem contains all the characteristics of the later Prabandha and is rightly called by some critics as the first Prabandha in Telugu. His descriptions are natural and full of exalted ideas, and make the objects of description appear before the mental eyes of the readers. The descriptions of Parvati, the penance of Shiva and Parvati, the troubles created by Taraka, the burning of Manmatha, the marriage of the divine couple, the spring festival and the battle are good examples of his descriptive power and originality. He described the battle in the last two ashwasas so naturally and with such essential details that some critics have opined that it became an ideal even to Tikkana. He could do so as he was a king and might have taken part in many battles. Nannechoda is an expert in the delienation of the various rasas. 'Rativilapa' is full of karuna rasa. There are raudra and bibhatsa in the second arshwasa and in the last two ashwasas where the destruction of the sacrifice of Daksha and the battle are described. Shanta is well depicted while describing the penance of Shiva and Parvati. In the fifth ashwasa, the pangs of separation of Parvati are described with great skill. The shringara in the tenth ashwasa seems to have transgressed the limits of propriety, as the enjoyment of the divine couple is described as that of human beings. The dialogues between Parvati and Shiva in the guise of Brahmachari, Rati and Manmatha, the seven rishis and Himavan are very interesting. The poet displays his knowledge of dance and music in the nineth ashwasa where the music of Tumbura and Narada and the dance of the divine damsels are described. In the description of spring in the fourth ashwasa the poet seems to have followed Kalidasa to some extent. "The male elephant gave the tender sprout of the sallaki tree to his beloved after taking half of it, the male deer swallowed some portion of the darbha grass and gave the remaining to his partner; the swan gave with his mouth the tender lotus stalk to his beloved; the male bee gave with affection the honey of the full-blown lotus to his beloved, the kinnara poured into the ears of his wife the raga rasa (the music and love). In this way the males and females sported as soon as the spring set in, overwhelmed with the power of Cupid". The ideas expressed above coincide with those of Kalidasa in the same context. Nannechoda is highly devoted to his guru who taught him the art of writing and to whom he dedicated his work and in certain places he identified him with God Shiva. Parvati calls the guru, who gave her the Sihvamantra, with the name of Jangama Mallikarjuna. The sabara ladies, while pounding the bamboo rice sang songs not about Shiva but about Mallikarjuna. The devotion of the poet reaches its climax when he says that the ladies saw Jangama Mallikarjuna in Shiva who was coming for the marriage. The poet relates some of the incidents to contemporary life. He describes how the soldiers spoke about their valour in the camp even before the battle began and how they gave vent to their feelings while leaving their wives and children at home. It seems that in those days the salaries of the officers of the king were paid in gold coins and the ordinary soldiers were paid in kind (grain). When the king entrusted any important work to anybody he used to honour him in the court and offer 'Pan' which he accepted

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with humility. Nannechoda is of the opinion that unless one is proficient in the sixty four arts one cannot be a good poet. He was acquainted not only with dance and music but also with painting, Ashwashastra, Gajashastra and Yogashastra. He is the first poet who mentioned the marga and desi types of poetry, Janu Tenugu and Vastukavita. His poetry is full of beautiful sayings, proverbs and idiomatic phrases. He says that a poet should express his ideas in simple and sweet Janu Tenugu, that poetry should not only give pleasure but also ennoble the heart of the readers, that the style should be pleasant to the ear and that a poem should not be light like a hollow doll but should be substantial like a solid idol. He tried to exhibit these qualities in his poetry and succeeded to a large extent. He used many Tamil and Kannada words in his poem and did not take much care in following the rules of traditional grammar. Several old usages are found in his work and he is fond of chitra kavita, bandha kavita and mudralankara. All these characteristics make some portions of his poems unintelligible to ordinary readers. Though he wrote poetry of a high standard his name was not mentioned by any of the succeeding poets owing partly to his independent usages and partly to his religious fervour. He justifiably bore the title 'Kavirajashikhamani,' He says in the introduction of his poem "what is the use of the poem of the poet and of the arrow of the bowwan if it does not enter the heart of the reader or the enemy and make him nod his head." His poem possessed this power of hitting in ample measure.

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D.V.

KUMARAPALA PADIBOHA (Prakrit;), also known as *Jinadharma-pratibodha* (the awakening of Jaina religion in Kumarpala) or *Hemakumaracharita*, was written by Somaprabha Suri. The last fifth prastava, containing the Apabhramsha portion has been studied by Ludwig Alsdorf under the title *Der Kumarapala-pratibodha; ein Beitrag zur Kenntnis des Apabharamsa und Erzahlungsliteratur der Jainas. Alt und New-Indische Studien,* Hamburg, 1928. A Gujarati translation of the work has been published by the Jain Atmanand Sabha, Bhavnagar, (1983), It is a didactic poem, a collection of 54 tales in verse and prose; meant for the enlightenment of King Kumarapala. A major part of these tales is composed in Prakrit, interspersed with beautiful sayings in Sanskrit and Apabhramsha. The tales are written in simple lucid and unsophisticated style. According to the author, the work was composed in 1184, only 11 years after the death of Kumarapala. It consists of five 'prastavas' by which Hemachandra, who is made the speaker, is supposed to have converted Kumarapala to Jain faith, Most of the tales narrated here occur in earlier Jain works. Prastava I deals with the stories related to violence, gambling, adultry, drinking and theft. The story of Nala is an illustration of the vice of gambling. Here the inhabitants of Kashi are said to be of deceitful nature and those of Konkana prone to fury without any obvious reason. Nala has been called cruel-hearted, pitiless and cowardly for deserting his chaste wife Damayanti, in the forest. It is stated that in order to safeguard the chastity of their sons, the well-to-do people sent them to prostitutes for training. Prastava II deals with the stories related to the worship of God and reverence to teachers. Here the pilgrimage of Kumarapala to Satrunjaya, Girnar and other holy places is mentioned. Prastava III contains the stories related to generosity, virtue, asceticism and meditation The story of virtuous Silavati has been narrated. She understands the language of birds and animals and performs all kinds of apparently absurd actions. Such behaviour of hers is declared to be the proof of her great intelligence. She offers a garland of flowers to her husband while he was setting out for a long journey, declaring that as long as she remained chaste the flowers of the garland would never wither. This was proved in her favour by subsequent incidents. Several versions of the story are noted in Jain and non-Jain Sanskrit, Pali and Prakrit works, including the folk literature of Braj dialect. Prastava IV deals with the narratives related to twelve vratas preached in Jainism. The last Prastava consists of the account of four passions, anger, pride, deceit and greed-and various other teachings of Jainism. It contains two long narratives. (i) The story of conversation between Soul, Mind and Senses, is an elaborately worked out allegory, and (ii) the story of Acharya Sthulabhadra.

Somaprabha Suri was a younger contemporary of Hemachandra and his disciple Kumarapala, the illustrious Chalukya king of Gujarat. He was born in Porwad Vaishya family; Sarvadeva was his father. His grandfather Jinadeva was a popular prime-minister. He was initiated into Jain faith while a boy; he was the pupil of Vijayasimha-Suri. Somaphrabha Suri was a poet of eminence, well-versed in poetics. He was skilful in delivering religious sermons successfully. He seems to have been an expert in making his narratives catchy by introducing sayings and proverbs.

His other works are: (i) *Sumainaha-chariya* (Sumatinath-carita) in Prakrit; manuscript available in Jain Bhandars of Patan, (ii) *Sinduraprakara* also known as *Suktimuktavali* (Necklace of good sayings), a didactic poem composed in 1169; edited in the *Kavyamala,* pt. VII pp, 35-51. It is very popular among Jains. It was written on the pattern of *Nitishataka* of Bhartrhari. It has been translated into Italian by Pavolini (1898), with Introduction by F.L. Pullee. It is also known as *Sindura-Prakarana* as its first verse begins with 'Sinduraprakara and also *Somashataka* as it consists of one hundred verses. Some of its verses are found quoted in the *Kumarapala pratibodha* (iii) *Shatarthikavya* (giving one hundred meanings to each

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verse) was composed between 1177 and 1179. It seems very artificial though it reveals Sanskrit erudition on the part of the author.

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J.C.J

KUMARAVALMIKI (Kannada) is the pseudonym of the Kannada epic poet, Narahari (1500). He was influenced on the one hand by Kumaravyasa and, on the other, by the Bhagavata outlook. Following Kumaravyasa, he rendered *Valmiki Ramayana* in Kannada verse, using the 'shatpadi' (six-line stanza). He was born in Thorave, near Bijapur and was a devotee of Narasimha, the local deity. (and hence, his work is familiarly known a *Thorave Ramayana*).

Kumaravalmiki's epic comprises 5,100 stanzas divided into six 'kandas', (Cantos). He generally follows Valmiki. The epic is rendered as though Ishwara is narrating the story of Rama to Parvati. He regards Rama as an 'avatar'. But his Ravana has an element of the tragic, and here the poet was probably influenced by Nagachandra. This is the first *Ramayana* in Kannada closely based on Valmiki's epic. Kumaravalmiki is not a great poet, but has remained immensely popular for three centuries at least; his devotional attitude and his smooth and absorbing narration made the epic very popular, and a 'gamaki' could take Valmiki to the masses by reciting *Thorave-Ramayana*

L.S.S.R.

KUMARAVYASA (Kannada; 1430) is a Kannada poet of great renown, known as one of the extra-ordinary poets in the galaxy of the old Kannada literature. Among the epic-poets of the 'Satpadi' age (15th to 17th cen.) he occupies the supreme place, being endowed with an inimitable racy style of the Kannada idiom appealing to scholars as well as laymen. Next to Pampa (941), it is Kumaravyasa who took up the theme of the *Mahabharata* of Vyasamuni for his epic *Karnata bharata kathamanjari* popularly known as *Kannada bharata* or *Gadugina bharata* (Bharata of Gadag). Unlike Pampa's *Samasta bharata* which is a concise form of the original *Mahabharata*, the *Bharata katha manjari* is a lengthy and detailed version of the same comprising the first ten 'parvas' with 150 'sandhis' and about 8500 verses in 'bhamini satpadi' metre.

Kumaravyasa, like many other Kannada poets, has not mentioned the date of the composition of his epic. And since he makes no mention of his previous Kannada poets nor contemporary kings, his date is not precisely ascertained. There is a paucity of positive evidence either internal or external. From the concluding few prose lines at the end of each parva of his epic, it is clear that he was a staunch devotee of his family god Viranarayana of Gadag (Dist. Dharwad) and that he was a yogindra (an eminent yogi) at the time of the composition of the epic. And in the introductory part of the work, he introduces himself as an incarnation of Vyasa's son Shukacharya, an unsurpassed yogi of the *Mahabharata*.

It is an accepted fact that the poet belonged to Koliwad, a village in Dharwad district. On the basis of some old official records of Koliwad, R.S. Panchamukhi gives the geneology of *Kumaravyasa* as follows; The poet's great grand father was one Chinnada kaiya Mathavanarasayya who caused the installation of his family god Viranarayana in Koliwad where he had settled since 1147. He was a chief war-lord and body-guard to Raja Narasingaraya. Madhavanarasayya's son Timmarasayya remained in Koliwad being entrusted to look after the daily worship of the newly installed god, whereas his father lived in the capital Vijayanagar in the service of the kingdom. Timmarassayya had a son called Lakkarasayya who bore five children of whom Viranarayanayya later known as poet Naranappa or Kumaravyasa, was the eldest. As regards geneology culled from other similar records found with certain individuals belonging to Koliwad and Gadag, there are some minor variations too; whatever be the variations, this much appears to be certain that the poet's name was Virayanarayana or Naranappa and that he belonged to the family of the senughogas of Koliwad.

According to the pillar inscription (1563) at the Madhavajanaradana temple of Koliwad, the ancestors of Kumaravyasa were holding both the offices of Gavunda and Sanubhoga, i.e. were in charge of the village administration, collection of revenue and keeping accounts. Practically, they were the masters of the village which was a gift from the Vijayanagara kings, till the date of the inscription, i.e. 1563. Just two years before the fall of the Vijayanagara empire, some of the members of this family had been serving the Vijayanagara kings as commanders in charge of elephant battalions. Aneya Devappayya (Devappayya of elephant) is mentioned in the said inscription as holding such an office. He is said to be a grandson to the poet, Viranarayanayya i.e. Kumaravyasa. From this, some scholars hold that the poet Kumaravyasa too was, possibly, a similar warlord in his younger days.

The name Kumaravyasa appears to be a title of the poet Naranappa. He mentions in a verse that Vedavyasa of the *Mahabharata* had accepted him as his own son and blessed him with a boon which statement accounts for the title Kumaravyasa. The title is also said to have been conferred on him by Vyasaraya of the Vijayanagar times according to legend. The poet's assertion that the god Viranarayana himself was the poet of the great epic and that he (Kumaravyasa) was a mere scribe, is a proof of the

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poet's devotion towards his family god and his self-confidence as well.

There are a number of legends current about the poet, of which one tells how the poet was advised by Ashwatthama, one of the legendary immortals, to take up the task of composing the epic. Accordingly he started doing so daily, after taking bath in a pond in the temple and in drenched clothes, in the presence of the god Viranarayana, reclining in a standing posture against a pillar of the temple at Gadag (Dist. Dharwad) till his inspiration waned and his clothes started drying. The pillar is even to this day, known as Kumaravyasana Kamba (Pillar of Kumaravyasa). The legend is significant, in the sense that the poet's inspiration was not merely human but divine.

A shorter narrative poem called 'Airavata' in Bhamini Satpadi metre, is said to be another work of Kumaravyasa. The theme of the poem is based on an event in the first parva of the *Mahabharata* dealing with the story of Kunti's worship of the Airavata (the legendary white elephant of the god Indra). The authorship of this work is disputed among scholars since the language, the style and the poetic quality of the poem vary much from those of Kumaravyasa, being of a much lower order.

The date of the poet, is indeed, a major matter of dispute in as much as its range extends from 12th to 16th century as per various conclusions held by scholars. T.S. Subbarayan, on the authority of the poetical works, *Gururaja charitra* (1650), *Bhairaveswara kavya katha sutraratnakara* (1672) and *Chorabasava charitra* (1763), holds that the poet belonged to the 12th century. The evidence based on the concocted tales in these works, is too weak to warrant credibility. Govinda Pai on the basis of the forms of Marathi and Arabic words and phrases and on certain internal historical elements, concludes that the poet lived in the former half of the 13th century. R.S. Mugali refuted the linguistic and historical evidence put forward by Govinda Pai as unconvincing. R. Narasimhachar, the author of the *Kannada kavi charitre*, observes on the authority of the above mentioned Virashaiva works of 17th and 18th centuries, that the poet lived in the time of Vijayanagar King Devaraya (1416-1446) and fixes 1430 as his date which has been accepted by many scholars as a plausible one. The date suggested by R. Narasimhachar may also be considered a tentative one until more convincing evidence is made available.

The religious sect and the school of thought to which Kumaravyasa belonged, is also equally disputed. Whatever the poet's sect or faith, that he was a staunch devotee of the god Viranarayana i.e. Vishnu, is indisputable. And the poet's assertion is that his work is Krishnakatha the story of Krishna, traditionally believed to be an incarnation of Vishnu. Krishna symbolises, in the poet's view, the supreme God-head who is the unseen power behind the drama of this human life so marvellously depicted in his *Kannada bharata*. Krishna is the transcendental reality from which emanate the Tric—the three aspects viz., Brahma, Vishnu and Maheshwara. Hence, Krishna occupies the central place in this epic story. It is he who plays a vital role in this cosmic drama. Whenever Krishna appears on the scene in the panorama of the Bharata story, the poet's ecstacy knows no bounds and his inspiration, transcends the human levels of consciousness, and creates hitherto unseen pictures and unheard tunes.

Endowed with such catholicity of mind, Kumaravyasa, though apparently partial towards Krishna, shows equal devotion to Shiva, an aspect of Krishna. Hence, Govinda Pai appears to be right when he states that Kumaravyasa believes in Advaita-monism and he is neither Madhwa nor Vaishnava of of Ramanuja tradition as some claim. As he avers, he was probably of the Bhagavata tradition. As N.S. Rajapurohita holds, the poet was neither Viravaishnava nor Virashaiva but an advaiti making no distinction between Hari and Hara. On the basis of the poet's statements in the epic, M.A. Doreswamy Iyanger holds that there are grounds to believe that the poet belonged to all sects and all faiths, and it is possible to contradict the statements found in favour of any one of the sects or faiths. Nevertheless there are no two opinions with regard to the catholicity of the poet's mighty heart and soul never submitting to narrow sectarian view.

It appears to be true that Kumaravyasa lived in the glorious times of Vijayanagar empire. His forefathers were in close touch with the great kings of the imperial dynasty, some of them holding high offices under them.

The poet, thus, had scope enough to understand and to inculcate the spirit of the great Vijayanagar culture. Possibly, he studied all the sciences in depth and was well-versed in the vedas, upanishads and the puranas. He made a thorough study of both Kannada and Sanskrit literatures along with poetics, grammar and prosody. The *Vyasa-mahabharata* was perhaps, ever on the tip of his tongue. He appears to have gone through the *Pampabharata* too. With this equipment of scholarship coupled with the gift of a divine inspiration and rich experience of the world around, he could produce such a magnum opus as the *Bharata katha manjari* which is verily a re-creation of the *Mahabharata* of Vyasamuni, in Kannada.

S.R.M.

KUMMI SONGS (Malayalam). Kummi is a group-dance of the women of Kerala that forms part of the 'kaikottikali'. The dancers move in a circle with fast and violent steps. One of the women leads the singing with a favourite song while the rest take up the refrain. The clapping of the hands is perfectly synchronised with the steps that they make and also with the rhythm of the songs. The songs used for this dancee are called kummi songs. These songs have a peculiar rhythm and symphony. The song beginning with "Vira virata kumara vibho charutaraguna sagara

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bho" that appears in the *Uttarasvayamvaram* (Wedding of Uttara) attakatha of Irayimman Thampi is the favourite one for women.

In south Kerala Kummi songs are employed extensively for the Villatichampattu (striking with sticks on a long bow and singing). But that is a simple from of kummi as is seen in the following lines from *Kirmiravadham*.

"Chandrakaladhara palaya mam
Chandomaya pari palaya mam
Indramukhamara-vandita-padara-
Vinda Kripalaya palaya mam."

Such lines are seen in the 'vatakkan pattukal' (ballads of North Malabar) also.

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T.R.R.N.

KUMMI SONGS (Tamil) have been sung by women in Tamilnadu from a very long time; their origin is obscure. They are sung by groups of girls or women on special occasions, usually religious. These kummi songs have a strongly marked folk flavour and, though they are sung by women of all classes, they are more favoured by the economically backward people, the workers and villiage peasants. The festivals devoted to the deities of the masses like Mariamman and Bhagavatiamman (goddesses and seldom gods) are the occasions when kummi sessions are held, sometimes for ten days together. They are held in private homes, too, to mark the occasion when a girl of the family attains puberty. During Pongal, village girls go on a picnic to places like mountain slopes to perform kummi and cook the religious offering of Pongal. The subject matter of many of the kummi songs is religion, undoubtedly, but the prevailing spirit of a kummi session is gaiety and not solemnity which marks religious worship. The lyrics purvey a manifold flavour, sometimes narrating an absorbing story, now portraying love or heroism or piety, the more recent ones evoking patriotism, some of them fomenting the polemical spirit or merely poking wholesome fun. The language of the lyrics is very simple, not always grammatical, of the people; nothing is contrived, the whole approach being natural and straight forward. The similes are all based on rural life.

Long kummis of 500 lines and even 1000 lines are known; they depict puranic tales or, in one case, the defiant story of a rebel against the East India Company. In course of time they have come to be regarded as a distinct literary genre.

The basic thing about the performance of a kummi is that a number of women stand in a circle with a lamp in the centre and dance simple steps to the lines of a song, going round the lamp. Sometimes the leader of the group recites a line and the others follow her; sometimes one set of performers recite a passage and another recite a stanza as if in reply to it. The first few lines of kummi songs are usually a joyous invitation to all girls to join in singing and dancing the kummi whose subject-matter is stated or suggested. The performers keep time by clapping their hands in unison; in fact the 'tal' is a very vital part of the music here.

There is no limit to the size of a kummi song. This is perhaps because this song-and-dance can last part of an hour or can carry on for days together; in the southern districts kummi sessions lasting over 10 days are known. To cater to these widely differing needs, folk poets have composed songs of a few lines and of many hundreds of lines, too. In the latter category we can cite 'Harichandran kummi' 'Sirutondanayanar kummi' and 'Panchapandavar Vaikuntar kummi'. There is a kummi on the rebel Kattabomman who rose against the East India Company and also one on the Golden Jubilee of Queen Victoria's reign. These folk poets have freely drawn on the endless resources of the *Ramayana* and the *Mahabharata* and the puranas and composed kummis on them.

Among these mythological stories of god incarnating Himself in human form, there is a marked preference shown for those on Krishna rather than on Rama.

The performers and the spectators of kummi are unsophisticated village folk to whom stories of valour and romance will naturally appeal. Many kummis centre on Arjuna's exploits like the one where he marries Subhadra with considerable help from Krishna; Arjuna is a very popular hero among Indian villagers.

There are some kummis which treat of profound philosophy like Bhadragiri's songs. A lady composed a Vedantakkumi 70-80 years ago with a similar purpose and perhaps a similar fate.

Bhadragiri's kummi deserves special mention, even though it may go above the heads of village audiences. He makes his stanzas—called kannis—literary, through the use of striking metaphors and appropriate diction.

Further the message conveyed through the kannis of this kummi is scarcely appropriate to the atmosphere of gay hedonism in which kummis are sung and danced to. The more modern Vedantakkummi, too, is of a piece with this; its theme of advaita vedanta is unlikely to be understood, even by cultivated urban audiences. Such kummis indicate the development of this form as a distinct, attractive literary genre eagerly adopted by poets who did not have village patrons in mind.

There are two kummis which deserve special mention, one because of the contents and the other, for a variety of reasons, having to do with the personality of the poet concerned and the very apposite subject matter. The first is by yogi Suddhananda Bharati, a scholar-poet of over 90 years whose output over the last 60 or more years has been prolific. He wrote a kummi on the history of the country, in a lucid language.

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In this poem, the lyric is quite poetic and the language elevated; it is doubtful how many villagers can follow it by listening once as the lines are recited. The poet emphasises everywhere the essential unity of the country showing how the diversity of languages, religions and life-styles need not make for divisiveness. He tells the story through the episodes of some selected great men like Chanakya, Ashoka and Shivaji. Everything considered, this kummi adds up to be one of the best in this genre.

The second is from the great poet of Indian nationalism, Subramania Bharati. His poem, a kummi, to be sung and danced to by girls is on the subject of women's liberation, on which Bharati was as uncompromising as on that of India's fight for political emancipation. His lyric is as usual fiery and views are expressed without inhibition. He condemns the conservatism which chains a woman to the kitchen, denying her freedom and the chance to fulfil herself, reducing her to the level of chattels.

There is a somewhat obscure kummi called 'Salaikkarai Iyanar makutakkummi' which deserves mention as an extreme case of the tendency towards pedantry. This displays most of the sandhi and verbal tricks very familiar to students of Tamil literature in the later works; it is wholly impossible for the village spectators or even for most of the urban auditors to understand the lines as they are recited.

There are some kummis composed by people of other religions, who were obviously attracted by the appeal of the form to villagers; 'Nabiullah Karanakkumi' and 'Gnana upadesapperinbakkummi' extol respectively the Muslim and the Christian faith.

Not all kummis purvey such serious fare. The true mood of kummi is one of inconsequential gaiety and in tune with this mood, many small pieces appear to have been composed full of a capricious whim. These small pieces obviously are by folk poets in the language understood by the rural people cast in the correct mood of frothy gaiety and in active use in song and dance sequences on festive occasions.

A.V.S.

KUNCHAN NAMPIAR (Malayalam) or Kalakatt Kunchan Nampiyar, one of the most popular Malayalam poets, emerged as a famous poet-artist from the rich background of eighteenth century Kerala. He was born in Palghat District of Central Kerala, in the small village of Killikurissimangalam which is famed for its Shiva temple and culture. Kunchan's mother belonged to the Kalakkatt family which is very close to the Shiva temple. The Nampiars are a sub-caste having some duties in temples, and by profession, they are artists who assist the kuttu and kutiyattam perfomed by the Chakyar. The question of who his father was remains unsettled to this day. Some scholars say that he was a Nambutiri while others are of the opinion that he was a Nampiar himself. Both opinions are only probabilities. Another opinion that has been recently put forward is that Nampiar's father was a Chakyar.

Another problem regarding the poet is whether Kunchan Nampiar and the Sanskrit poet-dramatist Ramapanivada are the same person or not. Ullur S. Parameswara Iyer and some other scholars have approved the identity of the two poets on the assumption that the real name of Kunchan Nampiar was 'Rama'. But some others like Attur Krishna Pisharody and K. Goda Varma maintained that the actual name of Kunchan Nampiar was Krishna. If this is correct, Ramapanivada cannot be Kunchan. The word 'Panivada' means 'a person who beats the drum with the hand'. Kunchan belonged to the Nampiar community which used to play the drum called 'mizhavu' in 'kuttu' and 'kutiyattam' and hence he is also a Panivada. Scholars like the late Vatakumkur state that Rama Panivada and Kunchan Nampiar were brothers and they belonged to the Kalakkat family. Some researchers have brought to light some verses to prove the real name either as Krishnan or as Raman. While Ramapanivada has mentioned his name in all his works, Kunchan Nampiar did not care to make any personal reference.

The evidences already obtained, and the discoveries of literary historians and researchers, throw some light on the matter. Kunchan's father either belonged to Kottayam District which is about 150 miles away from Palghat or he lived there doing some professional work. Consequently, Kunchan was also removed to that place in his younger days where his tastes and habits flourished in an entirely different atmosphere. He got the patronage of a local king, Chempakasseri Raja or Devanarayanan of Ampalappuzha. Kunchan stayed at Ambalppuzha under the protection of the King for quite a long time. During that period he could continue his educational career under the able guidance of distinguished teachers like Nandikkat Unni Ravi Kurup and Dronampalli Acharyan whom Nampiar very often mentions in his works with great respect and admiration.

In the year 1746 Martanda Varma of the erstwhile Travancore State defeated King Devanarayana and Chempakasseri was annexed to Travancore. Being a promoter of art and poetry, Martanda Varma invited Kunchan to Trivandrum, his capital. Kunchan moved from Ambalappuzha to Trivandrum before 1750 after a long stay at Ampalappuzha for about 20 years. Trivandrum also provided ample occasion for the poet and artist in him. The king as well as his minister Ayyappan Martanda Pillai encouraged him in a large measure. In 1763 when Ayyappan Martanda Pillai passed away Kunchan also was getting old and he desired to go back to his favourite place Ampalappuzha where he again stayed for about 5-10 years, until his death by poison at 60 or 65, between 1765-1775. So we can assume that the poet lived between 1700 and 1770.

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During the earlier stay at Ampalappuzha Kunchan Nampiar could witness folk art forms like 'velakali' 'patayani', etc. He also participated in the arts of the chakyar and he closely watched other classical arts like 'kathakali', 'krishnattam', etc. His wide experience and taste helped him to evolve a new form of audio-visual art form called 'tullal' of which the roots were in the earlier artistic life of Kerala. It is said that a chakyar who had insulted him inspired Kunchan Nampiar to invent a rival performance. As a result, Kunchan composed the *Kalyana saugandhikam shitankar tullal* within a few hours and he designed the art form of tullal for theatrical presentation. Later he composed more than fifty tullal poems. They are of three categories—'ottan', 'shitankan' and 'parayan', and all the stories depicted in the tullal originally belong to the puranas like the *Mahabharata*, the *Bhagavata* and the *Ramayana*. The tullal poems are humorous and musical.

Scholars do not agree on identifying all the works of Kunchan Nampiar. A hundred years ago, the late P. Govinda Pillai, the first historian of Malayalam literature, attributed only 26 tullal songs to Nampiar. Ullur S. Parameswara Iyer in his *Kerala sahitya charitram* (1955) identifies 42 tullal poems, while P.K. Sivasankara Pillai, the editor of the Kerala Sahitya Akademi edition (1970) of Tullal works accepts only 41, and V.S. Sarma, in his *75 tullal kathakal* (1975) identifies 46. The Vidyabhivardhini press which edited 58 tullal poems and the S.R.V. Press which collected 60 tullal poems have done a memorable work in collecting, editing and publishing the tullal poems. The pioneering attempt made by Sahitya Panchananan P.K. Narayana Pillai to bring out the excellence of Kunchan Nampiar and the tullal poems also deserves particular mention.

By identifying Kunchan Nampiar with Rama Panivada, Ullur ascribes the following number of book to the same poet: tullal kathas 42, non-tullal works 35, works in Sanskrit 20. This total output though creditable to any author, seems to deserve further inquiry. The popular non-tullal works are the following: *Srikrishna charitam manipravalam*, *Nalacharitam kilippattu*, *Panchatantram kilippattu*, *Kiratam vanchippattu*, *Shilavati naluvrittam*, *Kumarapureswaristavam*, *Rukminiswayamvaram pattuvrittam*, *Rasakrida naluvrittam*, *Rugmangada charitam kilippattu* and *Bhagavaddut* (Dutavakyam) *Patinnalu vrittam*. It is also believed that attakathas like *Shakuntalam*, *Palazhimathanam* and *Shambaravadham* were written by Kunchan Nampiar.

The tullal works are puranic in content, lucid in composition and satirical in tone. There are devotional and narrative portions in plenty. The non-tullal works show a different characteristic though written in a very simple style. *Sri Krishna charitam manipravalam* is an exceptionally brilliant work written in a mahakavya pattern and it is enjoyable to children also. *Bhagavaddut patinnalu vrittam*, which depicts the story of Sri Krishna's message to Duryodhana is a masterly composition. The poem written in Sanskrit metres is one of the finest literary pieces of Malayalam literature.

Among the trio of early Malayalam literature, Cherusseri, Ezhuttacchan and Kunchan Nampiar, the last one is the most versatile as he accepted both the visual aspect and the poetic aspect of the tullal. He has disciples and followers in plenty but nobody could excel him either as a poet or as an artist. The tullal poetry brings out the characteristic features of the poet also. It covers the entire spectrum of humanity, the entire gamut of human emotions and it reflects the life of the 18th century Kerala. He evolved the tullal style of poetry, raised it to a classical stature and through his composition as well as through his art form, he created an indelible impression on Malayalam readers belonging to several generations.

BIBLIOGRAPHY: K.M. George (ed) *Sahitya charitram prasthanangalilute*: Vatakumkur Rajaraja Varma, *Samskrita sahitya charitram;* V.S. Sharma, *Kunchan Nampiyarum addehattinte kritikalum.*

V.S.S

KUNDAKUNDA (Prakrit; 112-08 B.C.) was a great Jain philosopher, logician and saint, who wrote what he experienced by himself in his life. In the realm of Prakrit literature Kundakunda's literary activities were commented on for more than one thousand years. He composed about two thousand verses and some devotional prose passages in the Prakrit language. He belonged to South India, and his native place was Kondakunda, seven kilometers from Guntakal Railway Station in Anantapur district, and, therefore, he was called Kundakunda. The real name of the author was Paumanandi or Padmanandi I, as mentioned by both Devasena and Jayasenacharya. The tradition attributes not less than eighty-four 'pahudas' (prabhritas) to Kundakunda, but it is a floating tradition and no commentator has mentioned a single word about his works. At present, ten pahudas and twenty-two works are available. These works are composed mainly in Prakrit Gahabandha; however, anushtubh and upajati metres have also been used frequently. The works of Kundakunda, mainly the five 'paramagamas' (eminent canonical works), have enjoyed unsurpassed popularity. They have been translated into many Indian languages. Pattavalis and inscriptional documents assign him to the first century B.C. He lived a long life of 95 years, 10 months and 11 days. At the age of eleven, he renounced the world and adopted the saint-diksha.

Panchastikaya of Kundakunda is a fine exposition of Jaina metaphysics. It deals mainly with 'dravyas'. The term 'dravya' denotes any existence which has the important characterstic of persistence through change. Dravyas (organic unities) are six in number: jiva (soul), pudgala (matter), dharma (principle of motion), adharma (principle of rest), akasha (space) and kala (time). These are the constituent elements of the universe and therefore.

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the six dravyas are the real existence. Jaina system admits only the dynamic reality or dravya as origin, decay and permanency as the triple elements of the Real. The dravya is always associated with certain intrinsic and inalienable qualities called 'gunas'. These six dravyas can move in the same place. They can also occupy the same space because of their mutual accommodating nature. Though they get interpenetrated, still each preserves its own proper nature. Whatever things have the essential nature of manifesting themselves severally through their numerous qualities and modes are the 'astikayas'. Kundakunda states that the soul maintains its intrinsic nature and is real even in its siddha or perfect state.

Kundakunda is one of the early exponents of Jaina mysticism. Kundakunda explains that the self with spiritual knowledge, by contemplating upon the pure self, become himself pure. But the self which contemplates upon the impure nature of the self becomes himself impure. His *Samayasara* pronounces that the self with spritual knowledge knows his true nature, and he, lacking in knowledge, blinded by his nescience, is unable to perceive his true nature.

Acharya Kundakunda is a great personality in the field of Jain spiritual teachings. According to him, instead of diverting one's attention to environmental objects, the thought is to be fixed on the self.

BIBLIOGRAPHY: A. Chakravarti (ed.), *Panchastikayasara of Kundakunda* and *Samayasara of Kundakunda*; A.N. Upadhye (ed.), *Pravachanasara of Kundakundacharya*.

D.S.

KUNDALIYA (Rajasthani) is a combination of two separate metres, the 'duha' (doha) and the 'rola'. Each line of these two metres contains 24 vowel-marks in all. The concluding part of duha, consisting of eleven vowel-marks, is reproduced as the starting part of 11 vowel-marks of the rola, while the terminating portion of 13 vowel-marks of the fourth line of the rola conforms to the starting portion of 13 vowel-marks of the duha. This definition of kundaliya is given by Jagannathprasad 'Bhanukavi' in his *Chhanda Prabhakar*, and the well-known kundaliyas by the reputed poet Girdhar have been quoted as examples. Kisana Adha, a Rajasthani prosodist, has defined it differently by saying that it is a combination of 'duha' and 'kayaba' metres. Kayaba is practically a rola with the only extra binding that the 11th vowel-mark in each of the four lines should be a short one, other bindings regarding repetitions, etc. remaining the same. The Rajasthani prosodist has further classified the kundaliya metre into 3 kinds: 'shuddha', 'jhadaulata', and 'dohala'. It is the shuddha kundaliya which is often used. Well-known poets like Isaradas and Asiya Duda have written kundaliyas on their patrons and reputed heroes. *Jasai Jama na kundaliya* or *Halan Jhalan ra kundaliya* by Isaradas and *Rathaur Kalai Rayamalot ra kundaliya* are two such works written in the 16th century. *Halan Jhalan ra kundaliya* (50 in all) by Barahatha Isaradas top them all in their poetic excellence. Kundaliyas by Jaitawat Kesari Simha (140 in all) are aimed at showing mercy towards animals and birds. Other minor works in the metre are: *Kundaliyas* by Manak (Jain religion), *Kundaliyas* by Din Kaviraya, *Kalyanamal ji ra kundaliya*, *Arjunsimha ra kundaliya* by Barahatha Padamo (18th century), etc. The Dadu Panthi saint poets have also used kundaliyas. Sevadasji gave us 54 and Haridasji 36. All these belong to the 18th and the 19th centuries. Girdhar is treated as a master craftsman so far as the kundaliyas are concerned, but his language is not Rajasthani. *Kundaliya shataka* is a recent work written by Kavirava Mohansimha in the 20th century.

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Raw.S.

KUNDAMALA (Sanskrit) is a drama (nataka) in six Acts dealing with the later portion of the *Ramayana* story as in Bhavabhuti's *Uttararamacharita*. Its author, Dinnaga, also referred to in manuscripts as Dhiranaga, Viranaga, Ravinga and Nagayya, seems to be different from the famous Buddhist philosopher and logician of that name. As to the native place of the author, the Tanjore manuscripts say that the poet was a resident of Anuparadha, while the Mysore manuscript refers to the place as Araralapura. There has been a suggestion that he might be a native of Sri Lanka. From the plot the drama seems to have been written later than the *Uttararamacharita* and is generally assigned to the 7th century but there are some scholars who believe that *Kundamala* was written earlier than the *Uttaramacharita*.

The theme of the *Kundamala* is taken from the Uttarakanda of *Valmikiramayana*, starting with the desertion of Sita and ending with the reunion of Rama and Sita, along with their sons, Kusha and Lava, during the Ashvamedha sacrifice. To suit the dramatic development of the plot, many deviations have been effected in the Naimisha forest.

In the course of wanderings in the Naimisha forest, Rama and Lakshmana happen to find a garland of jasmine flowers, kundamala, floating in the waters of the Gomati, and Rama recognises it as the work of Sita. They try to trace the place of its origin and come to the hermitage of Valmiki where Sita is collecting flowers. Rama's lamentation for Sita is overheard by the latter. Sita is invisible because of a boon granted by Valmiki, but Rama can see her reflected image in the waters of the lake. Rama

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falls into a swoon and is fanned by the invisible Sita with her scarf which is visible. The Vidushaka informs him that it was a trick of the divine nymph, Tilottama, assuming the guise of Sita. *Kundamala* is full of dramatic action and suspense and characters are not mere types, but men and women with individuality. The style is simple and straighforward.

The *Kundamala* motif reminds one of the 'bakulamalas' in Bhavabhuti's *Malatimadhava* and the necklace in Shriharsha's *Ratnavali*. The influences of Bhasa, Kalidasa and Banabhatta are also traceable. Quotations from *Kundamala* are found in Bhoja's *Shringaraprakasha*, Saradatanaya's *Bhavaprakasha*, Sagaranandin's *Natakalakshanaratnakosha*, Ramchandra and Gunachandra's *Natyadarpana*, Vidyakara's *Subhashitaratnakosha*. Shridharadasa's *Saduktikarnamrita* and Vishvanatha's *Sahityadarpana*. *Kundamala* has been referred to in the *Rupadipika* of Banurupamishra, a commentary on Dhananjay's *Dasharupaka*, and the anonymous *Kavyakamadhenu*.

The best edition of *Kundamala* is by K.K. Datta (Govt. Sanskrit College, Calcutta. 1956); there is an English translation by A.C. Woolner, under the title, *The Jesmine Garland* (K.K. Raja and B. Bhattacharya, Punjab University, Lahore, 1935).

B.B.

KUNDANAGAR, KALLAPPA GIRIYAPPA (Kannada; b. 1895, d. 1965) was a scholar and critic. He belonged to a family of goldsmiths, and his early life was a fight for education. Even as a student he had to support himself, and his education was frequently interrupted. But he got his Master of Arts degree and taught in several colleges. He was known for his scholarship, his modesty and his quiet dignity.

Kundanagar was proficient in Kannada, English, Sanskrit, Pali, Marathi and Ardhamagadhi. He was immersed in the study of epigraphs, palm leaf manuscripts and other ancient records. His book in English, *Notes on the Mahalakshmi Temple* won wide recognition. *Inscriptions in Northern Karnataka and Kolhapur* confirmed this reputation. He was a member of the editorial board of *English-Kannada Dictionary* (Mysore University) and the *Kannada-Kannada Dictionary* (Kannada Sahitya Parishat), and was elected President of the Kannada Literary Conference (1961). His literary works include *Saraswati* (novel, 1930), *Mahadeviyakka* (critical work, 1930) and *Hariharadeva* (1937). In addition to this, he edited *Leelavati prabhanda* (1937), *Purvapurana* (1943), *Adipurana* (1953) and *Kumudendu Ramayana*.

L.S.S.R.

KUNJABDULLA, PUNATTIL (Malayalam; b. 1941) is a medical man by profession but he is an established short-story writer and novelist in Malayalam. He applied modern techniques in his writing and he could earn creditable success in his creative work. Among his books, *Smaraka shilakal* (Memorial stories) is a popular novel and it won the Sahitya Akademi Award in 1980. This novel which runs into 325 pages is the story of an old mosque and the adjacent cremation ground. The story is centred around Khan Bahadur Pookkoya Tangal and the Arakkal family. There are many stories, legends and exciting incidents for the novelist to narrate, and in this description the themes and characters involved get a new birth and life. *Smaraka shilakal* is original in content and style. Kunjabdulla is one among the moderns who have opened new vistas in story-writing in Malayalam. His novels are *Tettukal* (Errors), *Suryan* (The sun), *Aligadhile tatavukaran* (The prisoner of Aligarh), *Dukkhitarku pumaram* (A flower tree for the sorrowful), and *Navagrahangalute tatavara* (The prison of the nine planets).

V.S.S.

KUNJAN PILLAI CHATTAMPI SWAMIKAL (Malayalam; b. 1854, d. 1924), a great spiritual luminary, was born in a poor family as the son of Vasudevan Sharma and Nanga Devi, at a small village named Kollur situated in the suburb of Trivandrum. They called him Kunjan, which means a small boy. Later he got a nickname 'Chattambi' which means a monitor or leader of a group of students. After his becoming a recluse, this name was further expanded as Sri Kunjan Pillai Chattambi Swamikal. But the sacred name he took as a sage was Shanmukhananda Swamikal. He studied Sanskrit and allied subjects, thanks to the kindness of a learned scholar, and music from Pettayil Raman Pillai Asan. Being an intelligent young boy, he pursued his studies and later became an ardent scholar in different disciplines such as literature, philosophy, logic, music, painting, medicine, astrology, yogic culture, etc.

His spiritual guru was Thycattu Ayyavu, who taught him the advanced portions of Hatayoga. His first disciple, the well-known saint and social reformer, Narayana Guru, once paid tribute to him saying that nothing in this world is unknown to him. Both are said to have done penance for a few years in the caves of Maruthwamala—a mountain of medicinal plants near Kanyakumari. Two other disciples of Chattampi Swamikal were Nilakanta Tirthapadar and Tirthapada Paramahamsar who founded a new school of spiritual pursuit with the guidance and advice of their renowned preceptor. There are over 16 books authored by Chattampi Swamikal. Most of them deal with spiritual and ethical problems and subjects. Some of them have served to revolutionize our very outlook on life and society (eg., *Vedadhikara nirupanam)*. His style is also something characteristic of his unique personality. His writing, therefore, had a deep bearing on literature in general.

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It is said that Swami Vivekananda in his sojourn in Kerala visited Chattampi Swamikal and learnt the proper way of doing khechari mudra, a peculiar yogic feat. Though Chattampi Swamikall led an ascetic life adhering to strict celibacy, he did not take to ochre robes. He was always in the habit of wandering and mingling with people, irrespective of differences of caste and religion, as an ordinary man. At the end of his spiritual pursuits he chose a quiet spot in Panmana, near Quilon, for his departure from this world. After a few years a temple named Bala Bhattaraka Kshetra was built over his Samadhi by Shri Kumbalathu Sanku Pillai. Recently an organisation named Vidyadhiraja Saba has been founded to propagate the ideal of this great son of Kerala.

M.A.

KUNJAN PILLAI, ELAMKULAM (Malayalam; b. 1904, d. 1973) commonly known as Prof. Elamkulam, was a noted historian, researcher, writer and eminent teacher. After completing his college studies, he joined as a lecturer in the University College at Trivandrum where he taught till his retirement as Professor of Malayalam in 1959. Qualified in Malayalam and Sanskrit, and experienced in archeological studies, Elamkulam was engaged in researches into the cultural history of Kerala. He brought out standard critical editions of ancient Manipravala texts like *Lilatilakam*, *Unninilisandesham*, etc. His publications include studies on literature and interpretations of classical works. He brought to light hidden and unknown facts regarding ancient Kerala. His studies throw a lot of light on Kerala culture and Malayalam literature. The annotations he prepared for various old texts, and his literary and historical studies opened a new wave of research in Malayalam. He combined historical, sociological and aesthetic perspectives in his studies, and his prolonged inquiry and study brought him remarkable credit. As a result of his continuous research he could not only make certain observations regarding Manipravala literature, but also find out the sociological and historical facts relating to the feudal system in Kerala. His findings regarding the hundred years' war between the Kerala kings and the Tamil rulers are also very important. Even though his conclusions are not fully endorsed by all scholars, his new approach, his methodical analysis and his interpretations have attracted the attention of students of history, culture and literature.

FURTHER WORKS: Lilatilakam, Unninili sandesham, Koka san desham, Nalacharitam attakkatha, Chandrotsavam.

V.S.S

KUNJAN PILLAI, SURANAT (Malayalam; b. 1911), perhaps the first triple-postgraduate degree holder of Kerala, has established his reputation among linguists and lexicographers. Pillai held many responsible official and academic positions. As a member of the Indian Historical Records Commission, Indian Language Society and Kerala Sahitya Akademi Executive Committee, as the President of Kerala Sahitya Parishat, as the Editor of the *Indian History Journal* and as the Hon. Director of the Oriental Manuscripts Library, he has contributed greatly to the fields of language studies, literature and history. Pillai's major contribution is the first two volumes of *Malayalam Lexicon* published by the University of Kerala, and it was he who organised the lexicon work in Kerala University. His latest work *Kairali samaksham* consists of a series of articles covering the history of Malayalam literature. He edited an anthology of Malayalam poetry, *Kavyaratnakaram*, for the Sahitya Akademi. Pillai's essays and books are of high educational value. Some of his writings are prescribed for study at the school and college levels. Apart from his pioneering contribution to lexicography, he has edited and published many ancient texts. He has more than twenty books to his credit. In recognition of his contribution to the field of lexicography, Meerut University conferred an honorary D. Litt degree on him.

FURTHER WORKS: Biography: *Swati Tirunal* (In English); Essay: *Prachina Keralam, Pushpanjali, Sahitya bhushanam;* Novel: *Ambadevi Kalyanasaudham;* Poetry: *Smashanadipani.*

V.S.S.

KUNJAPPA, C.H. (Malayalam; b. 1907, d. 1982). Born in a poor family of Peralassery in Canannore district as the son of Lakshmi Amma and Krishnan Thangal, Kunhappa had a tough time all through his school and college days and could not have completed his education but for the munificence of many a philanthropic relative and neighbour. His ambition was to become a research chemist or at least a school teacher but he was destined to become neither. Attracted by the Salt Satyagraha launched by Gandhi in 1930, he decided to support it by joining the editorial board of the well-known Malayalam daily *Mathribhumi* and became, in time, its chief editor. In this capacity he played a decisive role in the nationalist movement until his retirement due to old age. His editorials, loaded with quotations from the Vedas and the Upanishads and sprinkled with the pithy proverbs of North Malabar, had a charm and strength all their own.

His major works are the translations of the autobiography of Pandit Jawaharlal Nehru (1940), *The Discovery of India* by the same author (1948) and *Einstein and the Universe* (1962). His first work, which he mostly wrote in his teens is a fascinating collection of essays entitled *Vichara korakam* (published only in 1958). *Smaranakal matram* (Mere memories, 1982), his autobiography, is regarded as a memorable work in that

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branch of literature in Malayalam. Nevertheless, he is primarily remembered as a translator of the highest talent.

K.S.N.

KUNJAPPA, MURKOTHU (Malayalam; b. 1905), son of the eminent writer, Murkoth Kumaran, was born in Tellicherry and had his education in some of the local schools, Government Brennem College, Tellicherry, and finally in the Presidency College, Madras, from where he graduated in 1925. He started his official career as an auditor in the Eastern Bengal Railway in 1927 and retired as Director of the Railway Board in 1960. In the following year he was appointed in the post of Senior Personnel Officer in Rourkela Steel Plant. Though he retired from there in 1965, the authorities retained him there as honorary adviser for one more year. In 1966 he joined the Calicut edition of the *Malayala manorama* as its associate editor and is holding the post to date.

Until the age of 35, Kunjappa wrote practically nothing. When M.R. Nair, popularly known as Sanjayan, took up the editorship of *Kerala patrika*, Kunjappa began to contribute articles to it almost regularly. Later he started contributing to most of the periodicals of Kerala.

One of the most distinguished writers of the personal and humorous type of essay, Kunjappa ably wielded his pen to deal with serious topics as well with equal acumen and facility. He had a largeness of heart and simplicity of style which secured him a permanent niche in Malayalam prose literature. It is also to be noted that English, too, served as an equally effective medium for the dissemination of his creative and critical ideas as testified by his *Three Bags of Gold and Other Indian Folk Tales.*

Most of Kunjappa's original Malayalam works, collections either of stories or of essays, belong to the category of children's literature, two of the more notable among them being *Oru kuppivala janikkunnu* (A glass bangla is born, 1958) and *Balakatha tarangini* (A collection of stories for children, 1971). *Lolakshikal* (Women with moving eyes, 1950) is a collection of 15 humorous articles. Perhaps his most outstanding contribution is the biography of his father entitled *Murkothu Kumaran* (1975).

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K.S.N.

KUNJIKKUTTAN TAMPURAN, KOTUNGALLUR (Malayalam; b.1864, d.1913) was a well-known Malayalam poet. Born in the royal family of Kotungallur, Kunjikkuttan Tampuran had all the favourable ingredients of a poetical personality, both inherited and acquired. His father Venmani Achchhan Namputirippatu was responsible for inaugurating a unique school of poetry known as the Venmani School. The Kotungallur palace was not only a centre of learning but a place of congregation also for poets as well as lovers of literature. Tampuran had his early tuition in Sanskrit literature, grammar, logic, astrology and mathematics under palace tutors and also under his uncles.

Though Tampuran had composed a number of verses even during his period of education, it was the publication of *Kavibharatam* (1893) that brought him into literary limelight. This first publication of Kunjikkuttan Tampuran, incidentally, caused an unpleasant stir among some poets. In *Kavibharatam*, several Malayalam poets of those days are compared to various characters of the epic *Mahabharata*. Some comparisons were frowned upon by some poets. A verbal feud followed and the pages of the journals of those days carried satirical and sometimes acrimonious tirades in verse between the supporters and the critics of the composer of the kavya. The work triggered the publication of a counter work, *Kaviramayanam* (1905) by Mulur S. Padmanabha Panikkar. This literary event is known as *Kaviramayanayuddham* in the history of Malayalam literature.

Whenever Kotungallur palace hosted eminent poets, there were always 'feasts' for lovers of poetry. On such occasions—there were indeed many—the gathering of poets and scholars would eagerly look forward to witnessing 'literary games'. A frequent 'game' in such gatherings would be 'quick versification competition'. The poets would be asked to domonstrate their skill in composing poems within the shortest possible time. A topic would be suggested all on a sudden and the 'verbal acrobats' would be required to compose poems of specified length within the pre-determined time-limit. Kunjikkuttan Tampuran used to participate in the game and invariably he would be the first to complete. This versatility and speed shown by Tampuran earned him the title 'Sarasadrutakavikiritamani' ('sarasa' entertaining; 'druta' speedy; 'kavi' poet; 'kirita' crown; 'mani' gem). He also domonstrated this extraordinary capacity in open literary conferences to the astonishment of several spectators of the feat.

Tampuran used to write letters to his friends in verses, some of which have later been published. A phenomenal achievement which brought him spontaneous acclaim from his fellow-poets and other lovers of literature was his rendering of the Sanskrit *Mahabharata* into Malayalam 'verse by verse and metre to metre' This work was called *Bhashabharatam* (1906). He accomplished this stupendous task in 874 days. It is reported that Tampuran would look into the original and immediately could recite the Malayalam shloka for the scribe to write. Perhaps Kunjikkuttan Tampuran's name will be remembered by future generations for his translation of the *Mahabharata* much more than for any of his other achievements. He is, therefore, rightly called 'Keralavyasa'.

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FURTHER WORKS: About a dozen translations from Sanskrit including *Mahabharata, Shukasandesha, Kadambarkathasara, Vikramorvashiya*, etc. and independent poetical works, including *Keralam, Kavibharatam, Ambopadesham, Tuppal kolambi, Palullicharitam*, etc.

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K.M.P.V.

KUNJIKRISHNA KURUP, KUTTAMATTU (Malayalam; b. 1880, d. 1943) was a scholar and creative writer from north Kerala. Even from his school days he used to compose poems. *Kaliya mardanam yamaka kavya* was written at the age of eighteen. Being a musicologist he wrote seven musical dramas and many musical poems. *Balagopalan, Nachiketas, Dhruvamadhavam, Vidya shankhadhwani, Harischandran, Adbhuta parana*, etc. are his musical dramas. He also wrote attakatha, tullal, kilippatu, stotra, and some poems on Shri Ramakrishna. There are twenty works to his credit. He had an academic mind, and his writings also reflect the moral and aesthetic nature of that mind. A good example is:

"Oh, scholarly woman, who is your teacher, poverty?
Your lesson, estrangement? Your wealth, devotion to Hari?
Your realisation, the image of Hari?
Your unending wealth-your son? O good lady?"

Kurup's musical poems are still popular. As a man who belonged to a family with a cultural heritage, Kurup kept up his literary traditions and in 1941 he was given the title of 'Mahakavi' by the prince of Chirakkal royal family. The poet edited *Kerala chandrika* and his contribution to literature, music and to the theatre of Kerala is of lasting value.

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V.S.S.

KUNJIKRISHNA MENON, OTUVIL (Malayalam; b. 1869; d.1916). Otuvil was a Nair family of cultural erudition where Kunjikrishna Menon was born as the son of a Nambudiri. Menon took his B.A. degree and joined as Head Master in a Middle School. Gradually he rose to the post of Thahsil Magistrate in the erstwhile Cochin State. Even from his school days he was interested in literary activities and he edited a magazine called *Ramanujan*. He composed poems, wrote short stories, book reviews, etc. *Vinodini, Lakshmi vilasa shatakam, Madirasi katalkkara, Kumbhakona yatra, Ajamila moksham vanchippattu*, etc. are some of his works. Menon's poems are short. He was involved in the literary controversies of the time and was considered a good journalist and writer. An example of one of his verses is quoted here;

"Looking at the golden mirror, she combed her hair
Put a 'tilak' on the crescent-moon-like forehead;
Looking at the nipple of the breasts she shook her head.
I was on the path when your looks fell on me
Oh lotus-eyed Panki, the stroke of your gaze is very cruel.

FURTHER WORKS: *Antarjanattinte aparadham, Ajamilamoksham vancippattu, Chanaka Moksham, Kalyani kalyanam, Kumbhakona yatra, Oru police inspectaruate vadham, Oru pativratayute katha, Vinodini.*

V.S.S.

KUNJIKRISHNAN, PALLIPPAD (Malayalam; b. 1905), born at Velur in Kottayam District, was educated at Mavelikkara and Changanachery. After passing the Intermediate examination in 1928, he entered Kerala (the Travancore) government service. For about 18 years he was in the Revenue Department but it was as a supervisory official of the Labour Department that he retired in 1956.

Kunjikrishnan was closely associated with some of the leading figures of the day in the literary, social and political circles of Kerala and enjoyed the patronage of Ulloor S. Parameswara Iyer, and C. Kesavan, his guru. He participated in the Vaikam Satyagraha along with the well-known social worker T.K. Madhavan (1885-1931), one of his relations.

In his school days Kunjikrishnan was a contributor of poems to periodicals. Later his interest underwent a change and he switched over to prose. His contribution to literature mainly pertains to biographical literature. In spite of personal sufferings and financial losses, he travelled from place to place, collecting details about the lives of distinguished people in every walk of life and bringing them out in a series of books. All these have been brought together in a single volume entitled *Mahachcharita sangraha sagaram* (1975), It is a biographical dictionary presenting vivid, authentic, short accounts of the lives and achievements not only of celebrated Indians but also of foreigners connected with India. As the author himself has stated in the preface to the book, it is the result of his sustained labours for twenty years and is in the form of a 'Who is Who' with no place for living personalities. As a reference book it has become invaluable, though there are some glaring ommissions; for instance Pandalam Kerala Verma, Azhakathu Padmanabha Kurup, etc. are not included in it.

Kunjikrishnan's other notable contributions are the two poetical collections *Bhavana kaumudi* (1937), *Chinta*

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vasantam (1943) and the story collection *Chittammayude makan* (1953).

BIBLIOGRAPHY: C.P. Sreedharan, *Innatte sahityakaranmar* (1979).

K.S.N.

KUNJIRAMA MENON, C. (Malayalam; b.1882, d. 1940), who adopted the pen name M.R.K.C., was a Malayalam short-story writer and novelist. M.R.K.C. belongs to a period when the technique of short-story writing was gaining ground in Malayalam. He was professionally associated with several periodicals like *Janmi, Laksmivilasam, Keralapatrika, Mangalodayam, Bharati, Keralam,* etc.

M.R.K.C. has written several short-stories on historical and social themes. His deftness in creating plots and structures was more marked in his historical stories than in others. He was one among a few prominent story-writers of the formative period and was responsible for building a solid foundation for this genre of literature, which grew in dimension and depth in later years.

FURTHER WORKS: Vellauvakkammaran (Historical novel, 1927), *Bhargavaraman* (Puranic story, 1931), *Em.ar.ke.si-yute cherukathakal* (In two parts, 1941, 1947.)

K.M.P.V.

KUNJIRAMAN NAYAR, P. (Malayalam; b. 1906, d. 1978) commonly known to his readers by his first initial 'P', was a well-known Malayalam poet. After undergoing primary education in his native place, P. joined the Sanskrit College at Pattambi, where he studied for about eight years. It was during this period that he began contributing poems to Malayalam journals like *Kavanakaumudi* and *Kairali*. From Pattambi he went to Tanjore for continuing his study of Sanskrit. After returning to his native place he worked in various schools at Kanjangatu, Olavakkotu and Kollenkotu. He was the recipient of several titles and awards like the Madras Government Award, Kerala Sahitya Akademi Award (both for *Kaliyachchhan*) and the Sahitya Akademi Award for *Tamarattoni*. (1967).

It would not be an exaggeration to say that P. was totally devoted to poetry. This complete involvement in the world of imagination made him indifferent to terrestrial existence and hence could rightly be called a poetic recluse. Critics have used many epithets to project certain qualities of his poetry, like 'bhaktakavi' (Devout poet), 'Prakritigayakan' (Singer of Nature), 'Keralasamskarattinte kavi' (Poet of Kerala culture), etc. His poetry has several facets, each deceptively elusive. This desultory characteristic of P's creations was confusing to the critics as they were unable to choose an appropriate perspective for evaluating his poems. The themes of his poems are varied, and excessively ornamental and his technique is traditional. Many of his poems remind us of high waterfalls which roll down in astounding splendour reflecting the colours of sunlight and the deep blue of the high skies. Initially his poems centred around 'bhakti' (devotion) and patriotism. The outlook of P, throughout his life was that of a dedicated romantic and his emotions fluctuated between extreme passions.

The most notable characteristic of his poetry is the abundance of imageries which, taken individually, are unique reflections of the height of poetic imagination but at the same time they are loosely knit against the total background of the poem's integrity. A few representative examples of his imagery are given below: (i) "the field with the sacred thread of stream across it", (ii) "fierce wind and rain lashed, the old palm tree started trembling and chanting hymns". (iii) "the small waves embracing the bank"; (iv.) "the grass stubs which have not departed from their mother who has given birth to them"; (v). "the clouds trotting in playful freedom across the sky-pasture" etc. Mother Nature was for him an unending source of inspiration.

P. had an intense feeling of guilt. This guilt-feeling was personal as well as impersonal. He felt that he had not received enough recognition for his poetic labours because of his indifference to or perhaps disobedience of conventional norms. A true reflection of this attitude is seen in a brilliant poem, 'Kaliyachchhan' (The artist-tutor) which is considered to be one of his best products. This poem reverberates with the intense feeling of grief and is free from verbosity which has weakened many of his other poems. The import of the poem can be summarised as follows; "I was a star performer in a Kathakali troupe. But when days passed I suddenly found myself as a non-performer. My elaborate make-ups began disintegrating during performances. My action on the stage became imperfect. Consequently, I was ridiculed by the audience and became the laughing-stock of lovers of art. All this happened because of 'gurushapa' (curse of the teacher). The guru deplored me. His anger fell upon me like a thunder. Depression, sense of shame and guilt transformed me into a non-entity. Eventually I realised that no actor can perform on the stage confidently unless he receives the blessings of the Great Instructor. Therefore, to get out of this shameful existence I should fall down in submission at the feet of the Great Teacher. The suppression of egoism and absolute surrender to him only can bring back to me the glory I yearn for. At the touch of Sun-God the dark night is reborn as light-shedding dawn." It is not difficult to see that the poem is not merely a personal lamentation. It appears to have a social significance and also a spiritual connotation. An artist, however talented he might be, cannot remain in the limelight if he does not respect the people whom he attempts to entertain with his creations. If the people turn against him in disgust he cannot perform satisfactorily. This is the social significance of the poem. The poem can be interpreted on a higher level also. The guru who is referred to in the poem

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is the Almighty Himself. No individual can afford to disregard him if he aspires for recognition. Without His blessing, 'performance' stumbles and the performer meets with miserable failure.

The poem summarised above reveals the outlook of the poet. It is true that P. was not as popular as some of his contemporaries. If he had been a little more restrained in his creations, a little more careful in planning his compositions, he would have become the greatest Malayalam poet of the twentieth century; such was the depth of his imagination. His poems have been compiled in two collections, *Pukkalam* (Kottayam, 1975) and *Rathotsavam* (in two parts, Trivandram, 1978).

K.M.P.V.

KUNJIRAMAN NAYANAR, VENGAYIL (Malayalam; b. 1861, d. 1914), more famous under his pseudonym 'Kesari', was born at Payyannoor in Cannanore district as the son of Pulimpatappu Somayajipad and Vengayil Kunhakkam Amma. He was a pioneer essayist, journalist, story writer and social worker. He was one of the first to explore the essay and short story in Malayalam. He had his education at Taliparamba, Calicut and Madras. After passing F.A. he joined the Agricultural College at Saidapet and took his degree in Agriculture. He was elected as a member of the Malabar District Board in 1982 and as a member of the Madras Legislative Assembly in 1912. He died of heart attack while participating in the Assembly session.

Kunjiraman Nayanar was closely associated with the journals *Kerala chandrika, Kerala patrika, Keraala sanchari, Malabar Spectator, Vadyaviodini, Bhashaposhini, Manorama*, etc. and frequently contributed articles to them. He used various pen names such as Deshabhimani, Vijrasunchi, Vajrabahu, and Vidushakan. He could write in a simple, popular and informal style and so Kesari has often been compared to Mark Twain.

His writings covered a wide range of subjects, from scholarly studies to humorous essays, from agriculture to medicine and from imaginary stories to factual reports. But an undercurrent of humour runs through all his writings. Their sincerity and individualistic quality reflect the author's personality. Of his innumerable essays and short stories only those published in *Vidyavinodini* during 1893-1900 were compiled, and published under the title *Kesari* (1910).

The essays 'Nattezhuthassanmar' (Village teachers), 'Marichchalathe sukham' (The pleasures of death) and 'Sheettukali' (Card play) show his quality as a humorist. Here is a passage from his essay 'Marichchalathe sukham' "When you don't have to breathe any longer, you will not be troubled by the innumerable germs of disease in the air nor by the insufferable smoke of other people's cigars. Nothing to be anxious about even if motor cars and bicycles send up dust while driving along or if you fall or die or your nose is hurt. You don't have to endure any such grief. You don't have to put up any longer with the ringing of the bells or the call of the siren or frog-tongued voice-refiners exerting their throats or reciting songs from plays even on the road."

Though Kesari belongs to the comic tradition he was also a sharp critic of social, political and communal evils. 'Acharopacharangalum sthanamanangalum' (Customs and positions), 'Acharaparishkaram' (Revival of customs), 'Bhramam' (Mania) and 'Kapatavedantikal' (hypocrites) are essays revealing the above characteristics. Most of the essays compiled in *Kesari* are critical studies on Sanskrit classics, like *Kathasaritsagaram, Shakuntalam, Naganandam, Malatimadhavam, Mrichchhakatikam, Raghuvamsham* and *Naishadham*.

It was Kunjiraman Nayanar who wrote the first short story in Malayalam in the modern form. The title of the story is 'Vasana vikriti' (Habitual mischief, 1891). A habitual thief who had committed many thefts was caught by the police. The punishment was twelve blows and imprisonment for six months. The story is narrated by himself after his return from prison. At last he decides to go to Kashi (Benares) and become a hermit. Nayanar's other important stories are 'Dwaraka' 'Menokkiye konnatanu' (Menokki is murdered), 'Oru pottabhagyam' (A beguiled luck) and 'Kathayonnumalla' (Not a mere story). Kunhiraman Nayankar, Vengayil (Malayalam)

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T.R.R.N.

KUNJUKUTTAN, MATAMPU (Malayalam; b. 1946) who has the full name Nambudiri, was born at Kiralur in Trichur District. He is a lonely traveller in the third phase of Malayalam novel which begins by about 1960. He made post-modernism an exciting creative quest. In his *Ashwatthamavu* (1971) he has portrayed an existentialist character by name Kunchunni Nambudiri. Kunchuni, born and brought up in an aristocratic family, and also with high educational qualifications and social status, could make nothing of his life. Therein the author suggests that the chief protagonist of modern sensibility is neither Arjuna nor Krishna, but Ashwattamavu—the immortal and perpetually wandering character with ulcer all over the body and full of hate in mind. Kunchukuttan's another novel *Bhrashtu* (Excommunication, 1973) tells the story of *Paptikkutty*, a revengeful Nambudiri woman who was raped by the ugly looking elder brother of her husband on the day of the marriage itself. His *Nishadam* (Savagery, 1977) is also expressive of this type of modern sensibility.

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T.R.R.N.

KUNJHUNNI (Malayalam; b. 1927), is an outstanding poet who excels in composing epigrammatic poems. The son of Neelaknatan Moosad and Narayani Amma, he did his matriculation and teacher's training and worked as a teacher in Ramakrishna Mission School at Kozhikkode from 1953 till retirement. Though labelled as a children's poet, he writes short invectives, proverb-like single line aphorisms and limerical pieces which conceal sinister laughter and explode with a bang when they are aimed at hypocrisy. Not overburdened with scholarship, he writes in a simple, popular and informal style. At the same time he is a sharp critic of social reality.

Kunjunni's own opinion about his poetry is.

"Little am I in stature and very little have I to tell,

Some small words are enough for me
Myself, me, mine and like that."

But nobody can turn a deaf ear to his words. The following lines testify to the gems of truth his poems contain and to the pointedness of his criticism:

"There is a land in the world.
Where there are no Indians,
And that land is India."
"Shame! Shame!
Why these dogs quarrel like human beings,
Bhow, bhow, bhow."

His poems have been published in eight collections: *Muttassi katha parayunnu* (Grandmother tells stories, 1955), *Vasumati* (story poem, 1957), *Varshikolsavam* (Anniversary, 1957) *Kalikkoppu* (Toy, 1959), *Pattukal pazhayathum puthiyathum* (Songs old and new, 1960), *Non-sense kavithakal* (Nonsense poems, 1961), *Pathinanchum Pathinanchum* (Fifteen and fifteen, 1966), and *Kunjunniyute kavitakal* (Kunjunni's poems, 1969). He has also written several short stories for children, compiled and published under the titles; *Untanum Untiyum* (Male dwarf and female dwarf, 1955), *Kathakadambam* (Bunch of stories, 1955), *Nalla kathakal* (Good stories, 1955), *Katha sookthangal* (hymnal stories, 1956), *Manushyachitrangal* (Human pictures, 1957), and *Pantu pantu* (Long long ago, 1960).

Kunjunni has got a special skill for combining sound and sense in a particular way which tickles the imagination and kindles the curiosity of the child. Here is his prayer to God:

"If I were to havee another life, let me become a tree.
If I were to have a life again,
Let me become a blossomed flower on that tree.
In case a life should haunt me, still
Let me be honey in that flower,
If I am to be born again,
Let me be turned into poetry.
Nothing more have I to request
Let it happen, as you (God) like it."

The jester in Kunjunni compels everyone to think for a while:

"The betrayer is ready,
the crown of thorn
And the cross to nail
Making of Christ is easy now."

One of his collections concludes with the poem:

Is there a book to be written?
Is there a book of finished writing?
Is there is a book that never bores?
Why should I waste my ink?

But any one will admit that he has not wasted his ink.

BIBLIOGRAPHY: K.M. George (ed.), *Comparative Indian Literature*, (Vol. I, Trichur, 1984); M.Leelavathy, *Malayala kavita sahitya charitram* (1980).

T.R.R.N.

KUNJURAMAN, C.V. (Malayalam; b. 1871, d. 1949) is a widely respected social leader of Kerala and an eminent Malayalam essayist. Born in an Ezhava family, he had his primary education in the village school at Mayyanatu and later studied up to the eighth standard in the Government English School at Kollam (Quilon). Subsequently he passed the Malayalam Examination and also the Criminal Pleader's Examination of those times. His professional career was varied, first as a school teacher, then as a clerk in a revenue office and finally as a legal practitioner and a journalist. From his early days he showed an aptitude for writing. He contributed essays and short-stories to several leading journals of that period. He was actively associated with the popular Malayalam dailies *Keralakaumudi* and *Malayalarajyam* through the columns of which he conducted relentless verbal crusades against social and political injustices that were rampant around him. In those days Ezhava community was a victim of the ill-treatment from upper class people. Shri Narayana Guru, the well-known spiritual leader and social reformer, was exhorting his fellowmen to come out of their cowardly slumber to rise against social injustice. Kunjuraman became a disciple of the Guru and his sincere service to the cause of the Ezhava community became a highly respected social leader.

C.V. Kunjuraman's prose style is uniquely charming as in it a journalistic forcefulness blends harmoniously with literary flavour. He brought out a highly readable translation of Valmiki's *Ramayana* in simple and chaste language (1903). This was an adaptation of Rameshchandra Datta's English version in verse. Another popular adaptation in Malayalam prose is Datta's *Mahabharata.*

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Karttikodayam (1917) is his major poetic composition which was written for children, depicting the birth of a king of Travancore State. Kunjuraman also wrote a few novels, a book on Indian history, several short-stories and a biography, besides translating six stories based on Charles Lamb's *Tales from Shakespeare*.

BIBLIOGRAPHY: G. Priyadarsanam (ed.), *S.N.D.P. Yogam Platinum Jubilee Souvenir* (Quilon, 1978); Pallippattu Kunjukrishnan, *Nammute sahityakaranmar* (Part-III, Kottayam, 1955); Putuppalli Raghavan (ed.) *C.V. Kunjuramante tiranjetutta kritikal* (Quilon, 1971).

K.M.P.V.

KUNTAKA (Sanskrit) is a major literary critic in the history of Sanskrit poetics. He came immediately after Ananadavardhana and was a senior contemporary of Abinavagupta. It was a time (A.D. 950), when Kashmir witnessed almost a renaissance in the field of literary theory. *Chandrika* on the *Dhvanyaloka*, Bhattanayaka's *Hridayadarpana* and Bhatta Tauta's *Kavyakautuka* all are seminal works now unfortunately lost evince independent thought and steer clear of orthodoxy and conventional ideas. The same is true in a larger measure of Abinavagupta's masterly works, *Lochana* and *Abhinavabharati* on the one hand and Mahimabhatta's *Vyaktiviveka* which are luckily extant. In this galaxy of brilliant theorists, Kuntaka stands out as a peak and pillar of light who is averse as much to destructive polemics as to blind conformity with any predecessor, however prestigious. He boldly strikes out a new path for himself and his sensitivity to true poetry is so keen and his insight into the poetic process so profound that his language of criticism acquires a charm all its own and becomes most persuasive and convincing. His choice of examples is invariably apt and most representative; and his comments always appealing and revealing a genuine taste for poetry. His *Vakrotijivita*, which was available only in part so long, has only recently been critically edited and restored and translated into English completely for the first time by the present writer. It is thus now possible to get a vivid picture of Kuntaka as the first literary critic in the modern sense, who has given practical criticism of all major Sanskrit poets and playwrights in conformity with the wide-ranging and all-embracing new poetic theory of 'vakrokti' which he formulated without losing his way in the maze of irrelevant philosophy or grammar or semantics. It is a theory which synthesizes the best in all earlier thinking and goes far beyond them.

The key-words of criticism, viz. 'shabda', 'artha', 'sahitya', 'vastu', 'rasa', 'alamkara', 'marga', 'guna', 'dhvani' and 'vibhava', etc., had become almost blanket terms which any writer could use in any way he chose. They had lost precision and lacked significance. Kuntaka therefore undertook the almost Herculean task of using his words with clear-cut precision and released aesthetics from the strait-jacket of prosaic formulae. Shabda is the one and only apt expression among a hundred which can fully communicate the shade of beauty (vichchhitti, vaichitrya, chamatkara, etc.) intended by a poet with 'pratibha' or creative imagination. Its fulfilment is in the felt delight of the man of taste and this delight is not 'rasa'; it is just joy (ahlada) or unique overwhelming bliss (ananda). It is a free and hearty response to beauty. Rasa then is not subjective.

Artha or conent is the obverse of shabda; the complete meaning with rich associations of beauty envisioned by a creative genius at the one end and captured without any loss by the man of taste at the other end. This absolute concord (sahitya) between shabda and artha is of the very essence of poetry. They are so entwined that they defy separation. Literary analysis tentatively treats them as if they are independent of each other; but the true nature of poetry demands that their essential oneness is never ignored.

Subjects admitting of poetical treatment are endless. But they can be broadly divided into natural things (vastusvabhava) and mental states (rasa, bhava, etc.). The latter may again be subdivided into those of cultured characters, those of lower animals and children, etc., and those superimposed on insentient objects. In all these types, the one common feature is that they are subjects of the poet's art-activity (kavi-vyapara) and they can all be characterised as the 'embellished' (alamkarya). Neiher a natural expression of things nor rasas can even be 'alamkara' or embellishments. All the avenues of the art of poetry are nothing but alamkara in this wide sense. But to put the proper stress that it is the spontaneous artistic activity of a genius which may become manifest in manifold ways, Kuntaka was forced to find a new aesthetic term; and he hit upon the happy term 'vakrokti' or 'slanted expression'. If there is no slant or aesthetic turn occasioned by the poet's imaginative power which can immediately touch the heart of a responsive reader, there is no poetry. Hence 'vidagdha-bhangi-bhaniti' is a paraphrase of vakrokti. It is this which marks it off from empirical discourse as well as scientific discourse. If the slant appears laboured or forced, again it ceases to be poetry because sahitya, the minimum concord or balance in the beauty of content and form is destroyed. Alamkara, then, is not something like an appendage super-added from without; it is an intrinsic hallmark of the poetic art.

One can carry on literary analysis dividing the syntactic structure of a poem from the stage of syllable, base or root, affix, termination or case-ending, preposition, conjunction, indefinite pronouns, indeclinables, compound word, adjunct, etc. and pass on through phrase and sentence to episode or chapter up to the work taken as a whole. At every point, beauty should be discernible. Then alone we have 'vakrokti' in perfection.

Poets are not all of the same temperament. Hence

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there are bound to be diverse styles (margas). A literary theorist can only classify them broadly into sweet or tender (sukumara) and striking or brilliant (vichitra), allowing room for an admixture of the two (madhyama). These styles are recognised by some distinct qualities (gunas); but they must all share some common qualities too, like grace (lavanya), elegance (saubhagya) and appropriateness (auchitya). Naming the styles after regions is erroneous.

The range of kavivyapara or vakrokti is so vast that it cannot be cabined and cribbed even in the wide possibilities of dhvani and 'gunibhuta-vyangya'. The unique suggessive power of shabda and artha in poetry is not denied; but it is shown its place along with other avenues of beauty. In the aesthetic thought of Kuntaka no exclusive concept is enough; only the all-inclusive aesthetic term vakrokti can deliver the goods. Hence 'vyanjakatva-vyapara' or 'vyangyartha' alone cannot be the soul of poetry; only vakrokti can be.

Kuntaka has very high regard for the perspective of Anandavardhana which he assimilates in his wider concept of vakrokti. But he joins issue with his great predecessor when rasa is given a dual role, now as primary and now as secondary, in his self-discrepant concept of 'rasavadalamkara'. He restates this in such a way that the self-contradiction is avoided. He opines that all alamkaras like simile and metaphor should themselves be designated by that term when they foster rasa. The orthodox view of this concept too is severely criticised by Kuntaka as being far too narrow and vague.

Perhaps Kuntaka is the only theorist in Sanskrit poetics to recognise individual figures with a view to their underlying principles. In his re-appraisal, only sixteen stand up to this systematic test. After Bhamaha, Kuntaka is the only theorist who reduces the number of figures to just sixteen and shows his good taste which is exceptional to the general trend revealed in all theorists who revel in adding to their number.

By the time of Kuntaka, the concepts of alamkara, guna, riti or marga or 'sanghatana' had come to stay alongside of the principles of rasa and dhvani. Thus in Kuntaka we see the different categories of poetics worked up into a single, systematic and coherent philosophy of beauty to help understand literature and to foster intelligent appreciation or criticism.

Anandavardhana had spoken of three qualitative levels of poetry, viz., the best (dhvanikavya), the next-best (gunibhutavyangyakavya) and the third-rate (chitrakavya); and these could be fully discerned only by a man of taste as per the application of the principle of dhvani as primarily felt or secondarily noticed, or almost unnoticed. Kuntaka disagrees on this fundamental postulate itself. According to him, there can only be a distinction between what is poetry and what is not; whatever appeals to a man of taste is good poetry; and whatever does not is not poetry. Further distinctions within good poetry are unwarranted.

While Anandavardhana's scheme of 'vyanjakas' is circumscribed by his triple 'vyangyas', viz. vastu, alamkara and 'rasadi', Kuntaka's scheme is not. It is so comprehensively illustrated that it can include all shabdalamkaras under 'varnavinyasavakrata'; all beauty of grammatical affixes, terminations, etc. under 'padapurvardhavakrata'; all arthalamkaras, margas, gunas and rasadi under 'vakya-vakrata'; all beauty of plot and description, original innovations, characterisation and propriety of rasa, 'sandhis' and 'sandhyangas' under 'prakaranavakrata' and the beauty of the whole work and dominant rasa under 'prabandha-vakrata'.

The application of the dhvani theory in practice involves a subtle distinction throughout between 'pradhanya' or predominance and 'gunibhava' or subservience; 'atman' or soul and 'sharira' or body and alamkarya or the adorned and alamkara or the adornment. All these distinctions refer to the same ruling principle of beauty in terms of propriety from the point of view of the critic. And all of them follow as a corollary from the postulate that rasa is the whole and sole criterion of good poetry. Kuntaka subjects this stand to a searching examination and rejects it as a hollow postulate. Some poems may be good because their shabdalamkara is appealing; other poems may be equally good because of the poet's art in the use of suffixes, terminations, etc. Still others may be appealing because of the beauty or arthalamkara or marga or guna; it is only when we come to appreciate the plot, characters and significance of a major part of a work or a work as a whole that we light upon considerations of dominant and accessary rasas. Each variety of vakrata is thus inclusive of vastu, alamkara and rasa, guna and riti in a new way, and helps practical literary criticism eminently.

Whether Kuntaka or Anandavardhana is more dependable is a difficult question to answer. No one can dispute that Anandavardhana was a great philosopher and he established his theory of dhvani on sound shastraic lines. But Kuntaka does not even refer to discussions of shastra in his whole book. Yet, what he loses on the logical side is more than gained by him on the side of practical literary appreciation. What precisely is rasa or rasadi which forms the bed-rock of the dhvani theory? Is it something pre-established in other shastras like Tarka and Mimamsa? No, not at all. It is accepted as unique to poetry by one and all.

Kuntaka thinks boldly and takes a step beyond Anandavardhana in affirming the inevitable co-existence of vasturasa and alamkara even without raising the baffling question whether rasa is always suggested or not.

The same logic led Kuntaka to take a bold stand on the nature of 'svabhavokti' also as against the continued tradition of earlier rhetoricians. Svabhavokti or 'jati' had come to be recognised as an alamkara as early as Bana, and except Bhamaha whose opinion is rather dubious, all

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the other writers say with one voice that it is a figure of speech. Kuntaka asks: What is this svabhavokti which you are all calling an alamkara? How is it different from the poetic subject or theme itself? If it is not different, it should really be regarded as alamkarya and should not be called alamkara. Even a subtle observation of things as they are comes in the general nature of the poetic vision and has no justification for being termed an alamkara. In the whole field of Sanskrit poetics, Kuntaka is the only theorist who calls a spade a spade and asks us "How can you stand on your own shoulder?"

More than all, what makes Kuntaka's work most readable and unique even today is his personal style and practical literary analysis revealing a very fresh and smart literary sensibility. It is often complained that in Sanskrit poetics we do not have any racy and readable literary criticism as in the West. While the charge is mostly true of the predecessors of Anandavardhana, it is not true of Anandavardhana and Kuntaka. Between these two again, while Anandavardhana is equally at home in pure and abstract shastra and illuminating practical criticism as well, Kuntaka alone provides us undiluted and unadulterated literary criticism. In the *Dhvanyaloka* too, the space devoted to pure literary analysis is far too meagre, compared to the space devoted to the establishment of the dhvani-theory because Anandavardhana is more objective than subjective. But Kuntaka's *Vakroktijivita* may be characterised without exaggeration as one running piece of a purely literary criticism whose merit is subjective appreciation. Here is an example taken at random: The readers referred to are those sensitive to poetic beauty. That which delights them by its own refreshing beauty is the nature of meaning in poetry. To put it in other words: although an object may be qualified by diverse attributes, the poet will select only one of them which is capable of delighting sensitive readers. Its capacity to delight is inferred on the basis of the rare grandeur added to the subject in the poet's treatment or the force added to the literary sentiment developed, e.g.

> 'Uniquely triumphant is the Great Boar, whose natural impulses had to remain unfulfilled on account of His own greatness, at the time of bringing up the submerged earth our of the ocean. Since mountain-peaks came to be pulverised at the very touch of his tusk, He could not enjoy the game of scratching His itching shoulder. Since the ocean's water-level could not go beyond the cavity of His hoofs, He had to forego the pleasures of a hearty bath. Since the mire was so shallow that only the snout could touch it, He had to deny himself the pleasure of a joyous rolling.'

In this verse the poet has invested the passage with beauty of content by merely inventing such a circumstance wherein natural traits have no room for their exhibition, and by this unique means he endows his subject with extraordinary interest. To take another illustration:

> 'Following the sound of her lament, the sage, out of his daily routine of gathering sacred grass and faggots, was on her trail; the very sage whose overflowing pity at the sight of a bird shot by a hunter had once taken the form of poetry' (*Raghuvamsha*, XIV. 70).

Here the context of the story requires only the mention of the proper noun Valmiki in answer to the question: "Who found Sita eventually?" But the poet has avoided the proper noun and provided a picture of the soft and tender heart of the sage by referring to the incident of a mere bird transforming him into a poet. By alluding to this incident, a rich scope is provided by the poet to help visualise the melting heart of the sage at the sight of Queen Sita in such a dire distress. The delight of the sensitive reader is occasioned here by the promotion of the sentiment of pathos by the poet's art.
To cite another example of the same:

> 'O lady, take me to be a bosom friend of your husband, who is living yet. I am the cloud come to you with his messsage treasured up in my heart. It is I, as you know, who urge the tarrying travellers on the road, into the arms of their pining beloveds by my majestic and deep rumblings, in order that they might add toilet to their unkempt hair." (*Meghuduta*, II, 36).

Here we have, in the first place, a very significant vocative (avidhave) which infusese confidence in the mind of the person addressed. The qualification he is her husband's friend points to his respectability. The intimacy of friendship is reinforced by the epithet 'bosom' and justifies the possibility of being entrusted with a confidential message. Havint thus put her at ease, he approaches the main subject of the message meant for her. The epithet 'treasured up in my heart' reveals his great keenness in preserving it. One might wonder why some other person endowed with better senses and talents was not commissioned for the task. So he adds that he alone possesses special qualifications in that regard. He is a 'carrier' of water by nature and carrying something is his speciality. He hastens the hosts of travellers drooping with fatigue on the road, by his own rumbling sounds. The plural throughout brings out how his helping nature is evidenced repeatedly. The sweet and delightful sounds of the cloud suggest the words of the ideal messenger. The specification 'on the road' goes to show how assistance is rendered by him even to unrelated persons as his second nature. So much more would be his sense of urgency in regard to the message entrusted to his care by his dearest friend. Finally, the adjective describing the women emphasises how their spirits are drooping owing to separation from their lovers and how at the same time the lovers are deeply attached to them in love.

The drift of the whole stanza is this: 'It is a self-chosen solemn mission with me to display my hearty friendship by effecting the joyous union of lovers that might have been torn apart by fate in spite in their burning love for each other.' The beauty of thought embodied here by the poet

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supplies as it were, the very vital essence of his poem named 'Cloud-messenger' (*Meghaduta*) ,and is supremely delightful to tasteful readers.

A counter example where beauty is lost only to carelessness in respect of sentiment is furnished in the following:

> Even on the outskirts of the city, the delicate girl Sita who had walked hardly three or four steps, started asking Rama more than once: 'How much more distance remains to be covered yet?' Whereupon tears were brought for the first time in Rama's eyes. (*Balaramayana*).

Here the idea 'more than once' is to be regretted as it does not emphasize the nobility of Sita's personality. Nor does it add to the appeal of the sentiment in question. For, Sita's undertaking the journey is voluntary and worthy of her nobility. Even if we concede that because of extreme physical tenderness, some such thought came to her mind, no sensitive reader can imagine that it would find verbal expression. Again, it is difficult to believe that repeated assertions on the part of Sita were required to draw the first tears from Rama, because even at her first utterance, Rama is much more likely to break into tears.

Thus we see here a very lovely idea spoilt altogether by the poet's concentration straying away for the moment from its object. Therefore, we suggest that the phrase 'more than once' is amended into 'unwittingly'.

> Therefore, a definition of poetry which does full justice to the invariable relation of both shabda and artha deserves approval. Literary faults, like 'far-fetched meaning' and 'perverse meaning' are automatically put aside, and the question of mentioning their non-occurrence as a part of definition, therefore, does not arise.

It was Anandavardhana who developed the principle of determining the ruling rasa of even a vast epic like the *Ramayana* by considering the beginning, middle and end in one critical vision. His finding was that 'karuna' or pathos was the ruling rasa of the *Ramayana* just as 'shanta' or quietude was that of the vaster *Mahabharata*.

But it was left to Kuntaka to extend this principle towards full-length studies of classical works like *Shakuntala, Uttararamacharita, Kiratarjuniya, Shishupalavadha*, etc. In Kuntaka's insightful analysis of Kalidasa's masterpiece, *Shakuntala*, the climax of the poet's originality and genius is seen, not in the Act IV where a universal homely sentiment of daughter's leave-taking is seen, but in the vivid presentation of Dushyanta's sincere and heart-breaking repentance for his inexusable inability to recognise his wife Shakuntala in Act VI, in spite of a hundred chances provided to him to recognise her in Act V. Critics customarily take the curse motif mechanically, without seeing into its psychological implications. One thinks that Act V illustrates his sudden amnesia or loss of memory due to Durvasas' curse. But Kuntaka takes it as illustrating the vast springs of his memory, very much present in him at the time, leading him to remember as it were even events of an earlier birth, as spotlighted by Kalidasa in the verse: "ramyani vikshya....bhavasthirani jananantara-sauhridani". This psychological study of character of Kuntaka is both profound and far-reaching.

Similarly, in the *Kiratarjuniya* we are shown by Kuntaka how the poet has pitched upon Arjuna alone as the hero in the vast galaxy of heroes in the *Mahabharata* and stops short of the incidents culminating in the battle of Kurukshetra. Every one in the *Mahabharata*, Krishna and Yudhisthira not excepted, come to be tainted with one or the other failing, once the battle begins. Arjuna too fails many times to live up to the ideals of an epic hero without a trace of adharma or evil. But before the war, when he engages himself in penance and enters into a single combat with Lord Shiva, we have man's strength and peerless character. Such an analysis of Bharavi's motive symbolically is indeed an eye-opener to us even today.

Even in the manipulation of incidents in the story, how Kuntaka lays bare the poetic process involved in works like the *Shishupalavadha* is again, remarkable. Magha so arranges the story that the sole end of Krishnavatara becomes the destruction of Shishupala who is evil embodied; and he invents a conflict of interest in Krishna's mind not found in any source-book, to make his epic interesting. There is the call of duty to destroy Shishupala on the one hand; and an invitation from his beloved kin Yudhishthira to participate in his Rajasuya sacrifice both at the same time, one conflicting with the other. Then Magha deftly solves the conflict by Krishna's choosing to attend the sacrifice wherein Shishupala also is brought in by chance.

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K.Kr.

KUNTAL MEGH, RAMESH (Hindi; b.1931), whose real name is Rameshprasad Mishra, graduated in Science and got his Master's Degree in Hindi from the Allahabad University, and Ph.D. from the Benaras Hindu University. Widely travelled and well-read, Megh has richly contributed to the field of literary criticism and aesthetics. He has added a new dimension to literary criticism, taking into view the historical, social and cultural background, and projecting new interpretations of literature in the light of myth and modernity. As a creative writer, he has composed poems in the 'new' trend. Starting his career as a Lecturer in Arrah College in Bihar, he shifted to the Hindi Department of the Punjab University, Chandigarh, and later, to the Regional Centre, Julundhar, as its Head. At present he is Professor and Head of the Department of Hindi, Guru Nanak University, Amritsar. He has reinterpreated Tulsi in his book *Tulsi: Adhunik vatayan se* (New

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Delhi 1967) and defined modernity in *Adhuniktabodh aur adhunikikaran* (New Delhi, 1969). His other main works are, *Madhyayugin rasa darshan aur samakalin saundaryabodh* (1969), *Kalashastra aur madhyayugin bhashiki krantiyan* (Amritsar, 1975), *Saundarya, mulya aur mulyankan* (Amritsar, 1975), *Kyon ki samay ed shabdh hai: Sarjna, sahitya aur alochna ke adhunik pariprekshya mein* (Allahabad, 1975) and *Mithak aur swapna: Kamayani ki manassaundarya smajik bhumika* (1967), *Athato saundarya jijyasan* (1977) and *Saundarya sahshtra hai* are his books on aesthetics.

K.B.

KUNVARASI SANKHALO (Rajasthani) is a long story written in prose and interspersed with over one hundred and fifty popular duha couplets. There has been a well-established tradition of inserting verses in historical and other tales. The hero of this story is Kunvarasi Sankhalo who is a historical figure. The hereditary seat of the Sankhalas was Jangalu, a village near Bikaner, which was first occupied by Anakhasi to be followed by Khinvasi and Kunvarasi respectively. Two sculptured stones with inscriptions of the years 1325 and 1329, erected in memory of Vikramasi and Pratapasi, two sons of Kunvarasi, were located in the village Rasisar. The date of Kunvarasi, therefore, can be placed before 1300. There is a mention of Kunvarasi in the historical works of Nainasi and Bankidas. Nainasi mentions Kunvarasi's marriage with Bharamal, the blind daugther of the Kharala Rajputas, which is the basic theme of this story.

The story is historical, written eleborately with some supernatural elements thrown in though it is predominantly a love-story with shringara (erotic sentiment) as the main rasa, and heroic as the accompanying one. The published text is based on a manuscript written in 1738 belonging to the Balbhandar at Bikaner. The language pertains to the 18th century, or even to a later period. Written by an anonymous writer the story in brief runs like this: Kunvarasi, son of Khinvasi, was a hero with a generous disposition, who always stood by his word. Vainidasa, a Rajput of the Kharala caste, hatched a plot to assassinate Kunvarasi. With this evil intention, he sent a coconut to Kunvarasi, inviting him to marry his blind daughter Bharamal. Having accepted the coconut, Kunvarasi reached Vainidasa's residence with the marriage party. Strangely, Bharamal regained her lost eyesight in course of the marriage ceremony. Kunvarasi managed to leave his father-in-law's house immediately after the marriage and promised to Bharamal that he would come to take her on the occasion of the 'Tij' festival in the month of Shravana. As promised, he reached Vainidasa's residence in the third year and lived with Bharamal in the underground apartments for full six months. Bharamal became pregnant during this period. Thereafter, he returned to Jangalu with Bharamal with plenty of dowry and lived in peace. He defeated the Joiyas in the battle that ensued as a result of their animosity with the Kharalas. The story presents a picture of the medieval feudal society of the Rajputas. Kunvarasi and Bharamal have been portrayed as ideal characters of the time. The aim of the story is to establish idealistic values. The animosity between the Sankhalas and the Kharalas, the deceitful role played by the Kharalas for vengence, the skirmishes and bloodshed on trifling matters and other such minor causes underline the realities of those times. The book is equally important for literary as well as cultural values.

A village named Kharaliyan still exists near the town of Pilibanga in Sriganganagar district, which seems to have been inhabited by the Kharalas. It is still known for its underground apartments.

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Hi.M.

KUNVARBAI-NUN MAMERUN (Gujarati) is a narrative poem known as 'akhyana' written in 1683 by Premanand (1636-1734), a renowned medieval poet of Gujarat. The 'mamerun' or 'mosalun' means a maternal dowry offered to the daughter on his first pregnancy. The story is that of Kunvarbai's father, Narasimha, a staunch devotee of Lord Krishna, who is too poor to discharge the social obligations of offering his daughter the appropriate dowry as required by the prevailing custom, when he visits her on the occasion of 'mamerun' i.e. the time of her being pregnant. Narasimha has always reposed strong faith in God and, as the story proceeds, at the time adversity befalls Narasimha, his prayers are heard by God and he comes to the rescue of His 'bhakta'.

The form of this work is known as 'akhyana'. It is a narrative poem of medieval Gujarati literature. The medieval Gujarati poet, Nakar, of the 16th century introduced this form. Akhyana generally adopts episodes from the *Ramayana*, the *Mahabharata* and other puranas. Vishnudas, (1564-1632) a Nagar Brahmin poet of Khambhat city, included episodes of saints in akhyana. Before Premanand, Vishnudas had written an akhyana, *Kunvarbai nuni mosalun*, and by virtue of this he became the first to depict Gujarati family of his own time in verse. After Vishnudas, Krishnadas (1645), Govind (1624) and Vishanath Jani (1642) also wrote *Kunvarbai nun mamerun*. They all owe their debt for the subject of this work to Vishnudas.

Premanand raised this form to great heights. He being a master of this form, achieved a literary perfection and beauty. For his predecessors *Kunvarbai mun manarun* was a pious and inspiring life of a saint, a devotee, but Premanand, for the first time, viewed it as a source of interesting contemporary Gujarati family life. He showed

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the tendency and attitude of portraying the typical family characters. While telling the story in detail he introduces anecdotes at various stages of the narrative and makes it interesting. The description of the journey of Narasimha is so ridiculous, and yet so vivid that it amuses even the modern reader. He not only makes his readers laugh, but also captures the various shades of life, and this results in the creation of a variety of 'rasas'. The most interesting and appealing part of the story is the meeting of the motherless Kunvarbai with his 'vairagi' father, a true devotee of Lord Krishna. Though Premanand utilised some portion of the material of his predecessors, sometimes even words and verses, he reproduced them in such an artistic manner that none of his predecessors or successors could reach his heights and perfection. Premanand is unique in depicting various 'rasas'.

Thus, *Kunvarbai nun mamerum* is the most interesting and popular work of Premanand, an attractive account of medieval Gujarati society and an useful source material for sociological studies. This work has also a resemblance with the story of *Kunvarbai* written by Narasimha Mehta in medieval Marvadi, Rajasthani and Hindi.

H.Y

KUNWAR NARAYAN (Hindi; b. 1927), born at Faizabad in U.P., received his M.A. degree from the Lucknow University. He has been the editor of a monthly *Yugchetna* (1956-1960), and also served on the editorial board of *Naya pratik* (1975 to 1978). He was the Vice-Chairman of the U.P. State Sangeet Natak Academi (1976-1979) and at present he is Chairman of the Bharatendu Natya Kendra in Lucknow. His collection of poems entitled *Atmajayi* (1965) was selected for the Hindustani Academy award in 1971, and his collection of short stories. *Academi ke as-pas* (1971) received the Premchand Puraskar for 1972-73. He has three collections of poems to his credit apart from the long narrative poem titled *Atmajayi*. Several English translations of his poems have been included in the *Modern Hindi Poetry*, an anthology of poems brought out by the Indiana University Press, Bloomingdale, U.S.A., and *Indian Poetry Today* (ICCR). Some of his poems have been translated into Japanese by Toshio Tanaka. He was one of the poets included in *Tisra Saptak* (ed. S.H. Vatsyayan 'Agyeya', 1959.)

Kunwar Narayan's poems are remarkable for their quiet, introspective, urbane and philosophical quality. He does not believe in the existence of any defined poetic idiom. His poems seem to create their own flowing patterns which are dictated by their introverted and ruminative themes. His award-winning narrative poem *Atmajayi* (The self-conqueror) takes for its theme the convolutions in the soul of the young intellectual, Nachiketa, who faces Yama, the lord of death, with his barrage of existential questions. The original story appears in *Kathopanishad*, and has been reinterpreted by the poet as a man's search for selfhood.

Kunwar Narayan's short stories, too, pass from the realistic into the surrealistic with ease, till it is hard to tell one from the other. Many of them start playfully in a mock-folk setting, and then, take the leap into the unknown and the dreamlike world of fantasies. The language of these stories is stark and simple, and yet it has the colloquial raciness of the traditional story-teller.

FURTHER WORKS: *Chakravyuh* (1956); *Parivesh: hum tum* (1971); *Apne samne* (1979).

M.P.

KUPPUSWAMY MUDALIAR, ARNI (Tamil) is one of the oldest novelists in Tamil but by no means as outstanding as Vedanayakam Pillai, Natesa Sastry, Rajam Iyer and Madhavaiya had been earlier. But Mudaliar introduced detective novels fashioned very much after western models; he had a sure appraisal of what exactly the public wanted and he gave them that, in ample measure. Unfortunately for him there were few buyers of novels in those days (the early decades of the century); book-buying had not become a habit and a popular novelist like Mudaliar had to serialise all his novels in periodicals. For this purpose he chose the *Anandabodhini*; and it is a measure of his popularity that it was his novels serialised in its issues that made them sell; for nearly 15 years from 1915 this staid and pedantic magazine enjoyed the esteem of the Tamil public, mainly on the strength of Mudaliar's creations.

There are no clear dates available, touching the life of this novelist; nor is much known about his private life. He belonged to a small town called Arni in North Arcot district but he settled down in Madras where he wrote all his novels. He was a Vedantin who loved to intersperse his narrative with long homilies on chastity; clearly he did not approve of the free and easy social life of young people in the West and of the prevalence of divorce and transgressions from the narrow path of domestic virtue.

Mudaliar was a prolific writer who wrote 43 novels and at least 2 works on Vedanta. Some of his novels were prodigiously long, running to many volumes, especially his translations of the novels of G.H.M. Reynolds and Alexander Dumas. He was extremely hard-working and could sit for hours together writing away furiously. This probably accounts for the mix-up in the names of characters we meet in many of his novels. This also explains his characters with Tamil names going about wearing gloves and other items of western apparel. One is constantly aware of an unnatural, hot-house atmosphere in his novels created by a hasty translator who always wrote to keep target dates.

Among his more important translations is the *Ratnapuri rahasyam* (the Tamil version of G.H.M. Reynolds'

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Mysteries of the Old Court of London). Among his supposedly original creations are some scarcely-concealed adaptations of western thrillers. His favourite detectives were Krishna Singh and his son Ananda Singh. Mudaliar adapted many of the Sherlock Holmes stories successfully into Tamil: he had an obvious penchant for mystery and detective fiction.

Very few knew that Mudaliar wrote full length works on Vedanta; two books of his in this genre are *Kaivalya-navanitam* and *Nanajivavadakkattalai.* He is, however, known and remembered only as the author of a large number of popular novels.

Mudaliar lived for 60 years; he probably died a little before 1950; his actual birth date and the date of his death are not known. Despite his lack of high creative ability he must be counted as one of the three authoors (the other two being Veduvur K. Duraiswamy Iyengar and J.R. Rangaraju) who stimulated the Tamils to read books and created a vast reading public for the writers who came after them.

A.V.S.

KUPPUSWAMAYYA, NAGAPUDI (Telugu; b. 1865, d. 1951) belongs to Nagapudi in Chittoor District in Andhra Pradesh. His father was Yajna Narayana Sastri. He graduated from Madras Christian College. After taking Law Degree, he practised law upto 1918. But his nature did not suit that profession. Eventually he became a critic in Telugu. He was a good scholar in Telugu and Sanskrit. He acquired scholarship in these languages and had many close Pandit-friends.

His was a traditional life and he was a 'satvika' by nature. With his background knowledge of English, soon he became one of best critics in Telugu. He wrote a number of critical works in Telugu. His first work was *Bharata saramu,* which is a literary translation in Telugu of Annie Besant's *Story of the Great War.* His other works are, *Bhojarajivamu, Kalahastishwara shatakamu* and *Shankaracharya charitra.* His Sanskrit work *Sthava ratnavali* is a fine testimony of his scholarship in Sanskrit. For this he was praised and honoured by Sri Jagadguru of Sringeri and Sri Jagadguru of Kumbhonam.

He was a traditionalist in his style and did not accept the vyavaharika style in the books with the notion that it would spoil the Telugu language. He wrote certain commentaries and prefaces to some great Telugu classics. Kuppuswamayya wrote a fine commentary on *Parijatapaharana,* a Telugu Prabandha by Mukku Timmana. He also edited and wrote prefaces to *Mahabhagavata* of Pothana, *Nirvachanottara Ramayana* of Tikkana, *Uttara Ramayana* of Kankantipapa Raju, *Mahabharata* of Sripada Krishna Murthy Sastry and other works published by Vavilala Rama Sastry and Sons, Madras. He adopted writing of prefaces to Telugu kavyas from English. It became a model to other scholars in Telugu afterwards.

There are many disciples Kuppuswamayya in Andhra Pradesh. He was felicitated by Pithapuram Rajah for his great scholarship and talent. He was responsible for introducing the examinations for oriental titles in Madras University.

S.Ga.

KURATTI SONGS (Tamil). In Sangam love lyrics we come across references to girls from the hills being called upon to diagnose the illness of the heroine through metaphysical means and then to perform worship of the offended god to propitiate him. The tradition continued and grew, yielding a specialist genre of songs called 'kurattippattu' for which a grammar has even provided a definition. When the 'kalambakam' was developed as a distinct genre, tracing the various stages of the development of love between two young people, a stanza was allotted to the Kuratti's prognostication, called 'kuram'. Later, poets began to realise the poetic potential of this; they started composing whole poems, again called kuram, describing the love-lorn maiden whose hand is read by the saucy Kuratti with a great deal of verve, witticism, poetic sense and gritty worldly wisdom. The best known among all these kuram poems is that on goddess Minakshi of Madurai, composed by Kumaraguruparar of Srivaikuntam, in Tinnevelly district who flourished in the 17th century.

Kuram is a monologue from a highly endowed Kuratti who is quite confident of her powers. She devotes a number of stanzas to describe the hill from which she comes, later, expansively claiming all the mountains of the country as her own. This passage is rich in poetic conceits and it helps to create an image of the hills and the occupations and life-style of the hill-folk. She then assures Minakshi that whatever she says shall came to pass; no false prediction will ever issue from her lips. Next, she impresses the princess of Madurai by saying that she had successfully predicted that lord Shiva would wed Tatatakai. For Kurattis like her, she claims, can read the past, the present and the future.

She then describes a number of steps that should be taken, ritualistic arrangements like lighting up a standing oil lamp and spreading paddy before her, to ensure the proper atmosphere without further delay. The mountain girl, then proceeds to read Minakshi's hand. The hand has truly unique markings; for it is the hand of the mother of the Universe, the consort of Lord Shiva, God of Gods. The girl suggests that it is Lord Shiva who is going to wed her. The poem ends with a number of stanzas in praise of Shiva and Minakshi.

The format of the kuram genre is quite simple; it is a monologue, recording the observations of a Kuratti from the time she meets the heroine till her commission is carried out. The opportunity is taken by the better endowed poets like Kumaraguruparar to extract the

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maximum poetic essence from out of a detailed description of the mountains of the country, the hamlet of the hunter-folk, the flora and the fauna. The poet has also secured the maximum poetic advantage from the fact that his hero and heroine are the primordial parents of the Universe.

Kuram forms one of the 96 known kinds of minor works called prabandhas. This form enjoyed considerable popularity and many poets wrote one or two pieces in it. Kuram gave rise to kuravanji as a natural transition; while kuram is a monologue recording the observations of a Kuratti, kuravanji is cast in the form of a play. The general pattern and the central idea of both are the same; but kuravanji has quite replaced kuram in the last two centuries on account of its variety of appeal and its stageability.

Tirukkutralak kuravanji was produced as a play during the Navaratri festival in many small towns of south Tamil land. *Sarabendra bhoopalak kuravanji* written on king Serfoji of Tanjavur used to be produced in the festivals conducted in association with the big temple at Thanjavur. There is a kuravanji on Lord Kumbheshvara of Kumbakonam; we learn that it was produced with considerable eclat at great expense by a rich businessman every year during the masimakham festival.

Clearly this genre attained great popularity among the common folk and even today kuravanjis are being produced as dance dramas on the stage and in the radio and the T.V. The vivacity, wit and generally bright personality of the Kuratti dominating the whole play is the main attraction. Though born in an obscure hamlet in a hill slope, she is a much-travelled person claiming intimate personal knowledge of many lands and peoples. Though of poor hunter stock and unlettered, she is at home in the palaces of kings. The friend of the heroine, too, is a bright character and lends considerable interest to the play. The sub-plot involving the lover of the Kuratti acts as a welcome relief; the racy dialogue certainly is a major attraction.

The best known among all the works of this genre is the *Tirukkutralak kuravanji* with the Lord of Kutralam as the hero and Vasantavalli as the heroine; the play was composed by Melakaram Tirukutarasappak Kavirayar who seems to have been a temple official and certainly was a gifted poet. In fact it was this work which inspired many later poets to write in this genre.

One of the well-known works of this genre is the *Sarabendra bhupalak kuravanji* sung in honour of king Serfoji of Thanjavur, a Mahratta prince of considerable renown. His great munificence, his qualities as a discerning patron of arts, his statesmanship and brilliance as a law giver and administrator, his own personal scholarship, all come in for great acclaim in this poem. The city of Tanjavur appears to great advantage in the lines of this poem.

Two works of this genre have been sung on Tirunal (Vishnu) on the Azhagar hills in Madurai district. The advantage which these poets have over the author of *Sarabendra bhupalakkuravanji*' is that the hero resides in a hill and that the kuratti feels most at home at elevated places; the poem on the king of Thanjavur has to deal with a riverine city on level plains. The two works similarly on Murugan at Swamimalai, called *Swamimalai Murugan kuravanji* and *Tamizharasikkuravanji* suffer from the shortcoming that there is no hill in the Kaveri plains, Swamimalai being only an inconsiderable mound. The authors of these latter works have much lesser excuse as Murugan usually sits on high hills and has been traditionally worshipped as the deity of the hillfolk. These poets must have chosen the Lord of Swamimalai only for parochial reasons.

The Bethlehem kurvanji deserves special mention as the only work of this genre written by a Christian poet, Vedanayaka Sastriar. It presents the Christian dogma and glorifies Christian institutions. Even though this work follows the set pattern in most of the conventions, it presents some innovations too.

103 plays belonging to this genre are known to exist, out of which 21 have been printed. One of them is by a Christian poet and one by a Muslim. The fact that all the major religions chose to propagate their faith through this medium goes to prove conclusively its wide popularity sustained over the years.

A.V.S.

KURATTIPPATTU (Malayalam) belongs to genre of the folk songs of Kerala. It is also associated with labour. In this instance the labour is not physical; it involves the exploitation of human psychology. Kuravas are a hill tribe. Some of them, especially the women folk who are known as 'Kurattis' are good at reading the palm and predicting the future. They give their description of past, present and future in the form of songs. However the songs known as 'kurattippattu' generally narrate a story vividly. The song has a lilt of its own, it gains momentum and vigour as the narration advances. In one of the songs a Kuratti is represented as offering to predict the future of Sita. The other challenges her, and there is a bet. It is predicted that Sita would be brought back from Lanka. She would jump into the fire and prove her chastity, and be reinstated in Ayodhya as queen. If this prediction comes true the other Kuratti shall give the narrator a 'chela', or sari. There are many songs like this in Malayalam. The language of the songs is a little archaic yet it has a freshness of its own.

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K.M.T.

KURAVANJI (Tamil) The term 'kuravanji' is derived

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from the word 'kuram', one of the 96 poetic forms included in the 'pirapantam' (Sanskrit prabandham) contemporarily referred to as *Chitrilakkiyangal*. The word kurvanji means a girl of the Kuravar, or forest community who live in the mountainous areas. Kuravanji is a kind of drama in verse and centering around the theme of love. This form of literary composition was popular between the 17th and 19th centuries and was enacted by women players. It has been revived in this century by Tamil dancers and savants like Rukmini Devi Arundale.

The story was woven round a stereotype plot. A young woman playing with her Sakhi or companion would chance to see the local lord or God's image and fall in love with him. Love-sick, she would invite a Kurava woman or Kuratti to foretell her future. The Sakhi would then carry a love-message and the God or the Chieftain would appear in disguise before the girl to woo her. She would not yield, being steadfast in her love. Satisfied with her fidelity the God or the chieftain would reveal himself and marry her. The basic feature of the kuravanji plays, viz, the Kuratti foretelling the outcome of the heroine's love is present in some of the sangam poets and in bhakti literature as well. As kuravanji prominently features persons outside the pale of courtly or urban culture, there is a marked use of colloquial language in these compositions. The best known composition in this genre is the *Tirukutrala kuravanji* of Tirikuta Rajappa Kavirayar of Kurralam. Although the work is small in size, it is rich in description and meaning and steeped in religious fervour.

The drama opens with the ceremonial procession of Tirikutanattar or Tirukurralanathar, a manifestation of Shiva, to the accompaniment of music, drum-beat and chants. Many a beautiful girl loses her heart to the Lord, of whom Vasantavalli is one. As she hears the Lord's praise from her friends with whom she is watching the procession, she falls in love with him. Her companion's best efforts to bring her out of a trance-like existence prove to be of no avail.

At that moment appears a sooth-saying Kuratti named Singi and Vasantavalli is only too pleased to see her and seeks to know the fate of her love. As she enquires after the Kuratti's home land, latter treats her to a sumptuous description of the Kurralam land and the fame and might of the local God. Vasantavalli commands the Kuratti to reveal the name of her lover in order to test her powers. After characteristic tarrying and double talk the Kuratti spells out the name of Tirikutanathar and assures Vasantavalli that her love will soon lead to union with the Lord. She is given rich gifts by Vasantavalli.

At this point appear Singan, the Kuratti's lover and his friend Nivan, the bird-trapper. Singan locates his sweetheart in a Kurralam street after a prolonged search. He wonders at her strange-looking ornaments and her new cloths which remind him of worms, serpents, etc. and comes to know that they are gifts from a number of people for her sooth-saying abilities. They indulge in a verbal duel with Singan making daring overtures and Singi fending him off with her superior wit. The kuravanji may thus be said to speak of love at two levels, the spiritual and the mundane. The plays end with verses in praise of Tirikutanathar.

There are in existence about fifty kuravanji plays which include those written by Christian and Muslim poets as well. Some of the more important kuravanji plays are *Ambalapalli Adimular kuravanji* by Marimuttu Pillai, *Azhagar kuravanji* by Kavi Kunjara Bharati, *Karaikuravanji* by Suppaiyyar, *Madurai Minakshi kuram* and *Jnana kuravanji* both ascribed to Kumara Guruparar, *Kodumalur kuravanji* by Nallavirappa Pillai, *Sarabendira Bhupala kuravanji* by Kottaiyur Sivakkozhundu Desikar and *Nallainagar kuravanji* by Kanda Pillai.

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V.Q.

KURIGAMI, PRAKASH RAM (Kashmiri; b. 1819, d. 1877) was born in a Pandit family in South Kashmir. Nothing is known about his early education, but his works reveal that the poet was well-versed in the Persian language and literature. His knowledge of Sanskrit or any other language is not corroborated by his poetical works. There are, of course, Sanskrit words in his compositions, but such words are used in every day speech in every Hindu household even today.

A controversy existed for some time about the time and age of the poet. George Abraham Grierson and Abdul Ahad 'Azad' write that the poet was alive during the reign of Sukh Jivan (1754-1764), but the recent research by B.N. Pandit establishes that the poet flourished in the 19th century. Grierson has mentioned the name of the poet as 'Devakar Prakash Bhat', and Azad as 'Prakash Bhat' only. In the literary circles and among the masses, he is known as 'Prakash Ram Kurigami'.

The language of the poetical works of Prakash Kurigami also supports the view of B.N. Pandit that he was a poet of the 19th century, a contemporary of Mahmud Gami, another well-known poet of Kashmir who flourished during the period.

Besides a good number of hymns, he composed *Akanandun, Krishnavtar lila, Ramavtar charit* and *Lov-Kush charit*. His *Akanandun* was based on a popular folk-tale of Kashmir, but it is not extant now. *Krishnavtar lila*, too, is declared to have been lost. But after thorough research, it has been concluded that *Krishnavtar lila*, edited by Grierson and published by the Royal Asiatic Society of Bengal, is the composition of Prakash Ram which Grierson has attributed to some unknown poet, Dinanath, on the mere existence of a word 'diyun' at the

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end of the narrative. 'Diyun' has never been the name of a person in Kashmiri. This word simply means a 'servant', 'slave' or a 'subordinate'. The study of the narrative shows its close affinity with the language, style and diction of *Krishnavtar lila* and other works of the poet.

Prakash Ram's fame as a well-known poet is based on *Ramavtar charit*, the first and the most compact epic written in Kashmiri so far. Written in hexameter of Persian, this epic has served as a model for all the epic poets who followed him.

Prakash Ram has not loaded his composition with philosophy and dry logic. His poetry is the spontaneous expression of his feelings. It is soft, sweet, appealing and penetrating.

In the field of descriptive poetry, his pen portrays like the brush of a master artist. His melodies are so sweet that while listening to these, one is transported to some far off dreamland of fragrant flowers and music. His love for his country is evident from all his works.

The study of his works shows that he has been a devotee of 'Devi' and worshipper of 'Vishnu'. In *Ramavtar charit*, he has shown some inclination towards the Shiva cult also. His version of the *Ramayana* is quite interesting inasmuch as it departs from the plot of the story prevalent in the plains of Ganga and Jamuna.

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Mo.S.

KURINJI MALAR (Tamil). One of the best-known novels of N. Parthasarathy, the *Kurinji malar* (Kurinji flower) was first serialised in the popular Tamil weekly *Kalki* and published in book form in 1960. It is the first of the author's two novels named after flowers, the other being *Anicchamalar*. Kurinji is a rare and beautiful flower that blooms at long intervals, sometimes as long as twelve years in the mountainous areas of South India. A portion of the novel is also set in the Kurinji or mountainous areas of Tirupparangunram and Kodaikanal, with the city of Madurai providing the rest of the locale.

The novel revolves around the daugther of a Tamil scholar, Poorani, who is orphaned at a young age to face the trials and tribulations of life. By her strong will power and with the help of a genuine sympathiser named Mangaleswari who offers her the job of a Tamil, teacher, Poorani faces life with confidence. She falls in love with Aravindan, an idealistic young man of charm and refinement who is devoted to the cause and upliftment of the weaker sections of society. He too becomes a source of inspiration to Poorani. Poorani's literary and oratorial talents fetch her well-deserved fame and in due course she contests in the elections at the behest of her well-wishers. Aravindan whom Poorani regards as her guide and mentor second only to her dead father cancels his proposed marriage to Poorani as he considers himself unequal to her. He engages himself in the service of disease-stricken village folk, whence he contacts a fatal illness and succumbs to it. Poorani relinquishes her electoral victory and pledges herself to a life of selfless sacrifice.

The Kurinji flower features as a prominent symbol in the novel to underscore the idealised conception of the heroine in stark contrast to the *Anicchamalar* where the author presents the chief female character an irresolute and weak-minded person whose existence is as fragile as the flower of the same name. The author states in the foreword to *Kurinji malar* that a person like Poorani is indeed as rare as the Kurinji, blooming at a lofty height and unsullied by the eddies of life. The hero of the novel also describes her as the rare, impeccable and unreachable Kurinji. The Kurinji is shown to be in full bloom as Poorani and Aravindan disclose their deep mutual love. When Poorani revisits the place after many years, the flowers are in one of their rare bloom, which reminds her of an irredeemable void in her life.

The novel, written in a lucid and chaste language, is full of charming descriptions of nature and the author captures local smells, sounds and colours with ease. It is a harmonious blending of the traditional and the modern in Tamil literature for which the author is justly famous.

V.Q.

KURINJIPPATTU (Tamil) is one of the ten longer poems included in the Sangam anthology entitled *Pattuppattu*. It was composed by Kapilar who is universally regarded as the greatest of the Sangam poets. There is a tradition that he composed it as teaching material while tutoring an Aryan King, Prahasta by name. As if in confirmation of this, the poet has used a metaphor involving two armies ranged in a battlefield which would be appropriate when talking to a king but not apposite in a conversation between a girl and an elderly woman of a village on a hill.

The whole poem of 261 lines is the report of the girl-friend of the heroine to the latter's fostermother; the subject is the love that has secretly developed between the heroine and a youthful hunter, a development wholly unknown to the parents. Kurinji denotes the stage of secret love in Sangam tradition; The particular poem indicates the final phase of that stage where the friend of the girl tells the fostermother the secret story of the love and then the elders arrange for the wedding as desired.

But the poet, grateful for the larger canvas available to him, adroitly brings in all the little details of the episode in the words of the loyal friend. The poem starts with a

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mild admonition at the ignorance of the foster-mother who, seeing the heroine unwell, arranged for a traditional type of worship directed towards Muruga, the God of the hills. The friend makes it clear that the illness is the result of love and the pangs of separation from the loved one.

She then proceeds to give the older woman an account of how this love was born. She had been deputed along with the heroine to guard the ripening millet in the fields, as was the custom in all the villages in the hills. When they are guarding the crop comes the young man accompanied by fierce hunting dogs: the girls show fear at the sight of the dogs and the hunter most solicitously assures them of protection. An elephant has been running amuck and the girls again express fear and again the beau proceeds to endear himself by driving it away with a well-aimed arrow.

The afternoon flies on rosy wings and at nightfall the young hunter leaves after several oaths that he shall marry her and none else. Thereafter the young lovers meet in the cloistered secrecy of the woods on the hill with the active assistance of the woods on the hill and the active assistance of the devoted friend.

But the constant need to maintain secrecy, the fear of discovery and of possible scandal spreading in the village and the greater anxiety, every night, at the dangers awaiting in the mountain path taken by the young lover—all conspire to make the girl a nervous wreck. The report of the friend concludes with a description of the travails being suffered by the girl; the suggestion is clear that the only solution is to marry her off to the young hunter with whom she is in love.

Even a cursory reading of the poem supports the tradition that it was intended as instructional material; for the poet has covered almost all the different modes and stages of 'kurinji' in this; all the possible flora and fauna of a hill have been referred to meticulously. There are beautiful descriptions, especially of flowers of which 99 are named; there is a terrifying portrait of the fearsome animals and reptiles prowling in the jungle, as only Kapilar can paint. A discerning critic, however, will not rank this as one of the best creations of the king of Sangam poets. He is perhaps at his best in small cameo pieces, of five and six lines as anthologised in the immortal *Kuruntokai* where every poem echoes the authentic heartbeat of great poetry.

A.V.S.

KURINJITTEN (Tamil), a novel by Rajam Krishnan published in 1963, is an unusual work in many respects. Most novelists are content to portray the familiar sections of society in the major cities of Tamilnadu with a very small number of people doing their work against a village background. This is due to the unwillingness of Tamil (indeed this malaise is seen in the rest of the country, too) writers to study new milieux, unfamiliar ways of living. Rajam Krishnan seized eagerly on the opportunity that came her way in the shape of a posting for her husband in what are regarded as out-of-the-way places; she took pains to study these societies and wrote novels about them. Her knowledge of these tribal societies is accurate like a sociologist's; but her touch is that of a creative artist; and she has provided in it deeper layers of thoughtful reflection rarely seen in contemporary fiction.

The story encompasses three generations of Badaga families in a village in the Nilagiri mountains. It begins with the fortunes of one Singiah, who builds a prosperous home through hard work inspired by a mystic love of the land; and his brother, an amiable but reckless drunkard portrayed as a contrast to Singiah. Their children Jogi and Rangan grow up together without much education; Krishnan, their contemporary, is more fortunate for he receives high education and finally graduates from a Madras college. They all love the most comely mountain belle, Paru and a physical test which is held among the three suitors pronounces Rangan as the winner; Rangan weds Paru, who openly prefers the sophisticated Krishnan. Jogi marries Paru's sister and settles down to manage his now inpoverished farm.

A severe rivalry breaks out between Rangan who turns out to be vicious and unscrupulous and Krishnan, who is high-minded and cultured. The latter prospers but Rangan courts economic disaster through his predilection for gambling and chiefly on account of an ill-considered adventure into politics. Jogi's son grows up to be an engineer and starts working in the hill project.

It is Jogi's son Nanjan who paves the way for the unification of the feuding families; he falls in love with Krishnan's grand-daughter who returns his love; the match is enthusiastically blessed by Krishnan's family and fiercely opposed by Jogi and Paru. Events, however, move very fast; in the strike which Rangan organises for the betterment of the project workers' service conditions, he gets killed in the police shooting. His blood heals the feud of a generation and makes the wedding possible. Paru dies with her hopes centred round Nanjan wholly fulfilled.

Kurinjitten is more of a saga than a mere story; it is painted on a large convas with a lot of characters; and it spans three generations and nearly five 'Kurinjis' as the Badagas calculate (A kurinji is a period of 12 years; the kurinji tree comes to flower once in 12 years). While these physical dimensions are big enough, what makes the novel big, even colossal, in the artistic sense is the way the history of a whole society has been portrayed through the lives of three families. Symbolically, Rangan is shown as a small boy running away with a stolen jewel to Ootacamund; the journey is fraught with anxieties and real danger; but Nanjan covers roughly the same distance everyday to go to school in the next generation. Food habits change as do the fashions connected with dress and habitation; funeral rites change basically: this is inportant

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because the fend originated centring on whether dances and music are appropriate in a funeral ceremony; they are abjured in the funeral of Rangan which brings together the feuding families.

The novelist uses fecund nature on the mountains as an eloquent backdrop for the emotional sequences. She seldom sermonises but through her simplehearted tribal characters, somehow demonstrates the strength of faith and love and moral values and the futility of deceit and chicanery and unscrupulous selfishness.

Rajam Krishnan's *Kurinjiitten* adds up to a memorable experience, obtainable only occasionally through modern Tamil fiction.

A.V.S.

KURTAKOTI, KIRTINATHA DATTATREYA (Kannada; b. 1928) is one of the foremost literary critics in Kannada. He had his early schooling in Gadag. He holds an M.A. degree in English from Karnatak University. He retired as the Professor and Head of the Department of English, Vallabh Vidyanagar University, Anand, Gujarat.

Kurtakoti has the distinction of nurturing inimate relations with two successive literary movements in Kannada. At a tender age he came under the tutelage of D.R. Bendre, one of the greatest of Kannada poets. Among the ancients, Kumara Vyasa is his personal favourite. In fact Kurtakoti's criteria of literary Judgement are formulated on the basis of his reading of these two poets.

Kurtakoti is a literary historian, theoretician and critic. A meaningful synthesis of the western and the Oriental literary theories is his forte. He is well acquainted with English, Sanskrit, Old and Modern Kannada.

He came to the limelight with the publication of *Yugadharma hagu sahityadarshana* (1962).It is a trend-setting collection of historical essays, which survey the various literary forms in modern Kannada. The work begins with an analytical introduction, which delineates the socio-cultural forces that led to the advent of modern Kannada literature at the turn of this century. The evolution of the literary forms such as the novel, short-story, drama and literary criticism receives a detailed scrutiny in the remaining chapters. His approach to a literary work is a blend of formalist criticism and historical criticism. His contribution to the critical idiom of Kannada is immense. As is natural in a pioneering work of this kind, the book contains a few errors of commission and omission.

Kurtakoti has rendered yeoman service in the role of Bendre's Boswell. He has authored no less then five volumes on the master and his poetry. These include a short biography and a critical analysis of Bendre's poetry. He sets about his work with a conviction that great poetry is capable of generating its own tools of critical analysis. However, his conclusions seem to be validated, as much by his close and personal associations with the poet Bendre as by his association with Bendre's poetry.

In *Navya kavyaprayoga* (1965) he gives a lucid introduction to the 'navya' school of poetry. This book contains a critical appraisal of the poets Adiga, Gokak, Narasimhaswamy, Kanavi, Ramachandra Sharma, Gangadhara Chittala and Ramanujan.

Recently he has published three more collections of essays in criticism, entitled *Vimarsheya vinaya-kadambari, Vimarsheya vinaya-nataka* and *Sahitya spandana.* Some of the important novels of Kannada such as *Gramayana, Malegalalli madumagalu* and *Alida mela* come in for close scrutiny in the first volume. The second book interprets some important plays in Kannada and Sanskrit. The booklet *Yashodhara chariteya kavyatantra* deals with the formal aspects of that thirteenth century classic.

Kurtakoti's creative abilities find expression in a number of plays and operas. *A mani* (That house) and *Svapnadarshi mattu itara gitanatakagalu* among them.

FURTHER WORKS: Bendra hagu kannada kavyada sva upa (1961); *Bhrungada benneri* (1975); *Da.Ra.Bendre* (1982); *Bendreyavara kavyadalli shruti mttu kruti* (1985), *Chandragupta.*

H.S.R.

KURUNDKAR, NARHAR (Marathi; b. 1932 d. 1982) did his M.A. from Marathwada University and actively participated in the social and political movement in that area. He was engaged in educational work and was highly respected in the literary as well as pedagogical circles for his scholarship and integrity. He was fearless and frank, a free thinker and a humanist. He was awarded Maharashtra State Literary Awards for his three works *Rupavedha* (1964), *Dhar ani kath* (1971), *Shivaratra* (1971). He was a scholar of history, ancient culture,religion, art-history, aesthetics, sociology and linguistics. He knew Sanskrit, Urdu and Hindi. A volume was presentted in his honour after his death by Andhra Pradesh Marathi Sahitya Parishad, Hyderabad.

His other important works are: *Akalan, Vata marya turya, Glakh chhaya prakash, Jagar* (1970), *Payavat* (1974), *Bhajan, yatra, magova* (1966).

P.M.

KURUNTOKAI (Tamil) is one of the anthologies of *Ettuttokai* of Sangam literature containing four hundred and one Akam (love) poems in the Akaval metre ranging from 4-8 lines ascribed to 205 poets. There is a brief invocatory verse by Bharatam patiya Peruntevanar. The compiler of this anthology is Purikko. *Kuruntokkai* (A

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collection of poems) is one of the earlier anthologies only next to *Ainkurunuru* according to S.Vaiyapurippillai. Two hundred and five poets have contributed to this anthology and ten poems are anonymous.

Though there are a few editions prior to that of U.V. Swaminataiyar, it was his edition which appeared in 1937 with a detailed commentary. This edition is most useful to the students of this anthology on account of various details and glossaries supplemented to it. An old commentary, supposed to have been written by Perachiriyar, the commentator for the first 380 poems and by Nacchinarkkiniyar for the rest of the poems, is not extant.

Kuruntokai poems are comparatively short but highly poetical. Simile and antithesis function as effective structural devices. The brief descriptions of nature given as proper setting to the love situation treated in the poems are highly suggestive. Apart from these, different types of alamkaras such as avritti, hetu, karanamala, vishama, paryayokta, etc. have also enriched his poetic expressions. Though brief, the poems portray vividly the historical, social and cultural background of the age as well as establish the romantic setting in a convincing manner.

Though no rigorous scheme is followed in ordering the poems of this anthology, all the five major divisions of akam theme and their various minor divisions get fair distribution in the poems of this anthology. The expression of the heroine in the context of separation becomes the theme of many poems of this anthology.

A.K.Ramanujan has given an English translation of 76 select poems of *Kuruntokai* in his book *The Interior Landscape*. A complete translation of this book is given by M. Shanmugam Pillai and David E. Ludden.

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Gl.S.

KURUP, NAGAVALLY R.S. (Malayalam; b. 1917). Born in Alleppey district and educated at the native place, Changanachery and Trivandrum, Nagavally R.S. Kurup is a holder of B.A. and B.T. degrees. For a time he was employed in the Indian Bank and later he worked as a high school assistant for 12 years (1939-51). In 1951 he was appointed as a producer in the Trivandrum station of All India Radio. He has retired from service.

Kurup is a prolific writer with about 30 works to his credit. These include 13 collections of short stories, novels, some plays and essay collections. He was one of the early leaders of the progressive school of literature in Malayalam and is considered to be a good story-writer. As a script-writer and dialogue-writer also he has impressed the present generation of film-viewers.

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K.S.N

KURUP, O.N.V. (Malayalam; b. 1931), the son O.N. Krishna Kurup and Lakshmikkutty Amma, took his M.A. degree in Malayalam with distinction in 1955 and has worked as Professor in many colleges in Kerala. O.N.V. (as he is popularly known) earned fame as a revolutionary poet even during his student days in the late forties and was one of the most eminent among them in his twenties. There is a peculiar continuity between romanticism and modernity in his poetry. It is based on a new concept of the symbol and the image. As N.V. Krishna Varrier pointed out "O.N.V. is the song of the revolution. And even when the message was important the music remained more important." One of his poems is entitled *Porutunna soundaryam* (Fighting beauty). He entered the field of poetry writing thunderous lines like;

"Suppressed are we, suppressed, suppressed,
We shall form our battle-array
Here the calls of the freedom struggle,
Join together to win the fight."

Collections of his poems have been published under the titles: *Samarattinte santatikal* (Off-spring of the revolution, 1951), *Porutunna saundaryam* (Fighting beauty, 1951), *Jnan ninne snehikkunnu* (I love you, 1953), *Ente punnara arivalu* (My dear, dear sickle, 1954), *Mattuvin chattangale* (Change the laws, 1955), *Dahikkunna panapatram* (The thirsty drinking vessel, 1956), *Oru devatayum rantu chakravarttimarum* (One nymph and two emperors, 1958), *Marubhoomi* (Desert, 1958), *Katinjool kanikal* (The first fruits, 1960), *Neela kannukal* (Blue eyes, 1961), *Mayilpeeli* (Peacock feather, 1964), *Oru thulli velicham* (One drop of light, 1966), *Agni shalabhangal* (Butterflies of fire, 1971) Aksharam (Alphabet, 1974), *Valappottukal* (Bangle bits, Children's poems, 1980), *Uppu* (Salt, 1982), *Karl Marxinte kavitakal* (Poems of Karl Marx, 1983) and *Bhoomikku oru charamageetam* (A dirge to earth, 1984).

In the second stage of his poetic growth O.N.V. strikes a different note. Since then his genius like the phoenix which is a frequent image with him, has risen out of the ashes of its old self and began to give clear liquid melody. His 'Nalumanippukkal' (Four o'clock blooms, 1960) is one of the finest poems in the language on the theme of the relation between poetic creativity and experience. The title is the popular name of a flower that blooms in the evening.

"In the cool dawn when all others bloomed,
These buds had remained closed
And now, vanquishing the heat of the day,
With the intenser ardour within,
They have burst into bloom,
In my heart too, when the moon tide,
heart of a grief subsides.
A flower has bloomed,
I do not know its name.

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Poetic intuition thus moves closer to the inward reality and perceives the subtler movements there which the less delicate sensibility of the neo-classical temperament and the hammer and sickle-wielding stance of the radical mind had totally missed. O.N.V. also records the magical, bemused moment when feeling begins to stir but has not yet taken crystalline shape.

"I still shied away from speech;
But the sweet unease in me
Became foam-flowers blossoming on the
crests of the wavelets of my thoughts."

The subtle study of the self grows into a fine poem.

O.N.V's 'Choroonu' (First meal of rice given to children, 1963) records the sacramental experience of parenthood.

The profound sensitiveness in O.N.V's poetry is not at all a transition. For him the pink dreams are alive and he is always the spokesman of the downtrodden who have been deprived of the promised land. At no stage has he betrayed the revolutionary ideals, nor overcome by defeatism. But essentially he is a poet and deeply concerned with aesthetics and humanism. Many of his poems like 'Tansen' 'Peacock feather' and 'Phoenix' have captivated the minds of the readers.

O.N.V. received the Kerala Sahitya Akademi Award in 1972 for his *Agnishalabhangal*, Sahitya Akademi Award in 1975 for *Aksharam* and the Vayalar Award in 1982 for *Uppu*.

O.N.V.'s contributions as a lyricist are unsurpassed. He has written songs for several dramas and films and his achievement in the field is that he elevated the lyrics to the level of poetry. His lyrics are perfectly synchronised with harmony, symphony, melody and rhythm. His song that begins with "Ponnarival ampiliyil kanneriyunnole", in the drama *Ningalenne kammyunistakki* is very popular. He has won the state award for the best screen lyricist six times.

O.N.V. is a member of Kerala Sahitya Akademi, Kerala Lalita Kala Akademi and Sahitya Akademi. In 1981 he visited the Soviet Union to participate in the 150th birth centenary of Leo Tolstoy as the representative of the writers of India. In 1982 he received the Soviet-Land Nehru Award for his *Uppu*.

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T.R.R.N

KUSHALALABHA (Rajasthani; b. 1523, d. 1593 approx.) was a poet of Old Rajasthani (Maru-gurjar) language. He was a pupil of Vachaka Abhayadharama of Khartaragachcha, a Jain sect. He lived in Rajasthan and the dates of his birth and death are approximate. Till now his eighteen works have come to light and all of them are in Maru-gujar language. These poems present him as powerful poet and a great scholar. He was a language teacher of prince Hararaja, the son of Raja Maldeva of Jaisalmer. His main works are: *Madhavanal Kamakandala chaupai* (1561), *Dhola Marwaniri chaupai* (1562), *Tejasar rasa* (1567), *Agaddatt rasa* (1568), *Pingal shiromani* (1581), *Bhimasena chaupai*, etc.

Madhavanal chaupai and *Dhola Maravani ri chaupai* are based on the medieval ballads in Old Western Rajasthani, *Madhavanal Kamakandala chaupai* is a love story of Madhava and Kamakandala. The *Dhola Maru* ballad is composed in 'duha' (doha). Kusha Labh collected the old couplets of *Dhola Maru*, arranged them in order and completed the story by adding chaupais in between composed by himself. This has caused a vast difference in the original and the newly composed chaupai version. He was the first poet who wrote on the ballad of *Dhola Maravani* during this period. The speciality of this version is that it makes the work dramatic in element. The theme of this work, like other version of *Dhola Maru*, is derived from the legend originating probably in Prince Dhola of Naravara and his bride princess Maru, Maruni or Maravani to whom he was betrothed during their infancy and who is waiting in her distant desert state, Pugala, for the prince to take her back to his city Naravara. To do this, the hero has to reckon with the stubborn resistance and tearful supplication of his second wife, princess Malavani. After one futile effort in the day, the hero escapes from Naravara at night, on the back of a camel. Crossing a long distance through the desert and hills in a single day, he reaches Pugala and surmounting dangers with supernatural help, no less with the quick witted aid of the heroine as well, returns to Naravara.

The depiction of his adventures is often halted by descriptions of the beauty of Maravana and the lovers' agony of separation. Apart from the old Western ballad version in duha couplets, this legend has also been depicted in different genres in several dialects and languages, an important one being the *Dhola Maru ra duha* in 'dingala' by Kallola (1473), and the other *Dhola Maru ri vata* mostly in the prose narrative form.

He had sufficient knowledge of not only Hindi, Sanskrit and Rajasthani (Mewari) but also of Marathi, Gujarati, and Bengali languages. He wrote about sixteen works, and many of them have been published. He could compose poems both in Hindi and Rajasthani in a simple, controlled and easily understandable language. The main themes of his poems arre devotion (bhakti) and asceticism (vairagya). Being original, emotional and full of philosophic teachings and preachings, these poems present before us the highest ideal of humanity.

His contribution to the Mewari language (a Rajasthani dialect) is unforgettable. The tradition of saint literature

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achieved quick progress and attainment in his works. His poems and commentaries on the philosophic literature are still studied, listened to and recited in Mewar with much interest. He has his foremost place among the leading saint-poets after Mira in Rajasthan. He died due to intumescence. His main works are: *Samashlokigita* (in Mewari dialect with its commentary in Mewari prose), *Parmartha-vichara, Yogastura ki tika, Manavamitra Ramacharitavarta, Commentary on sankya-karika, Alakh pachchisi, Mahimna-stotra samashloki* (in Mewari), *Chaturachintamani* (in 4 parts), *Chandrashekhara shataka, Anubhava prakash, Tunhina shtaka, Shesha charita, Balakan ri vara, Navo yoga Hridayarahasya, Chatur prakash, Saman-battisi, Hanuman Panchaka, Commentary on sankhya-tattva-samaj.*

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B.M.J.

KUSHTA, MAULA BAKHSH (Punjabi; b.1876, d. 1952), more popularly known in the Punjabi literary world as 'Kushta', was born at Amritsar and died at Lahore.

He started his academic career with the study of the holy book called *Al quran*, then joined the primary section of the Government High School, Amritsar, but could not continue his studies beyond the 3rd grade of the primary section. His father, Sultan Bakhsh happened to be rather of suspicious nature and of orthodox outlook, and feared that his son might get attracted by Christianity, that is why he preferred a job for the son rather than sending him to a government institution. Consequently, both father and son migrated from Amritsar to Lahore in 1890, where Maula Bakhsh got his training as a scribe and stoneshaper. He was interested more in scribing than stone-shaping, and continued as a scribe till 1898. he returned to Amritsar the same year. Khalifa Qumar, himself a famous instructor in the composition of poems, was Kushta's first teacher, who transformed Maula Bakhsh from 'Munshi' (Kushta was called by this name too, when he was a scribe) to Kushta (his surname as a poet) in his literary or poetic workshop called 'Akhara Agha Ali Khan da'. In 1902 Kushta published an advertisement calling all the Punjabi poets to compete with him in a poetry composition. He gained the day in such a competition in 1903.

Because of his secular outlook, Kushta was loved and respected by all. Religion for him was love for and a devotion to the service of humanity. Cooperation of men of all castes and creeds was not only his conviction, but the first and foremost activity of his life.

He had been an active member of various literary and social organisations. He started under his editorship a monthly Urdu magazine named *Fasih-ul-mulk* in 1903. Its name was changed to *Masiha* afterwards, and then came *Itihad*, a weekly in Urdu, and *Amrit*, a daily. In 1918, he being its secretary, convened an emergency meeting of the newly founded association of publishers of books at Amritsar. The British Government appointed him assesser-cum-postmaster in 1919. In 1920 he attended to the activities of the 'Muslim Rajput Brotherhood' and founded its Amritsar branch. This association started *Muslim-Rajput* with Kushta as its founder editor. He, perhaps, had been the first Muslim dignitary who, with the members of his community, took part in desilting the tank of the Golden Temple, Amritsar. At the time of prayers, they took part in the Namaz at the very precincts of the Golden Temple and participated in the 'langar' (community meals) there.

In 1924, Kushta founded the 'Central Punjabi Sabha' with the active cooperation of Hira Singh 'Dard' and Dhani Ram 'Chatrik'. He was its first General Secretary. After Partition, he settled at Lahore, but he did not lose his vigour, and consequently, 'Punjabi Darbar' came into being with Kushta as its founder president. He had been the founder principal of the famous Anglo-Punjabi College, Lahore.

Kushta had an equal proficiency in Urdu and Punjabi. His important works in Punjabi are *Diwan-e-Kushta* (Patiala, 1981), *Heer Ranjha* (Lahore, 1949) *Punjab de heere* (Ludhiana, 2nd Edition, 1950), *Punjabi shairan da tazkra* (Lahore, 1960).

All his works were written in Punjabi in Persian script. The first and the fourth of these works are his creative writings, whereas the second and the third deal with Punjabi poets. Kushta has surveyed Punjabi poetry (1200-1800) in *Punjab de heere,* but in *Punjabi shairan da tazkra,* he has covered the whole range of Punjabi poetry upto his time. In his poetry we come across a happy blend of his moralistic points of view and his sharpness of vision. he advocates a simple but a lofty way of life. His contribution to the Punjabi literary world has a historical value.

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Gurd.S.

KUSUMAMALA (Gujarati) is a collection of poems by Narasinhrao Divetia. It was published in 1887 and it is considered to be a landmark in the history of Gujarati

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poetry. In the poetry in this collection we find the poet's efforts to write lyrics on the pattern of the English lyrical poetry. In the introduction to the collection, Narasinhrao says: 'I have published the collection of these short lyrics with the highest aim to introduce to the Gujarati readers the method of compositions of the western poetry which is different from that adopted in our country; I do this not by dry critical discussion, but by examples, in order to draw their attention the that poetry and to show what the true poetry is...' It is clear that Narsinhrao wrote these poems with a serious and sincere purpose. He has called the lyrics of this collection 'Sangeet kavyo' (Musical poems), as he lays greater stress on the musical aspect of the lyric. Before the publication of *Kusumamala*, the poems written in a polished manner were not to be found in Gujarati literature, and it was only the *Kusumamala* that introduced such poems for the first time. As Narsinhrao was in constant touch with English literature, he wrote poems on the models of the lyrics compiled in the Palgrave's *Golden Treasury of Songs and Lyrics.*

The *Kusumamala* contains sixty-two poems on various subjects, such as love, nature, social conditions, historical places and events, etc. The poems are written in various metres as well as in 'ethnic' or 'folk' tunes and rhythms. Although the poet claimed that he had tried to write short lyrics, yet there are longer poems, too, composed in nearly hundred lines. The shortest poem of the collection is 'Mangalacharan' (The auspicious stanza) which consists of four lines, while the longest one is 'Chanda' (The moon) consisting of 112 lines, divided into 28 stanzas each consisting of four lines. Other such poems are 'Asthir anre sthir prem' (Unsteady and steady love), 'Vidhvano vilap' (The lamentation of the widow) and 'Megh', a translation of Shelley's poem 'The Cloud' (Megh), consisting of 68, 96 and 92 lines respectively.

The collection, when published, aroused a controversy amongst the contemporary critics. Anandshanker Dhruv and Ramanbhai Nilkanth appreciated the collection, while Manilal Nabubhai Dwivedi, Manishanker Bhatt 'Kant', and Balwantrai Thakore had other views.

The collection *Kusumamala* seems to be monotonous inasmuch as it lacks in variety both of subject and sentiment, and is characterised by stereo-typed treatment and expression. The love lyrics of the collection discuss the idea of love rather than depicting the emotion of love. They hardly express the experience of love. In the poems on nature, however, Narasinhrao is at his best. They represent his genuine emotions aroused by the different aspects, elements and scenes of nature. He has seen nature in its grandeur and grace and narrated it as such. For the first time in Gujarati literature an endeavour was made to treat nature as nature, though the manner in which it was done was Wordsworthian. His reflective vein finds eternal relation between nature and man, which has resulted in giving a reflective quality to his lyrics on nature. Often he views the mystic element in nature, and this element finds expression on the level of mysticism. Even though there is monotony of expression and a lesser poetic genius at work, *Kusumamala* is historically a milestone in the history of modern Gujarati poetry, in so far as the poet aims at sophisticated language, restrained sentiments and their expression, and above all, a better treatment of the subject than that attempted at by his predecessors.

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D.P.

KUSUMANJALI (Oriya), an anthology of poems by Madhusudan Rao (1853-1912), was published in 1903. The book contained eleven poems, all lyrics, and was dedicated to Radhanath Roy, the famous contemporary poet, and a good friend of Rao. The poems were written between 1891 and 1901 and had earned a great deal of admiration from discriminating readers including the poet Rabindranath Tagore, who had written in *Sadhana,* in profuse admiration about one particular poem 'Rishiprane debabataran' (The descent of divinity in the soul of a rishi).

Out of the eleven poems two were elegies—one on the death of Queen Victoria and the other on the death of Sir Sudhal Deb, the ruler of the formerly feudatory state of Bamanda of Orissa and great patron of art and literature. Two poems entitled 'Bharatabhabana' (Thoughts about India) and 'Udbodhana' (An exhortation) give vent to the poet's strong patriotic sentiments about Indian and its glorious heritage. One poem entitled 'Nabajugar abhisheka' (The coronation of the new age), though generally about the coming of new times, was covertly related to the ideals and liberality of the contemporary Brahma faith of Bengal in which the poet was a convert himself. The other poems, including 'Rishiprane debabatran', express the poet's feelings of joy and happiness, as well as an elated sense of bliss as related to factors of human life and living.

The first poem 'Nababasanta bhabana' (The thoughts on the new spring) has four sequences. First it welcomes the spring, the king of seasons, that has brought sweetness and youth and has put new life everywhere including nature. In this context the poet's attention is drawn to his own melancholic condition, to a life ridden with disease and passion, almost a dead life. But as he broods, suddenly the wisdom dawns and he starts hearing the melodies of new songs. At the end the poet realizes that he can grow along with the spring, and can break the fetters of temporary life that tortures him and can move into eternal life of joy and happiness, youth and beauty.

> Oh, soul, look into your heart
> And see the contents of eternal life and eternal beauty
> And listen in your heart to the melodies of eternal song.

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The next poem 'E srishti amritamaya he' (Oh, this nectar-filled world) sounds the eternal melodies and points out how all aspects of this world and all factors of human life as well as all the creation of God are full of eternal happiness and immortal beauty which like a pot of nectar one can drink and be immortal and perpetually youthful. The poet spreads this message of eternal happiness in the next poem 'Nabajugar abhisheka' all around and hopes that the light of love emanating from a divine consciousness should now drown the whole world in great, immortal happiness. But the finest concentration of this 'joy' is seen in 'Rishiprane debabatran', considered as one of the two most remarkable poems that the poet ever wrote and also complementary ones, the other being 'Himalaya udaya utsab' (The festival of dawn in the Himalayas), published 21 years after, in 1912, separately. The poem has 176 lines. The poem begins with an account of the dawn, beautiful and sublime, breaking over the distant Himalayan mountain, viewed from the bank of the river Saraswati. The glow of light spreads like expanding illumination till the 'dew decorated' beautiful earth wakes up at the touch of the dawn. Now among others, while standing on the bank of the Saraswati, in the midst of forests and surrounding mountains, a young rishi, a fine personality, welcomes the dawn and his heart tunes with the divine beauty of the quiet, silent sky. The rishi feels transported to a great, divine joy, and as his heart sings, he sings the hymn to that divine source from which all music and beauty emanate, and whose immortal touch frees the human soul from its deadness, and elevates it to limitless joy and happiness.

'Kusumanjali' not only belongs to the great tradition of Oriya poetry but contributes substantially to it, and has been a potential influence on subsequent Oriya poetry till today.

Ja. M

KUTA (Maithili) is a type of literary riddle. It is often a manipulation of arithmetical numbers or that of abstruse meanings of words. The earliest kuta is known to have been written by Vidyapati himself. Generally, however, kuta is found in sophisticated communities as part of folklore for purposes of recreation, or as an instrument to test the mental and linguistic abilities of some one usually the newly wed bridegroom or members of his party on the occasion of a marriage.

J.M

KUTA GITA (Marathi). The moment we begin to think of the unique, medieval Marathi songs called 'kuta gitas', we start thinking in terms of the metaphysical conceits of the 17th century English poets. No doubt, in these kuta songs there are concepts of medieval metaphysical thinking as was prevalent in Maharashtra from the 13th century upto the beginning of the 20th century. There were many different schools of thought dominant in the centuries preceding the 13th century. Yet, from the time of the rise of Jnaneshvara and the 'varakari', cult in Maharashtra, most of the prominent saints, thinkers and 'holy men' followed the 'Kevala advaita' tenets of metaphysical thought as promulgated by Acharya Shankara. Thus, the concepts that we come across in the kuta gitas, are basically those of advaita vedanta, even when the poets followed the path of 'saguna bhakti'. As a matter of fact this duality was inevitable. As these songs were meant to stimulate thinking and to prepare the masses to understand the peculiar mystic concepts, the saintpoets used simpler and more easily conceivable allegories, analogies and metaphors to illustrate them. But the kuta gitas indulged in riddles. Not ending the proposition with *reductio absurdum*, they started to weave the riddle with *absurdum* and ended, or, either arrived at the end, with the right 'nyaya-siddha' (proved by the ancient rules of nyaya-logic) solution of the riddle (the kuta prashna) set forth in the song. We come across such songs even in the 'gatha' collection of Jnaneshvara. As is apparent, these songs with riddles are basically different from the otherwise straight forward metaphysical metaphors and analogies. The actual solution is not revealed in so many clear words, but is suggested, and in many of such riddle-songs, the listeners are advised to seek the blessings of the 'guru', who is fully conversant with the mystic meaning of these so-called riddles. To illustrate this we can only refer to the kuta songs of Jnaneshvara, Namadeva, Ekanatha and Muktabai, the knowledgeable little sister of Jnaneshvara.

Jnaneshvara has at least half a dozen songs in which such riddling details are used. The most famous of them all is the following song:

'Katyachya anivari vasale gaon' (On the pin-end of a thorn, three villages are settled). It goes on: "Of the three village, two are barren, and one could not be well-inhabited. Three potters come to stay in the uninhabited three villages, two of the three potters were disabled and the third one did no work on the potters' wheel". Thus, the chain of apparently contradictory situations is carried on. But when we expect *quod erat demonstratandum* (Q.E.D), we get only the assurance from these great thinkers that "Yacha to anubhava sadguru vanchuni kalechina" (The truthful solution of this puzzling catechism cannot be had without the blessings of the real Guru).

The obvious context is that of the mystic concept of the creation of the universe. The pin-point of the thorn here means the minutest of the minute—'Anoh aniyan', i.e. the ultimate Reality, and then the two of the three worlds of Hindu genesis, then the triplet of the godheads, and so on and so forth. Nothing comes out of nothing, and so the external creation is evanescent; only Brahma is the Truth and Reality.

Muktabai's kuta song is in the form of an 'abhanga' Mungi udali akashin. In the Muktabai catalogues a series

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of miracle born out of apparent 'absurdities'. "The ant flies to the sky and swallows the dazzling sun", then Muktabai exclaims "Thora, navalava jahala" (What great miracle is taking place). In the end, the fly begets a big bird like the kite and, seeing all these impossible happenings, Mukta only smiles knowingly.

Namadeva's riddle-song is of the same type. It says 'Mungi vyali, shinge zalio (The ant is in birth pangs, and begets a big horned animal a cow). The mother's breast-milk fills eighteen barrels, and twelve elephants go on drinking it'. The burden of the song is suggestive "Amhi lataken—nabolun (vartamaan khote)"—(We are jokingly uttering false happenings, only to suggest a reality that is true). Of course, the whole riddling yarn that is spun in the lengthy song is all based on absurdities. Such metaphysical riddles are found also in other songs of Namadeva.

Ekanatha's kuta songs are by far the most famous. One of them runs like this "Chinchechya panavari deula rachilen; Aadhin kalasa, maga paya re" (A temple is built on a tiny leaf of the tamarind tree; and, lo! its golden pinnacle was built first and the foundation came afterwards upon it). Then, in the burden of the song the poet says, "Listen to the teaching of the Sadguru, oh Khelia" (a bhakta sojourner, the co-seeker of knowledge). Here, too, impossible things are said to have happened, only to be explained by the true preceptor. Ekanatha's other songs also contain some such mystic topsy-turvisms. One illustration will suffice in which the poet deals with some absurd things: "Duli gaya, hulishinge, wasarun zalen kosen", and then he invokes Rama for the real truth of the matter. This is the topsyturvydom which is very famous in Ekanatha's song: "Thus, the suggestive sign in Natha's realm is upside down".

Ramadasa's 'Dafaganen' is a question put to the complacent Dafagana singers wherein the riddle of the genesis of the universe is referred to.

The Vedantic genesis of the universe and the yogic exercises like awakening the mystic 'Kundalini' and other mystic centres in the human physique, provide ample material for such songs. Thus, many other poets have attempted such riddle-songs. The explanation is always based on the spritual 'anubhava' (mystic experience) which is possible only with proper guidance of the 'knowing' Guru—the 'knowing' in terms of the perceptions of the five organs of the human body. The ultimate 'knowledge' of the All-pervading being is said to be beyond the ken of the human perception! Thus, this 'realization' or 'anubhava' of the ultimate Reality remains essentially a mystic affair. Only the initiated can aspire to attain it. The kuta songs could only spur the mind of the curious ones. The other listeners could only hear or listen to a series of popular details of everyday life, employed by the seer poets to arouse the latent 'atman' to seek union with the 'Parama Atman' the Universal Soul.

N.G.J.

KUTBAN (Hindi) is said to have flourished during the last quarter of 15th and the first half of 16th century. In the tradition of medieval romantic (Premakhyanak) Hindi poetry Kutban enjoys remarkable fame. The complete life history of Kutban is yet to be traced and established in the history of Hindi literature.

The only work of Kutban is *Mrigavati* (1503). On the basis of textual evidence it may be inferred that the poet had completed *Mrigavati* on the 7th September, 1503, and the work was completed in two months and ten days. Kutban belonged to the Suhravardi sect of sufism. He refers in *Mrigavati* to his teacher Sheikh Burhan as a Suhravardi sectarian. he seems to have been active in the time of Hussain Shah Sharqi, the king of Jaunpur, who appears to have been the patron of the poet.

Mrigavati is a love-story of Raj Kunwar of Chandragiri and Mrigavati, a beautiful princess of Kanchanpur, whom he married. However, he was already married to Rupmini, the princess of Subodhiya. Raj Kunwar was very fond of hunting. Once while hunting, the wounded tiger fatally attacked Raj Kunwar. Both his wives performed 'sati'. Thus, this love story is a touching tragedy. However, the end of this love story is very much unlike the Indian tradition as it culminates into tragic death.

In this work the poet has depicted the sufi concept of love. The heroine and the hero in this story symbolise the Almighty God and a sufi devotee respectively. The pursuit of Raj Kunwar for Mrigavati represents the spiritual journey of a sufi devotee. The poet has used the traditional poetic motifs for the logical development of the story. He has also depicted the unnatural and supernatural elements of heighten the interest and the curiosity of the readers.

Though the depiction of the physical beauty, the agony of separation in love and its expression in the form of 'Barahmasa', and 'Shadritu' are traditional. These form the impressive features of *Mrigavati*. The description of magnificent buildings, forts, feasts and festivals have added to the charm of this work.

So far as the poetic form in concerned, *Mrigavati* is a 'saras katha kavya' (metrical romance) in which the poet has very successfully co-ordinated the masnavi style of description and the technique of 'karvakant ghatta' of traditional Indian literature. In a 'karvak' (a stanza) the poet has used five 'ardhalis' (two rythmical lines of a Hindi metre 'chaupai' or 'aril') and at its end the poet has placed a Hindi metre couplet ('doha' and 'sortha'), or 'gatha' (a couplet) traditional metre of Prakrit and Apabharamsha.

The use of different figures of speech in this work elevates both the expression and the content.

The poetic diction of *Mrigavati* is 'Avadhi', popular language of the masses of that time. The poet has used popular words of Sanskrit, Apabhramsha, Arabic, Persian and local dialects. The use of common idioms and proverbs have made the expression more effective and impressive.

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Thus, *Mrigavati* is a work of historic importance because of its impact on later sufi poetry in Hindi both in content and craftsmanship.

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D.L.S

KUTIYATTAM (Malayalam), is the traditional Sanskrit theatre of Kerala. Kutiyattam is the only extant form of classical Sanskrit theatre in India. Kuttu and kutiyattam are performed by a distinct community called chakyars, and the performance was done in 'kuttampalam', the theatre-house attached to temples.

The terms 'kuttu' and 'chakyar' are referred to in *Silappadikaram*, an ancient Tamil text. Kuttu and kutiyattam seem to have existed in a rudimentary form for a long time, but they got wider appreciation and more scope during the reign of Kulashekhara Varman (A.D. 978-1036), a ruler of Kerala who possessed unusual artistic talents. He wrote two plays *Subhadra Dhananjaya* and *Tapatisamvarana* which were adapted for the theatre of kutiyattam. The great king might have made some modifications in kutiyattam to make it more refined and popular. His court poet Tolan (Atula) was a good scholar, humourist and poet. With his help Kulasekhara Varma re-formed the Sanskrit drama, in the light of the then existing form. The king wrote 'Vyangavyakhya' for his two plays, they present the artistic and aesthetic element of kutiyattam. The innovation made during that period are—(i) In addition to the existing oral performance of the Vidushaka, Sanskrit verses and dialogues and their interpretations in Malayalam and 'pratishlokas' (verses to equate the Sanskrit verses of the text) were incorporated. (ii) More detailed Angika-sattwika abhinaya style were adopted. (iii) A convention called 'nirvahana'—elaboration of previous stories—also was added. To help the actors, 'attaprakara' (Methodology of presentation of kutiyattam) and 'kramadipika' (suggestions to the actors with regard to the action) for various plays were also prepared.

The main temples have kuttampalams inside the campus, constructed according to the prescriptions in the *Natya shastra*. Important kuttampalams are in the temples at Trichur, Perumanam, Irinjalakkuda, Kitangur, Haripad and Guruvayur. There are many others also and all of them might have been built between the 12th and 18th centuries A.D. The kuttampalams are constructed with the enormous artistic skill and mathematical perfection and according to traditional concepts. One kuttampalam was constructed recently in the premises of the Kerala Kalamandalam.

The main families of the Chakyar community which perform kuttu and kutiyattam are Kuttancheri, Ammannur, Valiya Parisha, Evur, Mekkat, Mani and Koypa.

Basic texts usually accepted for presenting kutiyattam are the following:- Bhasa's *Pratima*, *Abhishaka*, *Pratijna*, *Swapnavasavadatta*, *Dutaghatotkakacha*, *Dutavakya*, *Pancharatra*, *Karnabhara*, *Avimaraka*, *Balacharita*, *Charudatta*, *Urubhanga*, *Madhyamavyayoga*, Shaktibhadra's *Ascharya chudamani*, Kulashekhara Varma's *Subhadra Dhananjaya* and *Tapatisamvarana*, Harsha's *Nagananda*, Mahendravikrama Pallava's *Mattavilasa*, Bodhayana's *Bhagavadajjukiya* and Nikantha's *Kalyanasaugandhika*. Plays like *Shakuntala* also were chosen rarely. Angika, vachika, aharya and sattvika abhinaya styles are adopted in kutiyattam. Elaborate angikabhinaya is the peculiar characteristic of this art and hence presenting even one whole act of the play in a night's time is practically impossible. Sophisticated and stylised action is essential to this form. Vachika becomes elaborate when the Vidushaka has a part to play as in *Shakuntala* or *Subhadradhananjaya*. He takes all sorts of mythological, social, historical and contemporary themes and presents them as coherently and interestingly as possible for the audience. The Vidushaka's utterances are humorous, and they reflect the degenerated brahmin society of medieval Kerala. The term 'kutiyattam' does not merely mean the combined action of various actors, it denotes also the action of a character who presents various roles with minor indications of change from one to another. For example the actor who plays the role of Rama in *'Ascharyachudamani'* may have to adopt the guise of Sita (without any change in costume) or Lakshmana. This is a convention peculiar to kutiyattam. For example the actor who plays the role of Rama in *Ascharyachudamani* may have to present the role of Rama in action or of Sita or Lakshmana also and so on.

The verses are sung in a peculiar style and the tone in called 'raga' or 'swara', akin to the style of Vedic chanting. The ragas employed in Kutiyattam are twenty in number: Muddan, Srikanthi, Tond, Arttan, Indalam, Muralindalam, Veladhuli, Danam, Tarkan, Viratarkan, Korakurinji, Pourali, Puranir, Dukhagandharam, Chetipanchamam, Bhinnapanchamam, Srikamaram, Kaisiki, Ghattantari and Antari. These ragas are employed so as to express different emotions. The common orchestra includes 'mizhavu' and 'kuzhi talam'. Mizhavu is played by a Nambiar for certain auspicious occasions, instruments like 'kurumkuzhal', 'idakka' and 'shankhu' are also played. The main talas employed are Eka, Dhruva, Triputa, Champa, Atanta, Chempata, Lakshmi etc.

The aharyabhinaya (costume and make-up as well as stage-setting) of kutiyattam is decorative though simple. The costume includes kirita, kataka, kankana, nupura, etc. The hero's attire is generally named as 'pachcha' or 'minukku', for Ravana and such other characters 'katti', and for Dhirodhata Nayakas and for women characters 'pazhukka' For flower-decorations Ixora (*Ixora Coaccinia*) is used. The male as well as female characters usually

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wear reddish full shirts and specialized ornaments. Black colour (kari) is applied for the character of Shurpanakha. A vessel full of paddy, palm leaves, coconuts, banana bunches, etc. are used for decorating the stage. A lamp will be lit in front of the stage and a coloured screen (tirassila) is used at the beginning of the performance and in between the scenes. There are many theatric conventions in presenting kutiyattam like 'nirvahana', 'Purushartham Parayal' etc. The sattvikabhinaya is subtle and there is great scope for it in every role. The mudrabhinaya is also important as far as angikbhinaya is concerned.

Kutiyattam is a complete and elaborate presentation of Sanskrit drama. With its long tradition and heritage kuttu and kutiyattam exist in a closed circle even now. But undoubtedly it can be said that this classical art form deserves the deeper attention of students and scholars. It excels kathakali in many respects and the 'natyadharmi' (stylized acting) of kutiyattam is unique. It is the only extant form of Sanskrit drama in India, conforming to the technique and genre established by Bharata Muni through his *Natya shastra*.

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V.S.S.

KUTIYOZHIKKAL (Malayalam) is a long poem written by Vyloppilli Sridhara Menon which appeared serially in the *Mathrubhumi Weekly* during 1949-50 and published in book form in 1952. This is considered to be the poet's masterpiece. The poem is in the form of a monologue which presents the conflicting emotions of the writer who cherishes the age-old values steeped in his tradition and also his sympathies with the working class from whom, temperamentally he keeps a safe distance. The word 'kuti' means both 'drunkenness' and a 'hut'. The combined word means eviction or stopping the habit of drinking and/or both.

The poet does not get any peace of mind in his house. His poetic concentration is shattered by the abuses heard from the neighbouring hut where a drunken labourer and his tenant live. He warns that either he has to stop drinking or he will be evicted. The tenant sorrowfully looks at him. The poet of turns to himself and asks; "Who is drunk? He or you? Get rid of your drunkenness lest he should evict you from the false paradise of your intoxicated imagination."

The poet who is infatuated by the beauty of a poor village belle yearns for her. He wants to prove by marrying her that he is capable of genuine love for the poor. Sensing the poet's fascination for the girl, the tenant loudly chides her as one "selling honour to fill the belly". Hurt by this double-edged dirty remark, the poet examines the real intention behind his love. He is convinced that courage and idealism exist only in imagination and that in his heart of heart his love for the village dame is only a craving for free pleasure with scant regard for the victim.

Now the tenant's hut catches fire in an accident when a lad lights a bidi. The tenant is in a rage. With knife in hand, he accuses the landlord of having intentionally burnt his hut. The poet displaying moral courage, asks him to thrust the knife into his innocent chest if he so believes. This has its intended effect; with head lowered, the tenant walks away. But the poet asks himself, "Can you honestly absolve yourself of this crime? Your flaming anger was the real cause of the fire. The poor boy lighting a bidi only fulfilled your desire". The landlord, instead of building another hut for him, gives him a meagre compensation to build one elsewhere and evicts him. He drinks away the money.

What the poet proves through these thoughts is that genuine love of the middle-class intellectual for the working class has proved a mirage in the face of baseless reality. Even a conscious sympathizer rebels at their life style and value system.

The poem later takes an unexpected turn. On a stormy night the poet stands near the newly-built hut of his old tenant. A sudden storm and terrible torrents lash the scene. Women with illegitimate foetuses in hand, men in chains, the tortured, the starving and the murdered all rise from the bosom of the earth. They identify the poet as the fiend and run after him. He tries to run away, but his legs do not obey him. The family deities do not answer his prayers; perhaps they too have fled. The poet opens his chest and takes out his heart to show that he sincerely loves them. The girl he loved spits into it and the labourer squeezes it into a bowl of toddy and gulps it down declaring:

> "Ha, I diluted my toddy,
> With concentrated lie today."

The storm passes away. A brave new world is built by the revolutionaries. The poet welcomes this world. He congratulates the bravery with which the Gordian knot which the middle class had tried to untie was cut by the working class in a single stroke. But he doubts if this short cut is enduring. He had hoped for a better solution; but now it seems futile. He warns: "Violence begets violence. Let the sword now sleep in its sheath, let the path of love open the doors of heaven before you".

This long poem written in a musical folk metre of ten syllables in a line is full of rare imagery and mellifluous diction.

O.M.A.

KUTTANIMATA (Sanskrit) is a work on bawd women by

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Damodaragupta. It should however be noted that the work does not deal with prostitutes as such but sounds a note of warning against their wiles.

Damodaragupta is quoted extensively in anthologies like the *Subhashitavali*, *Suktimuktavali*, alankara treatises like the *Kavyaprakasha*, *Alamkarasarvasva*, the grammatical work *Durghatavritti*, in the *Panchatantra*, Kshirasvamin's commentary on the *Namalinganushasana*, etc. Padmashri of Padmashrijnana, the Buddhist author, in his *Nagarasarvasva*, a work on erotics, mentions the *Kuttanimata*. This testifies to the high reputation and authoritative character of the work. It seems that the work lost popularity and ceased to be studied from the thirteenth century onward. The reason for this conjecture is that Manikyachandra and other commentators of the *Kavyaprakasha* appear to have been unable to identify the poet in respect of the verses quoted from the *Kuttanimata*. Some commentators have wrongly attributed the verses to other poets.

It was in the year 1883 that Peterson came across a fragmentary manuscript, called *Shambhalimata* (Advice of a procuress). Two more worn out manuscripts were discovered by Durgaprasad in 1886. The work was first published in the Kavyamala Series. In it not less than 132 verses were missing.

H.P. Sastri found a complete manuscript in Nepal in Bengali characters; the date of copying corresponded to 1172. It is, perhaps, the earliest manuscript in Bengali script.

In 1903 Meyer published a translation of the work along with that of Kshemendra's *Samayamatrika* under the title *Mores et Amores Indorum*.

In 1914, the French scholar, Louis de Langle, translated into French both those works and they together were published in or about 1920 under the titles *Les Leconns de l' Entre-melleuse and Le Brreviaire de la courtisane*. Some scholars in collaboration, published an English translation under the title *Lessons of a Bawd (Kuttanimata)*. Other editions of the work are by T.M. Tripathi (1924), Bibliotheca Indica edition (1944), T.N. Ray (1960). The *Rasadipika* is a well-known commentary on the work.

A courtesan, named Malati, lives at Varanasi. Finding herself unable to attract people, she seeks the advice of Vikarala who is old but experienced. Vikarala advises her to tempt Chintamani, son of a prominent official, and gives a detailed description of the art of attracting people and earning money. To make her instruction impressive she recounts the story of the courtesan, Haralata, and Sudarshana. She also narrates the story of the dancing girl, Manjari, and king Samarabhata of Varanasi. Manjari is said to have staged the drama, *Ratnavali*, by Harsha, ensnared him by her wiles, and fleeced him, leaving him a destitute.

The *Kuttanimata* was, perhaps, composed by the poet in his mature age; the work reveals his knowledge of literature, grammar, philosophy, politics, erotics, smriti, ayurveda, purana, archery, horselore, painting, music, dramaturgy, logic, etc.

The work is erotic-comic; the satirical element is commendable. In the story of Haralata and Sudarshana there is a mixture of the erotic and the pathetic. The art of feigned love has been depicted in an attractive manner. Through an unsavoury theme the author draws some social pictures which are true to life. The work is didactic inasmuch as it warns the reader against the wiles and machinations of disreputable women. The satirical element occurs in the delineation of the coquetry and blandishments of such women. The style is lucid and elegant. Long compounds are rare. There are a few comparatively less known words, but it is not difficult to understand them. The author, however, shows off his rhetorical skill and knowledge of the science of erotics. The work deserves to he ranked among the best poems as it is highly suggestive.

The poet delineates various characters with vividness, so much so that some of them seem to have been his contemporaries. The descriptive power of the poet is obvious.

The dominant sentiment is 'shringara'. Various facets of this have been delineated with masterly skill; the other sentiments are 'karuna', 'hasya', 'bhayanaka' and 'shanta'.

Hemachandra, in his *Kavyanushasanaviveka*, characterises the work as 'nidarshanakavya' as it describes the activities of rakes, rogues and rascals, etc. Some would like to designate it as 'laghukavya' (as it briefly narrates those things which are described in mahakavya), 'khandakavya' (as it contains the same matter up to the end), 'kelikavya' (as it describes sports). It is rightly suggested that, as it is a poetical presentation of Vatsyayana's chapter on prostitutes, it can be called a 'shastrakavya' or 'kavyashastra'.

The work is written throughout in arya metre. The work reveals the influence of sexology in relation to courtesans, elaborately dealt with in Vatsyayana's *Kamasutra* (Vaishikadhikarana). There is open description of carnal pleasures and the amatory intrigues resorted to by courtesans.

A comparative study of the Vaishikadhikarana of the *Kamasutra* and the present work reveals similarity as well as difference between the two. For example, Damodara speaks only of the harlot of the 'ekaparigraha' type (attached to one person) and leaves out 'anekaparigraha' and 'aparigraha', the latter is, however, referred to in connection with the conversation between a harlot and vitas in course of the description of prostitutes' quarters in the stories of Haralata and Manjari.

The work has some sociological importance. It appears to reflect on the moral degeneration of contemporary Kashmir which is attested by Kalhana. Besides, in the story of Manjari at the end, we find considerable

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information about the histrionic art, hunting and other aspects of society.

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Sat. B

KUTTIKRISHNA MARAR, (Malayalam; b. 1900, d. 1973), eminent literary critic, took his Sahitya Shiromani title in Sanskrit in 1923 from the Sanskrit College at Pattampi. Early in his career, Marar came under the influence of the famous Malayalam poet, Vallattol Narayana Menon and another poet and theosophist, Nalappattu Narayana Menon, the latter almost changing the young scholar's outlook on life and letters. During this period he wrote his first work, *Sahityabhushanam*, which, though printed (1928), could not be released. The book was published only in 1965. This maiden literary attempt although not of a high standard, did reveal some of the traits of his style and his unique approach to the established beliefs, which in subsequent works brought him fame and acclaim. In *Sahityabhushanam*, Marar raises doubts about the position of Anandavaradhana in Sanskrit poetics. He also questions the assumptions of *Bhashabhushanam* (1902), a very popular elementary text book on rhetorics in Malayalam, written by the well-known literary theorist, A.N. Raja Rajavarma. Thus his first appearance on the literary scene as a challenger of traditional notions, gave him a unique place amongst the literary practitioners of the day.

From 1938 to 1961, he worked as a proof-reader for *Mathrubhumi* in Calicut. It was during this period that most of his notable works on criticism were produced.

As a critic he approached life and letters in his own way. He could not reconcile himself to the fast changing values. Instead, to his last breath, he clung to certain perennial principles which alienated him from the 'Progressive Literary Movement' that was sweeping though Kerala in the forties and the fifties of the 20th century. If there was any critic whom the leftist writers feared and secretly admired, it was Kuttikrishna Marar. The torrential and often pretentious leftist pronouncements infuriated him, and out came tirades against them from his powerful pen. Marar had a lengthy word-duel on Kalidasa's *Abhijnanashakuntala* with Joseph Mundasseri, a reputed critic, who was the spokesman of the Progressive Literature in Malayalam. He was daringly outright in exposing the weakness of the character of Rama of Valmiki (*Rajankanam*, 1940) which zealous devotees are bound to overlook. His excursions into the *Mahabharata* resulted in an illuminating study of the epic, *Bharatapary-atanam* (1950). His prose renderings of Kalidasa's *Kumar-asambhava*, *Raghuvamsha*, *Meghaduta* and *Abhijnanasha-kuntala* went a long way in popularising Kalidasa's works in Kerala.

Since Marar had a fastidious and rigid standard of ethics and aesthetics, many of the stalwarts in Malayalam literature through the age like Tunchattu Ezhuttacchan, Kunchan Nampiar, G. Sankara Kurup and Changampuzha Krishna Pillai fell short of his ideal. But when a writer rose up to his expected standard he never hesitated to extol his works in unequivocal terms.

His prose style is almost inimitable. Even those who disagree with him cannot but be fascinated by his style of writing, marked by brevity, logic and precision. His *Malayalashaili* (The idiom of Malayalam, 1942) deals with the basic principles of Malayalam prose writing and is considered an effective practical guide to the same. In *Vrittashilpam* (1952), a work of great originality on Malayalam metres, Marar refuted the earlier theory of syllabic patterning as the basis of metrical differences in native poetry and argued that 'tala' (rhythm) alone differentiated it from non-metrical compositions.

In the last years of his life, Marar turned to Vedanta. His main preoccupation during these years was to give fresh interpretations to the Upanishads and the *Gita*.

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K.M.P.V.

KUTTIKRISHNAN, P.C. (Malayalam; b. 1915, d. 1979), who adopted the pen-name, 'Urub', was a short-story writer and novelist. After secondary school education he worked as teacher, chemist, clerk and also as editorial assistant for the Malayalam literary magazine, *Mangalodayam*. From 1950 to 1974, a period of prolific literary activity, he had been a staff artist and later a Producer for All India Radio, Calicut. He was the Vice-President of Kerala Sahitya Akademi during 1974-77 and was nominated as President in 1978, which position he held till his sudden death. His novel, *Ummachchu* (1955), received the Kerala Sahitya Akademi Award in 1958 and another novel of his, *Sundarikalum sundaranmarum* (1960) fetched the Sahitya Akademi Award in 1960.

He began his literary career as a short-story writer. Soon he turned to writing novels. *Ummachchu*, which was serialized in *Matrubhumi* weekly in the early fifties brought him to the forefront of fiction-writing in Malayalam. This was soon followed by another novel, *Sundarikalum sundaranmarum* (which was also serialised in the same periodical. The response from the readers to these two novels was unprecedented.

Ummachchu, one of the best novels by Urub, though basically a tale of the eternal triangle of love, was so

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realistic that the characters became household names to the reading public. The story opens with Ummachchu, a Muslim girl, befriending two boys of the same community, Biran and Mayan, the former affluent and the latter poor. The characters of the boys are diametrically opposite, Biran being soft-spoken and mild and Mayan aggressive and self-assertive. Days pass by to see Ummachchu marrying Biran and Mayan disappearing from the scene. A boy is born to the couple. Mayan, meanwhile, returns a rich man to the village. The burning infatuation privately nursed by him all these years, turns him into a murderer. Ummachchu's son was a silent witness to the ghastly killing of his father. The boy grows up hating his mother and Mayan, who has become his step-father. Against this background Urub takes the story into a serries of episodes wherein each participant is caught in the knotted coils of conflicting emotions. Ummachchu emerge as a woman of classical proportions, stalking across the vale of darkness swept by storm arising from within and finally surrendering herself to fall along the lonely precipice of death.

Sundarikalum sundaranmarum (The pretty women and handsome men) is a more ambitious work. It has some traits of a period novel, as the story is set against the background of the pre-Independence years. The period, however, forms only a back-drop for the individuals parading in the story. Urub presents a wide variety of characters in this novel each endowed with a distinctive individuality. The theme is a long sequence of conflicting emotions and outlooks and defies summarisation in a few sentences.

Urub has created several memorable characters in his novels and short-stories. One among them, the Maulavi (The Muslim preacher), appears as an affable, mischievous wise man bubbling with rustic humour. In stories like *Ponnu tukkunna tulassu* and *Moulaviyum changatimarum*, this Maulavi is the central character who could easily be compared to the archetypal wise man of foklore.

Urub was at his best when he dealt with Muslim themes. A good portion of his literary output revolves around the Muslim community of South Malabar. He could reproduce the Muslim dialect of Malayalam so well in his creations that many readers in the beginning took him to be a Muslim. His pen name 'Urub', an Arabic word meaning 'sunset', added strength to the above misunderstanding.

Urub kept away from political affiliations. He had a philosophical awareness of the tragedy of human life and the revolutionary's keen susceptibility to the myriad subtle ways by which the strong exploit the weak. These two traits blended in him into a mellowness and equanimity of vision which expresses itself as compassion. In spite of human beings' wickedness, frivolity and helplessness, Urub presented them as lovable characters in his stories. He always directed his attention to the brighter side of human life. Never for a moment does he climb the pulpit to sermonise nor does he retire to the solitary grey eminence of philosophy.

Though Urub was essentially a realist, a streak of romanticism runs through all his stories. His love of humanity could have landed him in exaggerated sentimentalism but he always examined life around him with a sense of subtle rustic humour as that of his own creation, the Maulavi, referred to above. Only in one small novel *(Ammini)* did he attempt to deal with a psychological theme. Though he has come out successful in this attempt, it could very well be said that psychological themes are not his forte.

In the history of the twentieth century fiction, Urub, no doubt, would occupy a place amongst the top three or four. His works include sixteen collections of short-stories, eight novels, two books for children, three collections of one-act plays and a collection of essays.

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K.M.P.V.

KUTTIKUNJU TANKACHI (Malayalam; b. 1820, d. 1908). Born in Vilavankoda taluk as the daughter of the illustrious poet and composer Irayimman Tampi, Kuttikunju Tankachi or Lakshmi Pillai as she was originally known, was taken, while only three months old, to Trivandrum where she lived the rest of her long, quiet life. From her father she learnt Tamil and Malayalam and later had advanced lessons in Sanskrit, having been initiated into it by Kochunni Varier, the guru of the then Maharaja of Travancore. She began to evince interest in music and to compose poems at the age of 14. The result was that she authored three 'attakkathas', three 'kilippattus', three 'tiruvatira' songs and a number of kirtanas in praise of the Hindu deities. Most of her works bear testimony to her extraordinary poetic talent and musical acumen, and her 'kuratti' songs have had the distinction of being the best in the genre. All the three Maharajas, Utram Tirunal, Ayilyam Tirunal and Vishakham Tirunal, whose reigns her life spanned, were quick to discern and generous enough to reward her special gifts and achievements. No wonder she is still regarded as one of the greatest poetesess in Malayalam.

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K.S.N.

KUTTU (Malayalam) is a recital-cum-exposition conducted in the temples of Kerala by persons belonging to a community known as Chakyar. Kuttu is also known as 'chakyarkuttu' or 'prabandhakkutu'. In the former, the performer is indicated whereas in the latter the text

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(prabandha) is mentioned. 'Chakyar' is derived from 'shakya' according to one view. Another view has it connected with the Sanskrit 'shlaghyagir' (one with excellent speech). The origin of the second term is in the tradition that some brahmin families were assigned the task of expounding texts and telling stories. These were then called 'shlaghyagirs' which later became chakyars. The origin of the term from 'shakya' is more probable for several reasons. We have literary evidence which indicates the performanc of kuttu in the early Kerala kingdom prior to its temple-orientation under brahmin auspices.

Kuttu, in its identifiable history was performed in temples in halls known as 'kuttambalam' specially built for the purpose. Several temples in Kerala have still these kuttambalams which, as the rules demand, are within the precincts of temples.

In the kuttu performance the Chakyar is aided by a member of the Nambiyar community and his wife known as Nannyar will act with the Chakyar.

The instruments used in kuttu are a drum 'mizhavu' the conch ('shankhu'), a small drum ('itaykka') and a pipe.

In the early periods of its history, kuttu perhaps consisted only in the story-telling. Later, texts known as prabandhas were used. The costumed Chakyars would recite the verses and expound the meaning. In expounding these texts the Chakyar had the license to bring in any contemporary event or person for comment as part of the exposition. No one, however, had the right to protest. Kuttu thus performed a salutory function of social criticism.

The texts used by the Chakyars in kuttu were prose-cum-verse compositions both in Sanskrit and Malayalam. Melpattur Narayana Bhattatiri (16th century), author of the famous devotional poem, *Narayaniyam*, also wrote a number of Sanskrit prabandhas for use in kuttu. There were other authors, too, who supplied texts in Malayalam.

King Kulashekhara (10th century), himself a playwright in Sanskrit, introduced several reforms in kuttu and kutiyattam. He was assisted in this task by a brahmin counseller named Tolan noted for his poetic talents, wit and humour. The permission to use Malayalam also in the performance of kutiyattam and the stressing of humour in kuttu were among these reforms. With these reforms the performance became spiritually closer to the people.

These temple arts are now on the decline since the social and economic conditions which nourished them have been on the decline. Modern education and availability of other more popular avenues of entertainment have elbowed them out from the patronage of the people. However, in recent times there have been some notable performers, like Kuttancheri Eravi Chakyar and Mani Madhava Chakyar. There have also been a few art groups working towards a revival.

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K.R.P

KUTTU (Tamil) is prevalent more as an art form than a literary genre. The word was associated with certain dramatic dances of the folk variety from which drama developed later. The open air theatre was called kuttuppottal, the enclosed theatre, kuttuk kalari, the songs in the drama, kuttuppattu and so on.

The first reference to kuttu is found in *Tolkappiyam*. Tunankaikkuttu, munter kuravai and pinter kuravai are mentioned in it. These were victory dances connected with war. But in the Sangam literature, tunankai and kuravai were danced by even young girls.

Silappadikaram and *Manimekalai* gave certain other names like sakkaikkuttu, vinodakkuttu, chandikkuttu, vallikkuttu, vitutakkuttu and vachaikkuttu. The eleven different dances of the former epic, viz., alliyam, kotukotkataiyam, poti and pavai are all considered to be kuttu kataiyam, poti and pavai are all considered to be kuttu depicting mythological incidents.

The commentary on *Silappadikaram* by Atiyarkku Nallar is a treasure house on kuttu. Kuttu is severally divided into various groups here as vachaikkuttu, pukalkkuttu; vettiyal, potuviyal; varikkuttu, varichchandikkuttu; chandikkuttu, vinodakkuttu, ariyakkuttu, tamilkkuttu; iyalpukkuttu, tecikakkuttu. A list of hundred different kuttus is also provided by him.

Availability of certain treatises and knowledge of many extinct treatises on kuttu, had enabled this commentator to give such magnificent materials. *Paratam, Akattiyam, Muruval, Sayantam, Cheyirriyam, Kunanul, Parata chena patiyam, Mativanan natakattamil nut* were such works. The commentaries of *Yapparunkalam* and *Tolkappiyam* have also given certain other treatises as *Shantam* and *Vilakkattar kuttu*. U.V. Swaminathaiyar refers to one, *Shuddhanantapprakasham*, to explain certain akakkuttu.

Vanchippatu, Motirappattu and Katakantu mentioned in the *Tolkappiyam* commentary might be the earliest kuttu literature, but they are lost to us.

The remainder of this rich tradition is seen in the folk-kuttu of the Tamils. Most of these are kaniyan kuttu, played during day time also. Mythology, and sometimes folk life form the content of most of the kuttus, and mostly, only men play even women's parts. Later this changed and woman also played the roles in them.

Terukkuttu gets its name from its being acted on the street without stage or curtain. Kaniyan kuttu is acted by a particular caste and hence the name. It resolves round village folk-deities. These are acted in village temple festivals of Nellai and Kanyakumari districts of Tamil Nadu.

Pavaikkuttu (puppetry) has the two types: pommalat-

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tam and nizhalattam. In the former, dolls are used at the end of ropes, while in the latter leather dolls are used with a white screen in front and lamp at the back to effect shadow play. Mostly the Ramayana story in acted. From India, this leather puppet shadow play has gone to Java, Sumatra, Borneo, Bali, Siam and Cambodia.

Kambar kuttu of Kerala is a variety of puppetry held in December-January at the temples of Bhagavati of Central Kerala. This kuttu describes the *Ramayana* according to the '12026' viruttam of Kamban and hence the name. A mixture of Malayalam and Tamil is seen in the recital.

Kalaikkuttu (acrobatics on the bamboo pole) has no story content, but is a very ancient art.

There is no published material or relevant printed matter on these kuttu varieties.

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S.V.S.

KUTUMBA RAO, KODAVATIGANTI (Telugu; b. 1907, d. 1980) was a noted Telugu novelist, short-story writer and essayist. Educated at Tenali and Varanasi, he left college without taking the M.Sc. Degree. His early stories had traces of Chalam's influence to the extent of pleading for the reform of the institution of marriage and a fresh attitude to woman. Developing a scientific bent of mind and discovering his own analytical approach to men and matters, Kutumba Rao blossomed into a realist and a rationalist even during the period when romanticism held sway in Telugu literature. His novels, *Chaduvu*, *Arunodayam* and *Gaddu-rojulu* (1952), describe graphically the political and social history of two decades, 1915-35. In the sympathetic portrayal of woman, as she is exploited in marriage and outside marriage, in analysing the play of social forces on family, and man-woman relationship in the period between the two World Wars and in the post-Independence era, Kutumba Rao has few equals. The women characters in *Ni-kem-kavali*, *Kulam-leni manisi*, *Enda-mavulu* and *Maruperlu* (1939) being the children of devadasis suffer in the aftermath of social reform abolishing the devadasi institution; the youthful widows in *Varasatvam* (1961) and *Tara* (1962) are exploited as a part of the bourgeois milieu; and the five married woman in *Panchakalyani* (1961) reveal five different stories of misery in marriage. Kutumba Rao as a champion of the cause of women inspired the women novelists of 1970-80; but his humanist insight and social analysis have remained unsurpassed. In 1970 Kutumba Rao joined the Revolutionary Writers' Association, and though his creative writing almost ended, he continued to write short essays on literature, on social-awareness and on Marxism, collected in a volume entitled *Kalalushastriya vijnanam* (1980). His two sequential novels, *Bedirina manusulu* (1959) and *Braduku bhayam* (1964), intended in a lighter vein, portray the anti-hero Sitappa, a memorable character, unique and fascinating as a psychological study in self-deprecating defensiveness. *Chaduvu* is universally acknowledged as Kutumba Rao's best novel. His novel *Tara* received the Andhra Pradesh Sahitya Akademi Award in 1967.

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R.S.S.

KUVALAYAMALA (Prakrit) is an important champu kavya of the complex 'Mahakatha' type written mainly in Prakrit by Uddyotanasuri, also called 'Dakshinyadihna', in 779 A.D. at Jhalor (Jabalipura) in Marwar during the time of King Vatsaraja of the Pratiharas. Uddyotanasuri was a Kshatriya, son of Vateshvara and Samprati, and pupil of Haribhadrà and Nemichandra. The work contains a wealth of cultural data giving a picture of Indian life in the eighth century A.D., valuable specimes of a number of Prakrit and Apabhramsha dialects and even Paishaci, and several interesting stories following the tales of five souls through several births put in the mouths of several characters in the story. It is a huge work in Prakrit prose interspersed with about 4180 verses, most of them in gatha metre. It is not divided into 'uchchhvasas' or 'lambhas'. It can be called a champu in view of the free admixture of prose and verse and the poetic qualities. Uddyotana calls his work a 'Dharmakatha' of the 'samkirna' type. The term samkirna (complex) is apt because of the complex threads of the story which cover many lives of five souls, the author's richness of information and proficiency in different lores, the varied situations and descriptions, manifold episodes and religio-didactic exhortations, parables, sub-tales and conversations, different poetic flavours and the religious elements seen everywhere in the work.

The work opens with salutations to the great Tirthamkaras; criticism of bad people and praise of the good fellow. The story shows how Kuvalayachandra was born and was carried away by a god, his former associate; how he met the lion, the monk and the god in a lonely forest; how he heard about the past lives of all the five from Kevalin, how they acquired 'samyaktva', practised austerities and were consequently born in heaven; how

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after enjoying heavenly pleasures, they were born in the Bharatavarsha; how it happened that they did not know one another; how they were enlightened by the omniscient teacher and lastly how they adopted renunciation, practised penances and attained liberation, being free from karmas. The text presents the biography, through a number of births, of five souls who first degraded themselves on account of intense anger (krodha), vanity (mana), deceit (maya), greed (lobha) and infatuation (moha) respectively, but with proper guidance and mutual cooperation and help on the path of religion and practice of penance, attained liberation at the end: (1) Chandasena-Svayambhudeva, (2) Manabhatta-Manirathakumara, (3) Mayaditya Mahartha, (4) Lobhadeva-Vajradatta and (5) Mohadatta-Kamagajendra. The author has used every opportunity to introduce details to make the stories worthy of the name of Dharmakatha. In some places he criticises the views of other cults; various tenets and practices of different religious schools are reveiwed as inferior to the Jain. There are references to mathas or schools of higher studies where students were trained not only in philosophy and religion but also in fine arts and in the use of weapons. There is a difference of opinion regarding the identity of Vijayapuri in South India, where the hero reached after coming down from the flying horse and later married the heroine. It is often difficult to distinguish facts from fancies in such stories.

An abridged Sanskrit version of the text, called *Kuvalayamalakathasamkshepa*, was made in 1431 by Ratnaprabhasuri, pupil of Paramananda.

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S.Ve.

KUZHIVELI, MATHYU M. (Malayalam; b. 1905, d. 1974) was a promoter of children's literature in Malayalam, and an author of several books on Education, Popular Science, General knowledge and books for children. After graduation he started his career as a school teacher. Later, he joined Government Service and was connected with the Department of Publications, University of Kerala, for about two decades. He has written sixty-five books and has published nearly three hundred titles through his own publishing house, Balam Publications at Trivandrum. His major achievement was, however, the publication of the first Malayalam Encyclopaedia called *Vijnanam* in eight volumes (1956-1974) and running to more than ten thousand pages with around two thousand illustrations in them.

K.M.P.V.

L

LABANGALATA (Manipuri), first published 1939, is a historical novel by Kh. Chaoba Singh. Several editions of the book appeared subsequently. It is based on the anecdotes and episodes centering around Maharaja Khagemba who reigned in Manipur during 1597-1652. The king had a step-brother named Shanongba who was not in good terms with him. Khwairakpa, the younger brother of the king, had a daughter named Kunjalata. She was in love with Labanga, a man in the service of Shanongba. Kunjalata's father strongly disapproved of the match. To avenge this injustice, Shanongba rose against the king and with his men fled away to Cachar. Kunjalata and Labanga also accompanied him. Shanongba then invaded Manipur. But the rebellion was easily put down and in the battle both Shanongba and Labanga were killed. The novel ends in a tragic note with Kunjalata's father begging of her forgiveness and entreating her to return to her home in Manipur.

In style, conception and execution, *Labangalata* shows definite influences of Bankimchandra's novel, *Durgeshnandini*. The novelist takes great liberty in forcing together unconnected historical incidents in order to build up a convincing plot. The imagination has a free play resulting in anachronism. The language has elements of Bengali and Sanskrit.

I.R.B.S.

LABANYABATI (Oriya) is a long narrative poem by Upendra Bhanja (1670-1740). It consists of forty-eight cantos. They are set to different musical modes, viz., basanta, ramkeri, chokhi, kausika, kalyanahari, gujjari, kamodi, sankaravarana, etc. with specific instructions in each case as to how to sing them. As such the work is also famous as a fine melodious composition. The story of *Labanyabati* is fictional; it deals with love and the desire for union through marriage. The hero, Chandrabhanu, is the son of king Sasisekhar of Kanchi in Karnataka, and the heroine, Labanyabati (who is really a creation of goddess Parvati), is the daughter of king Ratneshwar of Singhala. The poet tells us how they had known each other in their previous births and how they had sacrificed their lives in order to be united later. Now when they grow up, the fame of their youth and beauty spreads everywhere. Labanyabati's almost divine beauty becomes a legend and by common consent she is crowned Empress of the world of beauty. When she comes of age, her father sends messengers far and wide to find a suitable match for her. Through some deft negotiators, such as a mendicant, a magician, a dancer and a parrot, the news of Labanyabati reaches Chandrabhanu. And through them Labanyabati

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comes to know of Chandrabhanu. After a prolonged process of negotiation, the marriage between the two is fixed and at last consummated in great pomp. The poet describes in detail their conjugal love and happiness. After a brief separation for a year when they suffer great agony of heart, they are united again. Chandrabhanu becomes the king and they live happily hereafter.

As a poem of love with its depiction of love-union, love-act, anxiety and estrangement as well as of the details of physical beauty set to a total musical structure, *Labanyabati* has few parallels in the whole range of Oriya literature. The poet's main emphasis is on Labanyabati, the woman non-pareil. He describes her beauty and graces in great detail as well as her physical activities and emotional strains related to growth. But the poem is not a simple narrative. Composed in the tradition of the Sanskrit kavyas, it employs a large number of poetic devices. The poet himself is conscious of it when he says at the end that his book is like a 'rich trader's fair' full of innumerable allurements. There is a liberal use of the rhetorical devices such as similes and metaphors. Sometimes a single couplet can suggest multiple meanings related to different gods.

Besides being extremely sensitive to nature (as when he describes the changes in the cycle of season), Upendra Bhanja is also aware of contemporary social habits, manners and customs which he describes. There are in this book continuous references to saws and aphoristic sayings. But there is an overall easy manner in which he can use language appropriate to the occasion and can as easily break up narration with dramatic dialogues. All these go to make *Labanyabati* not only probably the best work of Upendra Bhanja, but one of the very best in Oriya literature. While setting a new tradition of poetry in Oriya, Upendra Bhanja influenced subsequent Oriya poets for more than a century.

Ja. M

LAD, P.M. (Marathi; b. 1905, d. 1957). Purushattam Mangesh Lad (I.C.S.) was a Marathi poet and critic, Sanskrit scholar and an able administrator. He retired as the Secretary of the Ministry of Information and Broadcasting. He was born at Savantwade, district Ratnagiri. He was educated at Bombay and Cambridge Universities.

Madhuparka (1943) has a learned introduction entitled 'Muktak ani bhavagit' (short poem and lyric). According to Lad, Prachiti (Experience), Prakshobh (Intense emotional explosion), Prasad (Spontaniety), Pratibha (Genius, originality) and Prayatna (Workmanship) are the five components of a popular sentimental lyric. He has traced its origin to Vedic times. His love poetry is thus tinged with a classical coating at places; the rest of his versification is contrived. For example:

Adi Purush to hota raji
Adi streechya vilobhane, ji
Sphure prenana hote taji
Teech aj ge: Purush toch mee

(The first man Adam consented to the first woman Eve's temptation. The inspiration is as yet freshly remembered. Am I not the same man even today. O beloved).

His other works were *Krittika* (essays) and the biography of Saint Tukaram.

P.M.

LAD'O (Sindhi) is a form of Sindhi folk-song sung in chorus by women on happy occasions like marriages, sacred-thread ceremonies, etc. In it are reflected the desires, passions, raptures and heart-pangs of women. The word 'lad'o' (pl. lad'a) is derived from the word 'lad', meaning fondling, encompassing sentiments and feelings of love, blandishments and delicacy. Lad'o is also called 'g'achu', 'g'ichu', meaning a verse meant for singing. The words 'g'avan' in Siraiki dialect and 'g'ayo' in the dialect of lower Sindh have the same meaning. In urban areas, it has another name of 'sihro'.

The time when lad'o entered the area of folk-music and came to be sung is not known. However, in it are manifest the signs of man's earliest attempts at verse-making.

Ancient man was a man of many traditional beliefs and early lad'a would have, indeed, been those containing elements of rites and ceremonies performed on various occasions necessitated by such myths and beliefs.

On a rough count, lad'a are of two kinds, viz., those which are sung on various occasions from birth to death, and those which are sung in praise of a god, a goddess, a deity or a saint. During rejoicings, both kinds of lad'a are sung. A desire to be blessed with a son, a vow for having a child, in praise for newly born son, a child's 'munanu' (tonsure), the sacred thread ceremony, a betrothel or a marriage were the occasions when lad'a were sung.

Each occasion has a number of lad'a for different stages and purposes. For example, on a marriage occasion there is a lad'o in praise of a bridegroom, his conduct, virtues and blemishes; another for a bride's pre-marriage seclusion; one for henna-colouring ceremony; one for robes, dresses, ornaments, other marriage articles and their makers; there is a lad'o welcoming guests and close relatives; a lad'o on the marriage procession; a lad'o each for ceremonies such as 'ved'i' (acutal marriage performing rituals), bride taking leave of her parents, her entry in the bridegroom's home, so on and so forth. In brief, there are manifold lad'a for every small as well as big ceremony connected with a marriage.

The marriage-lad'a are of two kinds: those sung at bride's place and the ones sung at the bridegroom's place. However, lad'a or g'icha at bride's place are fewer. In certain sections of the community, there exist lad'a

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especially composed which are called 'kamana', meaning enchantment and sorcery. By singing such lad'a, bride's people desire to endear, enchant and enslave the groom to the bride, by spell, incantation and bewitchment.

Some lad'a extol or glorify both the bride and her groom. Their beauty is described by the mention of the curly hair, moon-like face, pearl-like teeth, pomegranate lips, rosy cheeks, 'kamal' (lotus) hands, 'kun yun' (lotus stem) arms and 'padam' (white lily) feet. While attributing virtues, a bridegroom is called a courageous darling, a brave man, swan-lad'o (here lad'o means bridegroom), peacock lad'o and so on and so forth. For a bride, adjectives like swinging lad'i (bride), cuckoo lad'i, virtuous lad'i, religious daughter, red bride, nymph bride are used. Bridegrooms and brides are also respectively named after folk-lore heroes and heroines. Examples are abundant, like Punhal lad'o, tactful Rano, Mian Mendhro, brave Dodo, J'arar (mighty) J'am, etc. Similarly, brides are called, Mumala, Sasui, Sorath, Sohini, Lila, Laila, Hira, Shirin. There is also no dearth of witty lad'a full of drollery, banter and jocularity. There are lad'a with sallies variously aimed at grooms, brides, mothers-in-law, fathers-in-law, brothers-in-law and sisters-in-law. However, main victim of such mirthful ridicule always is 'ahinaru' (groom's best man, generally his sister's husband). Oftenly such provocative pleasantaries reach the stage of the use of abusive terms. In the past, such abusive lad'a were more common, and considering the occasion, no one would get annoyed or take exception to them.

In general lad'a there are some-times subtle references to sex instincts of husband and wife. In the house, there is spiteful mother-in-law, vulturish father-in-law, husband's jealous brother, and his equally envious wife; lastly, there is his childless sister. Summer is on with all its unbearable heat and insufferable sultriness. Everyone is sleeping in the open courtyard. 'Sodhalu' (bridegroom) is tormented by his sensual urges. 'Mumala' (bride) is shy with modesty. In this situation, how does the couple manoeuvre to reach the terrace or the garden! Such descriptions are plenty.

Not only on marriage occasions, but also while celebrating the festivals like Holi, Dashahera and Diwali, women combine dancing and acting with the singing of lad'a. Women, who take part in the festivity, wear costumes suitable for the part to be played. Then some women sing and others dance and play-act to the tune of the subject-matter. Such lad'a are termed as plays or games.

The verse composition of a lad'o is of a simple nature. The beginning comprises one-and-half or two lines of 'thalu' (refrain) followed by 'antras'. Each stanza is again almost of the same length as that of the refrain. (This kind of structure in the lad'o, it seems, must have been responsible for the formation of a new genre in Sindhi poetry called 'Vai'). The main theme of a lad'o is contained in thalu, the stanzas being just fillings. Often only a name of an ornament, a clothing or a relative is changed and the rest of the line or lines of the thalu are repeated. From the point of view of music as well, in several lad'a the tune of an 'asthai' is the same as that of antra.

Simplicity of such a structure of a lad'o and repetitiveness are both a virtue and a flaw. Its virtue lies in that the repetitive tune and lines are easily grasped by the ordinary women. The apparent flaw is that such frequent repetition makes a lad'o almost devoid of meaningful content or emotive feelings. In some lad'a, even rhyme and metre are not adhered to.

Only a few and simple musical instruments are used as accompaniments. Usually 'thaluhu' (a large flat high-rimmed metal salver) in its inverted position is played on with both the hands, and the rings worn in all the fingers strike against the metal surface producing musical notes. A lad'o never uses 16-matra beat, i.e. 'teentala' or a 12-matra beat, 'ek-tala', or even a 10 matra 'jhap tala', but is satisfied with a 4-matra 'keharuva', or a 6-matra 'dadra' both as 'tala' and and as a form. Simple dance rhythms of 4 or 6 beats, variously called 'zanani-vaj'at (womanly play), 'talu-talu' (4 beats) and 'jhamat-talu' (6 beats) are also used.

The language in lad'a is of a special kind. The words generally used by women-folk, plain but charmingly sweet, make the verses of lad'o; it contains small but beautiful lines, heart-stirring and lively sentences, exciting idioms. A treasury of current words from past ages to present times enrich lad'a vocabulary.

As lines change, subject, structure and language also change. Previously, subjects described were mumal's Muslim headgear, cotton brassiere sewn with myriad tiny mirrors, silken petticoat, chikne-ji-choli (Blouse inset with embroidery), 'boski bochhanu' (China-silk sash), 'pishori pag'ri' (Peshawar style turban). Now terms like Singapore sari and a Bombay bell-bottom trouser have also registered their entry. A motor car, a bus, a lorry, a train, a jet-plane have replaced a horse, a camel, a bullock cart and a 'kajao' (Camel carriage).

In lad'a, names of places and regions such as Malir, Multan, Kashmir, Jaisalmir, Thar and Lar, trading centres, roads, riders, markets for various agricultural products and handicrafts are mentioned. Also mentioned are past events, heroes and heroines. Thus, we get glimpses of both geography and history.

A lad'o is saturated with fragrance of Sindh's land and its people, excellence of its language, reasonableness of its customs, usages, manners, beliefs and goodness of society and politics and it has become part and parcel of Sindhi culture.

Gov.M.

LAGANI (Maithili) is usually sung by illiterate village

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women-folk. The class of songs, known as lagani, is of two types. In the first category, we have lyrics consisting of four to five stanzas of great beauty having the rhyming refrain as 're ki'. The second category is a folk-type of greater length. It generally narrates stories in verse which are sung by village women while grinding grains in the early morning. The laganis, in fact, relate to the tales of women's sacrifice and love, such as the story of Uttama and Jayasimha where the lady is said to have saved her honour by killing herself. We have again the story of Mainavati who followed her husband when the latter became an ascetic, and the story of Narasimha who is said to have married a poor village girl of no consequence. There are many such versified stories depicting the sorrows and sacrifices of girls which form the themes of lagani of the second category. It is the former category of lagani which has been used as medium of fine poetry by Nidhi and Gananatha Jha, who were expert writers in the field. They reflect some of the deepest values of life. The silent music of the throbbing heart can be heard through these songs of various categories. They are mainly the work of such persons whose identity in most cases is not known. The dialectical variations in these songs are quite marked, and the anonymous composers have made subtle and suitable use of the language in their own way.

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U.T.

LAGHARI, HAMAL FAQIR (Sindhi; b. 1815, d. 1879), thought by some literary critics to be the best known poet in Sindhi next only to Shah Abdul Latif, wrote both in the Siraiki dialect of Sindhi and Sindhi itself. He is considered to be the parodist *par excellence*, who could write parodies and other forms of poetry on the spur of the moment. The youngest of the five sons of Rahimkhan Laghari, he hailed from a middle class family settled in a village in the then state of Khairpur Mirs. He migrated from the state and settled in a village called Mahmoodkhan Laghari. There, he founded his own Sindhi primary school, where he engaged himself as a teacher. Later, when he retired, his patron, the Nawab, Mir Ali Murad, sanctioned for him a pension of two rupees a day, which he used to collect every six months.

Sociable by nature, he liked to be in cheerful gatherings in which his melodious voice, ready wit and spontaneous verses immediately made him the cynosure of all eyes.

Although he had started writing poetry from his childhood, the period of his writing is reckoned from 1845 to 1875. He has written a large number of parodies which are considered superior compositions. The other kind of poetry that he wrote is free from complex language, obscure similes and esoteric subtleties of thought. His poetry is replete with common ideas, familiar similes and simple imagery, couched in beautiful words, accompanied by sweet musical tones, rythms and appropriate rhymes. He never claimed to be a saint or a mystic, nor will it be proper to call him an erudite philosopher or a great scholar. He was basically a devoted poet who could enthral his listners and captivate the hearts of the readers of his poems. His poems reveal the simple truths, every day facts and the truths of life interwoven in an artistic way.

Hamal has written verse in various forms like 'ghazal', 'bayt', 'kafi', etc. His narrative poem of *Hira Ranjho* became very popular in Bahawalpur State and Upper Sindh. The narrative is for the most part in the form of a dialogue between Hira and her mother. He introduces a new pathos in the story of Sasui and Marui in which he introduces dialogues.

Hamal's poetry was equally popular with the exalted literary circles and the illiterate folks living in the villages.

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Hi.D.

LAHA, SHAILENDRAKRISHNA (Bengali; b. 1892, d. 1960) was a lyric poet of the Tagorite tradition, and journalist.

He studied Law and joined the Bar. But when Mahatma Gandhi launched his Non-cooperation Movement, he gave up legal practice and joined it. Afterwards, he took to literary pursuit. He wrote poems and essays on various subjects and they were published in *Manasi-o-marmabani*, *Bharatbarsha*, *Prabasi*, *Shanibarer chithi* besides *Sabujpatra*. Laha translated Kalidasa's *Meghaduta* into Bengali.

He was associated with the famous 'Rabibasar', a literary club of which Tagore was the chief patron. He would regularly recite poems and read articles of his own in its sittings. People fondly called him the 'Court Poet of the Rabibasar'. Subsequently he became its Secretary. He was also associated with 'Bangiya Sahitya Parishad'. He was its Assistant Secretary for about four years from 1935 and later edited the Parishad Journal during 1952-1953. He founded and edited a weekly magazine called *Chhota galpa* in which at least one short story used to be published every week. He also edited another literary magazine named *Tantu and tantra*, but it did not last long. During 1935-1936, he joined the editiorial staff of the *Prabasi*. Afterwards, he became the Acting Editor of the *Modern Review*. Laha remained associated with the Prabasi Group of Publications till death. Shailendrakrishna did not publish any book of poems, but many of his poems

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were published in the reputed journals of his time. His poems were marked by a sonorous diction, flawless versification and more or less a romantic flavour.

Sh.C.
N.C.

LAHARI SAHITYA (Nepali). Roughly from the middle of the nineteenth century the Mongoloid Nepalis of Nepal and India, who generally belong to the working class, were able to produce literary or semi-literary compositions in Nepali. It is their works that constitute the bulk of the lahari sahitya.

'Lahari' is wave or a succession of waves of feelings or emotions, understood figuratively. A 'lahari' could well be of religious or moral instructions too. Indeed the first *laharis* were such: *Samudra lahari* (1844) by Basant Sharma and *Uday lahari* (1877) by Gyadnil Das. Subsequently laharis came to be increasingly associated with a class of compositions which were predominantly amatory.

The British Indian army and the tea plantations in the Darjeeling-Doars region of Bengal provided the two main means of employment to the Mongoloid Nepalis who in India liked to call themselves Gorkha. And their being in the army and the consequent estrangement from their beloved ones, impelled them to compose songs that made manifest their feelings of lovelornness. Truly, therefore, many of the composers of the laharis were Gorkha soldiers. But then there was also another completely different set of circumstances as obtained in the tea plantations which too prompted the writing of the laharis, and it is these laharis that form a more interesting subject for study. Placed in alien surroundings, the Gorkhas became aware of a new sense of freedom as also of a new form of bondage. They felt that they had been liberated only to be exploited by the capitalist economy. The age-old social customs were coming apart liberating men from many old constrictions. But at the same time new constraints were being thrown in putting men in more difficult straitjackets. Love had become free: unlike in the past, marriage could take place on the basis of mutual liking. But the new economic disparities had further reinforced the caste systems and further estranged one class from another so that love faced new forms of distress.

As love in the laharis was for marriage and companionship in life, it always had a social aspect about it unlike the erotical (shringarik) poetry of the Nepali Brahmin poets of Banaras. As the laharis, composed invariably in the folk metre 'jhyawre', were meant to be popularly sung and, therefore, had to be confined to expressing general experiences, any propensity to indulge in eroticism was at once checked. Nor was there any room for practising the precept 'shringarat bhavet hasya' (humour from eroticism) in laharis as humour in them was put to a different use.

The laharis are in the form of couplets, the two lines of it having no one or conjoint theme. The first line is usually descriptive of a natural scene or of an aspect of social life, or even of a commonplace thing. Its compositional function is to set up terminal word or words to rhyme with word or words similarly placed in the second line. The content of the second line makes up the theme of the couplet. The rhyme-scheme is, to some extent, varied and intricate. The first line is often a cheerful and witty description purporting to allay all fears and alarm and to set the minds of the listeners at rest. The listeners, however, simply cannot guess as to what would be the strain of the second line. They remain in a state of expectancy. It is at the deliverance of the rhyming word of the completing second line that the pith of the subject matter is disclosed. A happy humoristic surprise follows almost independently and soon mingles with the pathos of the theme. Humour is entwined with pathos. In translation this humour is apt to be lost.

The origin of the composition of laharis is surely to be traced to the tradition of folk songs in Nepali to which the contributions of the Mongoloid Nepali tribes have been truly immense. Laharis, simply put as jhyawre folk songs written at will and printed, came much later. In the year 1900 was published *Meetha meetha Nepali geetharu*, a volume containing laharis by Hajirman Rai who was an employee in an office then housed in the Old Kachari building in Darjeeling. Sundar Singh Mansi, whose compositions were collected in *Anand lahari* Vol V, was a munsi in a tea garden in Darjeeling. *Anand lahari* Vol II contains laharis by Bal Bahadur Saru Magar composed in 1916 while he worked in the Monteviot Tea Estate in Darjeeling. Prasad Singh Nechali Rai brought out his *Priti lahari* in 1919 containing two hundred and seventy-two laharis which he had penned while he had been at the Chaklala army cantonment. Amongst the other composers of laharis were Narbir Tamang, Dharma Singh Chamling Rai, Dil Bahadur Rai and Taraman Gurung who were all workers in different tea gardens in Darjeeling.

Composition in the lahari mode, at best only acknowledged as semi-literary by the more fastidious of Nepali critics, appeared to have come to an abrupt end by 1925. In truth it continued with undiminished vigour; only there was a dearth of publishers. The latest and most brilliant flowering of the lahari tradition could be witnessed in the seemingly inexhaustible and aesthetically exquisite laharis of Manmaya Newarni, popularly known as the Black Beauty of Darjeeling.

The significance of the lahari sahitya lies in its being the beginning of the Mongoloid, the proletarian and the Indian Nepali nationalist writings in Nepali literature.

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I.R.

LAHIRI, DURGADAS (Bengali; b. 1858, d. 1932) was a noted writer. His literary career began when he was a student in the Metropolitan College in Calcutta. His poetry and prose writings used to appear in the leading journals almost regularly. He came in contact with Vidyasagar and it was Vidyasagar who inspired him to engage himself in literary work. He brought out *Anusandhan*, a literary monthly, in 1887. He edited the magazine for long eighteen years and made the publication fortnightly from monthly and then daily from fortnightly. Later on he made it bilingual adding an English version. In 1909 he edited the *Bangabasi*, one of the very prestigious journals of his day. He wrote many books most of which dealt with history but his greatest contribution was *Bangalir gan* (1905), an anthology of all possible types of Bengali songs. The book includes some of the songs of Raja Krishnachandra Ray of Krishnanagar, Raja Vijaychandra Mahatab of Burdwan and Raja Mahendralal Khan of Nadajol. He enriched the collection with a number of songs translated from Urdu, Persian, Postu, Assamese and Oriya. This valuable work contains about 5200 songs of 108 poets and composers. Durgadas also wrote biographical notes on all these poets. He had an ambitious plan to write the history of the world but he could finish only the part dealing with the Indian history in seven volumes. Another of his invaluable works was an annotated translation of the Vedas in Bengali. He also translated Tennyson's *Enoch Arden* (1864).

FURTHER WORKS: *Dwadashnari, Nirvan jiban, Bharate durgatsob, Churi o juachuri, Jat o khun, Vaishnablabari, Ramayana, and Mahabarata, Swadhinatar itihas, Rani Bhavani and Sikhaguddher itihas.* He also edited a book entitled a *Brajarayer granthavali* (Vol. 1, 1906).

Na.S.

LAHIRI, TULSI (Bengali; b. 1898, d. 1959) was a versatile actor of both stage and screen and a producer and playwright. He was born at Naldanga in the district of Rangpur now in Bangladesh. He graduated from Rangpur and got his B.L. degree from Ripon College in Calcutta. He took part in acting on the amateur stage while in Rangpur and joined the Art Theatre when he came to Calcutta. He had by that time already become famous as a composer. But when he joined the amateur theatre he turned all his attention to the theatre. He brought the famished and down-trodden masses in his plays, realistically presented them in their own language which is often a dialect of Rangpur. He was one of the founders of the Bohurupee, a leading theatre group of Bengal.

Tulsi Lahiri's *Duhkhir iman* (1947) was produced at Srirangam by Sisirkumar Bhaduri. The stark reality of the famine-stricken people suffering under the ruthless oppression of a capitalist system has been laid bare in this play. There are melodramatic elements in *Pathik* (1951) but the dramatist has shown the inevitability of class conflict in the present society. In *Chhenra tar* (1953), love and the pangs of separation in a peasant family in the grip of a devastating famine have been poignantly drawn. *Lakshmipriyar sansar* (1959) is a doleful play showing the wretched condition of a miserable family, the helpless victim of poverty and deprivation. A collection of Tulsi Lahiri's one-Act plays was published in 1962. There are some plays in it which bear testimony to the author's skill in handling this form of play.

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Aj.G.

LAILA MAJNU (Kashmiri) was composed by Mahmud Gami (1765-1855) of Dur, Mahmudabad in Anantnag district. It was first published by Abdul Hai of Nava Kadali at Amritsar in the early years of the third decade of the present century. Ghulam Muhammad Nur Muhammad Book Sellers, S.R. Gung, Srinagar, published it in 1937 and, it ran into many editions thereafter. In 1977 it appeared in *Kulliyati-i-Mahmud Gami* edited by Naji Munawar for the State Cultural Academy on the basis of a number of manuscripts, a list of which has been given in the said *Kulliyat*.

The exact date of its composition is, however, not known, but it surely belongs to the first half of the nineteenth century.

Laila Majnu is a famous folk-love story of Arabia rendered into Persian verses by Nizami of Iran. Mahmud, well-versed in Persian poetry, leaned heavily on this work and followed its story-line while composing his work. However, it is not a verse to verse translation, but it is a composition which shows Mahmud's powerful imagination. While narrating the story, he has inserted songs at a number of places, which give it local colour and habitation, and preserve it for posterity.

This immortal theme of tragic love has attracted many poets through the ages and Mahmud first gave it a powerful poetic form and expression.

Mahmud has composed this story in a 'masnavi' form and added songs at suitable places to deepen the intensity in the narration. These songs also serve as interludes. There are many fresh turns of expressions, similes and metaphors.

Mahmud is the first poet who introduced masnavi form into Kashmiri poetry during the first half of the nineteenth century. It has, therefore, great importance in

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the development of this genre, for it serves as a model to the successors of the poet.

G.N.F.

LAIRENMAYUM IBOONGOHAL SINGH (Manipuri; b. 1895, d. 1966) was a playwright and an educationist. He graduated from Calcutta University and was the first Manipuri to have passed the B.L. examination. He served the Government of Manipur in different capacities. He was a member of the Darbar of the Maharaja of Manipur, Judge of the Chief Court and the first District and Sessions Judge of Manipur. In 1922 he wrote *Nara Singha* which is the first historical play in Manipuri. His next play, *Babhrubahan*, was written in 1925. *Introduction to Manipur* and *Meaning of Mayang* are two of his books in English. He was also the Co-editor of the *Cheitharol kumbaba*, a royal chronicle of Manipur published by the Manipuri Sahitya Parishad. A member of the now defunct Nikhil Manipuri Hindu Mahasabha, he ran for election to the Lok Sabha from Inner Manipuri Parliamentary Constituency after his retirement. Founder of the L.M.S. Law College, Imphal, he was the President of the Manipur Sahitya Parishad and worked for the promotion and propagation of the Manipuri language, literature and culture. He got the Sahitya Bhusan award of the Manipur Sahitya Parishad in 1961.

I.R.B.S.

LAISHRAM SAMARENDRA SINGH (Manipuri; b. 1925), is a distinguished Manipuri poet and painter. He graduated from Calcutta University in 1948 and took to teaching. Eventually he became a Deputy Inspector of Schools. He is now working as Joint Director in the Directorate of Arts, Culture and Social Welfare, Government of Manipur. Even as a student he wrote two poems 'Leilangba' and 'Sita' which made him famous. They were remarkable for novelty of imagery and use of an evocative language. Thereafter several poems appeared in different journals. His first book of poems, *Wa aṃanta ṅaige telanga* (One word with you Kite) was published in 1962. It contains poems which are both romantic and realistic and they are also mildly satirical. The second volume *Mamang leikai thambal shatle* (Lotus in the eastern frontier) was published in 1974. These poems are more mature and demonstrate a firmer grasp and restraint. From very young days Laishram Samarendra Singh loved music and painting and these arts influenced his poetry also. His poems are musical and lyrical. They are packed with visual imagery and rich in suggestiveness. The poet is associated with several literary and cultural organisations of Manipur like the Cultural Forum, Manipur and the Naharol Sahitya Premme Samiti and worked for them in different capacities. He was also the editor of *Ritu*, a quarterly journal of the Cultural Forum, Manipur Government. He was awarded the Jamini Sundar Gold Medal of the Manipur Sahitya Parishad in 1976 for his *Mamang leikai thambal shatle* and the same book brought for him the Sahitya Akademi award in 1976.

I.R.B.S.

LAKANNA DANDESHA (Kannada; b. 1400, d. 1430) was the Prime Minister of the Vijayanagar kingdom during the illustrious rule of King Proudhadevaraya. He was a poet and writer. He is famous in the political, religious and literary fields of Karnataka. He was bestowed with the rare qualities of bravery and poetic skill. He had a wonderful capacity for effective administration, toleration for other religions and interest in the development of literature and culture. The epigraphical evidences indicate that Lakkanna Dandesha was also known by the titles of Lakkannodeya, Dannayaka, Lakkamantridhara, Heggade Deva, Amatya Shiromani, Dakshina Samudradhipati, etc.

Shiva tatwa chintamani is a religious epic written by Lakkanna Dandesha. The title itself indicates that this is a treatise on the essence of Virashaiva philosophy. It is one of the famous poems of ancient Karnataka which have incorporated the 'dharmanu' (religion) and the 'kavyadharmanu' (poetry). *Shiva-tatwa chintamani* is an epic written in the form of vardhaka shatpadi (stanzas of six lines). 'Chintamani' is a rare and valuable pearl. The Indians believe that the repeated and constant worship of this pearl leads to the fulfilment of desires. Similarly, this work is also a Chintamani to those who want to know God Shiva. Just as the *Bhagavad Gita* of Vyasa is the essence of the Upanishads, *Shiva tatwa chintamani* is also the essence of the Shivagamas, puranas, etc. He has profusely quoted from ancient works.

The subject matter of this work can be analysed as follows in accordance with the mode of its preparation and scope: (1) The story of Shiva Tatwa and Shivalila, (2) The life-sketches of ancient and modern Sharanas, (3) The philosophy of 'Shat-Sthala'.

The first 25 chapters deal with the Panchavingshatililas of Shiva from the first part. The second part consists of the matter from the 26th chapter to the 38th chapter, the description of the palace of Shiva, Darshana of Narada, the dialogues of Shiva and Nandikeshvara, the birth of Basaveshvara and stories of modern Shaivite saints. The third part consists of the gist of the chapters dealing with the importance of Shat-sthala philosophy, the decision on the Shatothala Brahma, and Kriya-Vishranti (Stillness of action), etc.

Shiva tatwa chintamani has religious and historical importanee because it is an introduction to the way of thinking of the Vachanakaras. It is a model for an attractive blend of philosophy and poetry. This can very well be described as the encyclopaedia of the stories of Shaivite saints.

M.S.S.

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LAKHIMA RANI (Maithili) is a khanda-kavya, written by Kedarnath Labh, published in 1960.

This khanda-kavya is divided into five cantos and is written in free verse style from the beginning to the end. From the very name of this book it is clear that the poet has taken utmost care to paint the life of Lakhima who is the chief queen of King Shiva Singh. Lakhima is like ocean of learning, a great lover of art. Her aesthetic sense is unique. She possesses keen sense of appreciation for any beautiful piece of poetry. She hears the love songs of Vidyapati with rapt attention and gets heavenly pleasure. In this book the poet has tried his best to throw light on the intelligence of Queen Lakhima and at the same time on her penetrating insight into fine arts. She has been painted as an ideal wife. She has strong desire to sacrifice herself for the sake of a deep love for her husband.

As the poet has great love for the Maithili language and Mithila culture he has always tried to keep these two things in his mind.

Its plot is well-knit and finely displayed. While elucidating its plot, the poet has very appropriately defined art, imagination, poetry and life, youth, etc. through the medium of dialogue. Its conversational style has added grandeur to its dramatic effect on the audience By giving a clear picture of beauty the poet says:

The book is full of local colour. Besides Lakhima, the characters of king Shiva Singh and poet Vidyapati have been given due importance. Like peace-loving people of Mithila, King Shiva Singh has denounced war.

In the second Canto, while denouncing war the poet has clearly depicted the peculiarity of Mithila.

The language of the book is full of elegance and natural flow. In the use of language the poet is very liberal, and at the same time very mature. His poetic maturity can be seen in the entire book. Labhjee has added much to the Maithili language and literature.

Le.M.

LAKSHMAN SINGH, RAJA (Hindi; b. 1826, d. 1896) was one of the principal pioneers of Hindi prose. He is accredited with introducing an acceptable medium of communication for educational as well as literary purposes. He was the first Hindi writer to visualise the potentiality of the common speech. Raja, by putting forth the ideal of simple, chaste and easily intelligible Hindi, enthused a very wide readership for Hindi. He struck a middle path between the high-flown Persianised Urdu style of Raja Shivprasad and the Sanskrit-laden style of the Pandits.

He was born at a place in Agra known as Wazirpur and died also in Agra. From his very childhood, he had begun the study of Sanskrit, Hindi and Persian. At the age of twelve, he joined the Agra College to study English. Later on, on his own he studied the Prakrit, Gujarati and Bengali languages. In 1850, he was offered the post of a translator in the office of the Lieutenant Governor of the Northwestern Provinces. By dint of his intelligence and efficiency, he became a fovourite of his superiors. In 1855, he was appointed Tehsildar of Etawa and in 1856, he was appointed Deputy Collector of Banda. He was honoured with the title of 'Raja' at the First Delhi Durbar (1870). While serving the Government, his zeal for literary activities remained undiminished. In 1855, he published a literary journal, the *Praja hitaishi*, from Agra. It is certain that in its publication, his own point of view concerning the popularisation of language played a dominant role. He was in favour of a blend of borrowed words from Sanskrit and words used by the common people. In 1863, he translated Kalidasa's famous work with the title *Shakuntala natak*. This work was published in 1875 from England by Frederic Pincot, a lover of Hindi. It was recognised as a text book for the Indian Civil Service Examination. In 1878, he translated the *Raghuvamsha* into prose and, in 1881-1883, he prepared a translation in verse of the *Meghaduta*. He set an example of good and fluent language through these creative translations. Other books by him are *Dandasamhita* (translation of the Indian Penal Code), *Buland-sheher ka itihas, Naye karon ke vishay mein, Dhoron ki bimariyon ka elaj* (translation of an English work on the subject).

He was a Fellow of the Calcutta University and a member of the Royal Asiatic Society.

R.N.S.

LAKSHMANA GANI (Prakrit; 12th century) was a well-known poet of Prakrit. He was a disciple of Hemchandra Suri. He composed only one charitakavya *Supasanahachariya* (Suparsvanatha charita) in the year 1142. It narrates the whole history of the seventh Tirthankara Suparashvanatha. The work consists eight gathas (Prakrita verses). It is divided into three 'prestavas' (cantos). The poem deals with the previous birth of Suparshvanatha Tirthankara in detail. In the second canto we find the conjunction of birth, age and the renunciation of world. The last canto describes the great penances and the ways of attaining the 'Kevalajna' (ultimate knowledge). There is also a description of Samavasrana (a great religious meeting) and sermons. This is the peculiar quality of Jain story that it is not connected with one life or accident but is related with the events of previous birth like a chain. In this poem the story of Champakmala is narrated to show the importance of right faith or belief in 'Parmatama (pure soul). The other eight stories deal with the eight 'angas' (parts) of the right faith. Besides these, in order to point out the 'aticharas' (faults) the poet gives a different story accordingly, and like that the five stories are also

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described for understanding the five 'anuvratas'. The poem is full of various events. Though the scenes of city, town, mountain, temple, garden, morning, sunset, seasons, etc., are painted yet due to scarcity of descriptions and abundant events, the plot is loose and the poet could not frame the work like an epic. The poet is not a master of imagination. In an epic poem where characters are vividly imagined, success depends on the poet's imagination and the representation of characters. It usually depicts the horizons of human life. In such a poem, the interest is rather national than individual. In these respects we find that the elements of an epic are not found in the above-said *Suparshvanatha-charita-kavya*. The poet has followed the principles of poetics; therefore, various metres, figures of speech etc. have been used freely having embellished his poetry with sayings and proverbs. The poet defines a friend in the following words:

> A friend is one who awakes you from slumber, attachment to this wordly home; and someone who lets you sleep in attachment and passion (moha) is not a friend.

One finds more than fifty verses in Apabhramsha in this poem. The language of the poem is completely influenced by the Apabhramsha language. We find lively description using upama, utpreksha, rupaka and other devices. The cultural elements are also there in abundance.

D.S.

LAKSHMANA RAO, B.R. (Kannada; b. 1946) is a Kannada poet who published his first collection of poems in 1971. He is a graduate from Bangalore University.

The poems in *Gopi mattu gondalina* (1971), Lakshmana Rao's first collection, were a refreshing change from the type of poetry that was written at that time. He was a poet, 'a slave to the senses, brain and heart—and in that order', writing about love and sex in a simple, personal and uninhibited manner.

He has produced two more collections, *Tuwatara* (1977) and *Lilliputtia hambala* (1981) since 1971. He has also written songs for cassettes and is very popular at poets' gatherings. If one has to cavil at all, it has to be in terms of his current output not being very different from the poems in his first collection.

Rc.S.

LAKSHMANA RAO, KOMARRAJU VENKATA (Telugu; b. 1876, d. 1923) lost his father in his childhood and was brought up by his maternal uncle Bhandaru Madhava Rao. He has his education in the colleges of Poona and Nagpur in the medium of Marathi. He took his M.A. degree in English but he was proficient not only in English but also in Telugu, Sanskrit, Marathi, Bengali, Tamil and Kannada. He was very much interested in his study of History. He rendered exemplary and memorable service to the language and literature of Marathi. He contributed many articles and poems to Marathi newspapers and magazines. He revised *Bharatakavya* written by Moropant, an ancient Marathi poet and published a corrected version of it.

Great pandits like Balagangadhar Tilak felt that Nasik (where the temple of Tryambakeshvara is situated) in Maharashtra was referred to as Parnashala in Valmiki's *Ramayana*. On the basis of his thorough research, Lakshmana Rao proved and illustrated that Parnashala near Bhadrachalam in Andhra Pradesh was the Parnashala referred to by Valmiki in his *Ramayana*.

Though Lakshmana Rao lived in Maharashtra, he had great regard for his mother tongue. He wrote a number of articles for Telugu magazines. His articles were published largely in *Janana* published by Rayasam Venkata Sivudu. During this period he wrote a historical work *Shivaji charitra*. He served Raja Nayani Venkata Ranga Rao Bahaddur of Munagala in Krishna district as Divan who lent him a helping hand in his efforts to spread Telugu literature.

Lakshmana Rao was responsible for the establishment of Srikrishnadevaraya Andhra Bhasha Nilayam in 1901 in Hyderabad for which he held discussions with Ranga Rao Bahaddur and Ravichettu Ranga Rao and made tireless efforts. It was the first public library in the whole of Andhra Pradesh to be established with modern methods. Ever since it has been a great centre of learning. Another notable act of Lakshmana Rao was the establishment of Vignana Chandrika Granthamala in 1905 in Hyderabad. Several works written on history, biography, physics, chemistry, economics, zoology, geology, etc., by eminent scholars like Chilukuri Veerabhadra Rao, Vemuri Viswanatha Sarma, Mantripragada Sambasiva Rao, Achanta Lakshmipati, Cattamanchi Ramalinga Reddy etc. were brought out by this publishing house. *Hindu mahayugam* and *Mahammadeeya mahayugam* were two great historical works of Lakshmana Rao published by this institution.

It was a great literary adventure on Lakshmana Rao's part to undertake the publication of *Andhra vignana sarvaswamu* (Andhra encyclopaedia). This is a real testimony to the wide-ranging variety of his knowledge and literary interests. The three volumes running into two thousand pages, with their contents arranged in the alphabetical order, were published under his editorship. One thousand articles on a variety of subjects were included in them; and Lakshmana Rao himself contributed no less than thirty-five of them, dealing with several areas of knowledge. In addition, other essays he contributed to the magazines occasionally were collected and published under the title *Lakshmanaraya vyasavali* (A collection of Lakshmana Rao's essays) in the form of a book. The total number of his works would run into ten volumes if they were to be published.

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Lakshmana Rao is also an expert in the study of inscriptions. His researches in historical inscriptions make another volume. He set up the Historical Research Society in Hyderabad, with the objects of promoting historical research, publication of scientific literature, books of literary criticism and books which had never seen the light of the day before.

Lakshmana Rao believed in religious tolerance. He was opposed to partisan outlook. This great, talented scholar devoted his life to research and scholarship.

J.J.K.B.

LAKSHMI (Tamil, b. 1921, d. 1987). Tripura Sundari who assumed the pen name, Lakshmi, at the beginning of her writing career took to writing while at school, went through the mortification of receiving rejection slips but met with success when most needed, when, as a medical student, she had to find an independent source of income; she has been writing ever since. From short stories, she quickly graduated on to the writing of novels. Her first novel predictably centres round the fortunes of a surgeon and is entitled *Bhavani*. The career as a doctor was satisfying (and undoubtedly furnished her a number of plots for her stories); but it is as a writer of fiction that she is known.

Lakshmi received the Sahitya Akademi Award in 1984 for her novel, *Oru kaviriyai pola*. She has written nearly 200 novels and 1000 short stories besides a few books on medicine, mostly for the laymen. Two of her novels have been filmed. She has received a number of awards other than that from the Akademi.

One can identify four main factors that have moulded her creative personality. The financial privations she went through as a member of a large family whose head was not a big earner were the first influence on her. Later, the raw physical suffering and the mental torments of the patients she came across as a medical college student and as a practising doctor appear to have had a lasting influence on the tenor of her fiction. She was influenced by the novels of Saratchandra Chatterjee. Kalki, the Tamil writer, could be called her guru; he shaped her ideas through his writings and later, when she wrote her stories he gave her counsel from which she profited hugely.

The fourth factor was her stay for 22 years in South Africa where she married a South African Indian; her personal experience of apartheid coloured her view of life and influenced her writings greatly. *Oru kaviriyai pola* is based on the experiences of a South African born Indian girl who visits India and is treated to a series of upleasant encounters which shatter her dreams centering the mother country.

Lakshmi's novels are characterised by a deep sympathy for the suffering woman. They invariably have a message. Though they unfold a series of tragic events, they all end happily. In the matter of style, they are not distinguishable from a hundred other works. Though they portray sufferings, they cannot be deemed profound, as they do not affect the reader powerfully. Lakshmi's chief merit is her capacity to entertain. She has a good story to tell and she tells it well.

A.V.S.

LAKSHMIKANTAM, BALIJEPALLI (Telugu; b. 1881, d. 1953) studied Sanskrit and Telugu under the guidance of his father and maternal uncle. After his matriculation he became a Head Clerk at the Sub-Registrar's Office, Kurnool. Later he taught at Guntur Municipal High School. He founded the 'Chandrika Granthamala' at Guntur with the royal patronage of Ankinidu Prasadu Bahaddar, the raja of Challapilli, in 1922.

He participated in the Salt Satyagraha and was in jail in 1929-30, during which period he wrote *Satyaharischandra*. This play is one of the outstanding works of his age and his role as 'Nakshatraka' in his play brought him fame. *Satrajitiya natakamu* and *Buddhimati vilasamu* are his other plays. He also translated Bhavabhuti's *Uttararamacharita* as *Uttararaghava*. His other works are *Svarajya samasya* (verse); *Brahmaratham, Manjusha* (novels); *Sivanandalahari* (tr. of Adi Shankara's work) and an incomplete translation of 'Sundarakanda' of the *Ramayana*.

He visited Rangoon (1930) on an academic assignment and in 1942, for his contribution to cinema, he was given the title 'Pambhava Sarasvatimurti'.

LAKSHMIKANTAM, PINGALI (Telugu; b. 1894, d. 1972) was a scholar, poet and eminent professor of Telugu. Educated at Machilipatnam, he was influenced by Challapilla Venkata Sastry (1870-1950) who worked as a Telugu teacher on the staff of the Hindu High School where Pingali happened to study. He took M.A. in Telugu from Madras University and served for nearly three decades as Professor of Telugu in the Andhra University, Waltair, and Sri Venkateswara University, Tirupati. He inculcated in his students a historical perspective, critical insight and the methodology of comparative assessment of literary works. He attempted an admirable synthesis of oriental and occidental methods of critical enquiry, pursuing a disinterested quest for truth and beauty.

In collaboration with Katuri Venkateswararao (1895-1962) he started his literary career as a poet. They published a slender volume of poems entitled *Tolakari* (First shower) which offered a refreshing novelty of content and suggestive expression.

He and Katuri Venkateswararao published in 1932 *Soundara nandam* and dedicated it to their poetic precep-

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tor. When the literary scene was dominated by short love lyrics, they made a significant departure and published this narrative poem which runs to nearly ninety pages. It combines classical finish and lyrical fervour. It was inspired by the Gandhian ideal of universal love and equality. The poem added a new dimension to the theme of love which ran as an undercurrent through the romantic poems of their contemporaries. This major poem stands out as a significant landmark in the development of modern poetry.

After retirement from academic service, Lakshmikantam joined the staff of Akashvani as a producer of the spoken work. He left the stamp of his personality on the planning as well as execution of literary programmes like discussions, discourses and symposia. He directed and produced classical Sanskrit plays, ably editing and adapting them to the medium of the radio. His personality was domineering, his tone was stentorian, yet his heart was full of the milk of human kindness.

He translated *Soundarya lahari* of Acharya Shankara into fine Telugu verse. His *Sahitya shilpa samiksha* is an authentic work on literary criticism and principles of compositon. His lecture-notes on the history of Telugu literature continue to serve as an inspiring model for critics and students alike by their perceptive quality, flair, balance and taste. Some of his critical pronouncements have become proverbial.

C.N.S.

LAKSHMIKANTAMMA, UTUKURI (Telugu; b. 1917) is a prolific and versatile writer and eloquent public speaker. She inherited a love of literature from her father Nalam Krishna Rao who was a pioneer in the field of children's literature. From her childhood she took keen interest in fine arts like music and painting. She gained proficiency in Sanskrit and passed the Ubhaya Bhasha Praveena examination with distinction. She was influenced early in life by the teachings of Ramakrishna Paramahasma, Ramana Maharashi and Aurobindo. She got married in her thirteenth year to Hayagriva Gupta, an advocate belonging to a cultured family in Bapatla, Guntur district. In a congenial atmosphere her artistic temperament, literary talent and liberal outlook received full encouragement. She has to her credit a dozen publications to date. Though primarily a writer of prose she tried her hand at poetry and fiction also. As a champion of the rights of women she works on several fronts making her presence felt wherever she goes. She served as a member of the Executive Council of Andhra Pradesh Sahitya Akademi and worked for the institution of special awards for women writers and for holding conferences of women writers at several places. She visited some western countries where she upheld the glory of Indian womanhood. She also published a book on the women writers of India after having gained wide recognition for her book on *The Poetesses of Andhra* which was awarded a prize by the Telugu Bhasha Samiti, Madras, in 1953. In her we find the rare blending of critical acumen and creative ardour. Never resting on her oars she believes in the ideal of constant endeavour, still pursuing and still achieving, always cherishing and working for the promotion and preservation of the abiding values of life. She is equally powerful on the platform and the printed page. Besides Telugu and Sanskrit she has mastery over Hindi and believes that Indian literature is one thought written in many languages.

C.N.S.

LAKSHMINARASIMAHA RAO, PANUGANTI (Telugu; b. 1865, d. 1940) was a dramatist and an eminent essayist. Inspired by his reading of Shakespeare, Swift, Defoe, Goldsmith, Addison and Steele, Molière and Sheridan, Panuganti opened up new vistas of humour in his plays and essays not found in earlier Telugu works. *Vipranarayana* achieved an overwhelming popularity. In *Radha Krishna* love and devotion are ecstatically blended. *Kanthabharanam* is the most humorous and popular of his plays.

Panuganti's *Sakshi* essays, 140 in all, satirical in the style of the *Spectator* of Addision, exposed the evils society. His aim was to criticise and reform. Incisive wit, scintillating humour and caustic satire were his weapons. His torrential flow of words to suit the occasions invigorated the themes. The Sakshi Club (established in 1931) dealt with every subject ranging from 'snuff' and 'cock-fights' to the Vedanta philosophy. They exercised a profound influence on the readers.

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G.S.R.

LAKSHMINARASIMHAMU, CHILAKAMARTHI (Telugu; b. 1867, d. 1946) was born at Khandavalli, a village in the East Godavari district, in the house of his maternal uncle Puranapanda Mallayya Sastry. His mother was Venkata Ratnamma and his father, Venkanna. He received his early education in Veeravasaram. In 1886 he passed the Matriculation Examination. On account of defective vision, he could not proceed to the college. By degrees it became worse and he was forced to give up the idea of higher education and take to teaching, He possessed a wonderful memory. He was able to remember any poem of any length, which was read out to him once, It was a great asset which made up for the loss of his vision. He made people read out the classics to him both in Telugu and Sanskrit and thanks to the power of memory he soon became a highly learned scholar.

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His earliest play was *Kichaka vadha*. It was a prose drama. It was written at the instance of I.Hanumantharao, an ardent lover of drama. Later, he produced a number of other plays in succession—*Draupadi parinayam*, *Sri Rama jananam*, *Gayopakhyanam Parijatapaharanam Nalacharitram*, *Gayopakhyanam*, *Parijatapaharanam*, *Nalacharitram*, *Sitakalyanam* etc. Originally they were all written in prose but subsequently some verses were incorporated in the plays. Besides these original plays, he also translated a few from Sanskrit—namely, *Parvati parinayam* and thirteen plays of Bhasa.

A competition was organised by K. Veeresalingam to encourage the authors to produce original novels. Narasimham was awarded a prize in the competition for his novel, *Ramachandra vijayam*. Encouraged by his success now he turned his hand to writing fiction. He began to turn out a series of novels one after another. They are *Hemalata*, *Ahalya Bai*, *Karpuramanjari*, *Saundarya tilaka*, *Sudha sharaschandramu*, *Krishnaveni*, *Mani manjari* and *Ganapati*. Some of them are mythological, some social. Sir Walter Scott was his model and he was called the Andhra Scott. He looked upon Veeresalingam as his mentor. His *Ramachandravijayam* has similarities with Veeresalingam's *Rajasekhara charitra*. But *Ramachandra vijayam* is more entertaining, and excels in its appeal to our emotions.

Lakshminarasimham also tried his hand at journalism. He organised and edited three magazines, namely, *Manorama*, *Deshamata* and *Saraswati*. He was a fearless critic of the many atrocities of the British rulers in India.

In 1911, there arose a controversy about the relevance of the 'grandhika style' (i.e., the classical style). Lakshminarasimham lent his support to the 'grandhika' style of writing. He produced several works in that style of prose such as *Rajasthana kathavali*, *Mahapurushula jeevita charitra* (Lives of the great men), *Dharma vijayamu*, etc. Besides these, he also wrote several comedies and farces. He started the Hindu Lower Secondary School, which was taken over by Veeresalingam. He also set up another school named after Raja Rammohan Ray for free education of the lower classes. He started yet another school in Bhimavaram. Thus he played a notable part as an educationist.

In 1922, he started to translate the *Rigveda* into Telugu, but owing to financial stringency he gave up the work after translating one mandalam. In 1928 his Shashtipurti function was celebrated in Rajahmundry on a grand scale, and on that occasion all his works were collected and published in ten volumes.

He was interested in social reform as well as in political struggle. He participated in every meeting organised by social reformers or freedom fighters, either as a speaker, or as the president. He was a fluent public speaker. He was particularly adept at composing the Sisa verses, which were comparable to those of the great poet Srinatha. His individuality is brought out in the *Lulaya shatakam* (i.e., a collection of a hundred poems).

In 1943, Andhra University awarded him the title of Kalaprapurna. Like his mentor Veeresalingam, he was a great advocate of the education of women.

The autobiography of this great scholar and writer, patriot and reformer, was published by the Association of the Andhra Progressive Writers in 1944 as a mark of their respect for him.

J.J.K.B.

LAKSHMINARAYANA BHATTA, N.S. (Kannada, b. 1936) is a Kannada poet and critic. After his early education in Shimoga, Karnataka, he took M.A. in Kannada and also Ph.D. from Mysore University. Now he is a Professor of Kannada and the Director, Institute of Kannada Studies, Bangalore University. Apart from Kannada, he knows English and Hindi.

Lakshminarayana Bhatta has written both poems and criticism and has done significant work as a translator, and as editor of manuscripts. But he is best known as a poet. Beginning poetic composition in the heyday of 'navya' poetry, he has grown from collection to collection. His interests have widened. His poetry has sought to explore the external and the inner worlds of man from an individual point of view. The mystery of life particularly engages his mind as a poet. With a remarkable mastery of both rhythm and language his poems achieve a well-knit pattern. He assumes the ironical stance which was dominant in navya poetry, particularly in poems of social satire but his characteristic style is one of intimacy and involvement. 'Suddavva' represents the first type and 'Savari' is representative of the second. He has also composed more complex poems characterized by contemplation and meditation. Side by side with his more serious compositions, he has also composed songs. This is significant because the Navya Age was opposed to the composition of songs. Lakshminarayana Bhatta recognizes song as a legitimate form of poetry and argues that only a good poet can compose good songs.

Lakshminarayana Bhatta's important critical collections are *Horaludariyalli kavya* (1974) and *Vivechane* (1978). He brings to his critical work a comprehensive awareness of the tradition of Kannada literature. He adopts western methods of criticism with a firm grasp of the literary practices and innovations both in earlier and in later Kannada literature. So he continues the critical tradition of Kuvempu (K.V. Puttappa), T.N. Sreekantiah and G.S. Shivarudrappa. His essay on Muddana is of particular significance from this point of view. He has also written valuable studies on the poetry of K.S. Narasimhaswamy and Gopalakrishna Adiga.

Lakshminarayana Bhatta has rendered into Kannada Sudraka's *Mrichchhakatika* and Shakespeare's sonnets, as

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well as a few poems of T.S. Eliot. He has also edited the compositions of Sishunal Sheriff and *Kavyashodhana*, a collection of critical studies of the poems of Adiga. He has also written some books for children.

FURTHER WORKS: Vritta (1968), *Suli* (1972), *Ninnege nanna mathu* (1974), *Chitrakutu* (1981), *Dipika* (1986), *Sunita* (Translations of 24 sonnets of Shakespeare, 1983); *Ispit rajya* (translation of Tagore's *Tasher desh*, 1980), *Bharatiya grantha sampadara parichaya* (translation of S.M. Kattra's *Introduction to Indian Textual Criticism*), *Kannada matu* (1983), *Readings in Kannada* (English, 1974).

H.S.V.

LAKSHMINARAYANA, UNNAVA (Telugu; b. 1877, d. 1958), was a social reformer, freedom fighter and literary innovator. He was educated at Guntur and later enrolled himself as an advocate. He also worked for a while as a teacher and even received training as a teacher at Rajahmundry during which time he came into contact with Kandukuri Veeresalingm. From 1913 to 1916 he was in Ireland studying law at King's Inn, Dublin. He practised as an advocate at Madras and Guntur. He plunged into freedom struggle and was arrested several times; first time during 1921-1922 when he took the opportunity to write his classic, *Malapalli;* again, in 1931 during Salt Satyagraha and in 1942. To translate his convictions on remarriage of widows, removal of untouchability, Unnava founded Sarada Niketan at Guntur in 1922. The first part of *Malapalli* was published in 1922 and the second part in 1923. The publication attracted praise from literary savants as the first social novel in Telugu employing the colloquial style. But it also attracted the ire of the government of the day. The Law Member of the Madras Government, C.P. Ramaswamy Iyer, took exception to the support extended by the novel to the workers' movements and the work was banned as being seditious in 1923. After a heated discussion in the Assembly in which patriots like Ayyadevara Kaleswara Rao participated, it was agreed that the ban would be lifted if certain objectionable portions were deleted. The ban was lifted in 1928. A revised edition was published in 1935, but it was again banned in 1936. The ban was finally lifted by the first Congress ministry under Rajagopalachary in 1937. Apart from the novel, Unnava published a drama, *Nayakuralu*, in 1926, depicting the chicanary of Nagamma and the stolid morality of Brahmanayudu, two characters in the history of Palnadu. The writer also published several articles of social and literary interest, like 'Premarajyamu', 'Vishala Andhrodyamamu' and 'Saudaranadamu'. He wrote plays like *Sodoyamma Sodi* (1936) and *Tikkana* (1946). Although not pronouncedly, there is in Unnava a poetic streak and he published a few songs like 'Avula Kaarulu', 'Roti pata', 'Meka Pata'. He also attempted a History of Akbar in twelve chapters. After a life of service and fulfilment upto a point, in his later years Unnava tended to be a little contemplative and non-attached even to his institution, Sarada Niketan. Perhaps, he was sour with a few commercial overtones in politics in the post-Independence India. But he did not give vent to his bitterness. Like Ramadasu, the saintly character of *Malapali*, he withdrew into a world of meditation. At the ripe age of 81, he died at Guntur.

Unnava's classic, *Malapalli*, orginally published in 1922-23, was reprinted by the Sahitya Akademi in 1976. *Nayakuralu* was published by Triveni Publishers. In connection with the Centenary of Unnava, Society for Social Change, Kavali, published *Some Works of Unnava* in 1980.

S.S. P.R.

LAKSMIRANJANAM, KHANDAVALLI (Telugu; b. 1908), a scholar in Sanskrit, Telugu and English, retired as a professor of Telugu, Osmania University, Hyderabad. He is closely associated with literary movements and associations in Telangana. He has played a prominent part in shaping the activities of Andhra Pradesh Sahitya Akademi since its inception. He distinguished himself as an essayist and social historian of Telugu. He was the Chief Editor of *Samshodhita Andhra Mahabharatam* published by Osmania University. He is the Secretary of the Sangrahandhra Vijnana Kosha Samiti which has been rendering signal service to Telugu by bringing out *Sangrahandhra vijnana kosham* in eight volumes under the chief editorship of Mamidipudi Venkata Rangayya. His other works are: *Andhrula charitra smskriti* written jointly with K. Balendu Sekharam, *Andhra vagmaya charitra samgraham* and *Lakshmiranjana vyasavali.* He has also edited *Srinatha pada prayoge kosham* and *Andhra desha charitra.*

G.Sr.

LAKSHMISHA (Kannada; b. 1520) is generally believed to have been a native of Devanur in Kadur taluk, Chickamagalur district, in Karnataka. He composed his *Jaimini-bharata* in vardhaka shatpadi, a six-lined deshi (native) metre which is the best specimen of that style. He was an ardent devotee of Lakshmi Ramana Swami, the presiding deity of Devanur to whom he dedicated his work. Lakshmisha hailed from a family of Bhagavata tradition. His father's name was Annamanka and he calls himself Annamarika suta in his introductory chapters of *Jaimini-bharata*. He acquired the epithet, Karnatakakavi Chutavanachaitra.

He chose *Jaimini-bharata* in Sanskrit for his Kannada rendering, which relates the story of horse sacrifice performed by Yudhishtira with the aid of Lord Krishna. Though its theme is based on the original Sanskrit work, Lakshmisha had shown his personal skill in the matter of

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description and delineation of characters. His work is an abridged version of the Sanskrit *Jaimini-bharata* where he has made some welcome omission from the original. He has displayed a great mastery in the weaving of a wreath of images and produced a symphony of sounds which makes one enjoy the rythmic charm of music in his poetry. In his use of metre and language, he has combined the classical and popular trends with a happy blend of erudition and ease.

His is the superb art of story telling in verse. The chapters dealing with Sita vanavasa and the story of Chandrahasa are noted for his narrative presentation. He has highlighted the treatment of Krishna bhakti found in the original and made it the central point of his work. As a result, all the main characters in his stories of horse sacrifice, Yavanasva Sudhanva, Babhruvahana, Chandrahasa and others are portrayed as ardent lovers of Lord Sri Krishna.

His work is enjoyed both by the learned and unlearned and is universally studied. The work enjoys immense popularity even to this day. Modern critics complimented him with the epithets Upamatola and Nadatola (Reveller in similies and melody).

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P.S.S.

LAL DED (LALLESHVARI) (Kashmiri) is also known as Lalla Yogishvari, Lalla Yogini, Lalla Arifa and Lalla Matschi. It is said that she was also known by the name of Padmavati during her married life. Born sometime between 1300 and 1320, during the last phase of Hindu rule in Kashmir, in a Sarasvati brahman family in the hamlet of Sihampora, a village 5 miles from Srinagar on Jammu-Srinagar national highway, she was named Lalleshvari. It is said that she was married at the tender age of twelve in a brahman family of the then Padmanpora, now known as Pampore. She suffered the pangs of starvation, neglect, ill-treatment and rebukes of her mother-in-law for quite sometime. But she remained firm in her quest for the eternal. In fact this quest was ingrained in her nature from the very childhood. In her spiritual journey she was initiated by the family priest, Sidda Moul, but she very soon overtook him.

Her matured spiritual attainments helped her to break the shackles at last. She renounced her husband's home and took to wanderings and 'tapas' (penances). Absorbed in eternal bliss of her attainments, she lived the life of a wandering ascetic till she breathed her last. She proceeded on her heavenly journey from Vijebroor, a place of historical fame. Like the year of her birth, the year of her death is also not recorded anywhere. The *Rishinama* of Baba Nasib-ud-Din Ghazi, the oldest document of its kind, and written ninety years after the death of Nund Rishi, records that when Nund Rishi was born, he refused to take his mother's breast-milk. Those present were very much perturbed. In the meantime, Lal Ded appeared there. She took the infant in her lap and said to him: 'Yaina mandachhokh na vuni chhokh tsana mandchhan.' (When you are not ashamed of your birth, why are you ashamed of sucking the breast of your mother?)

Leaving aside the legendary aspect of this episode, it may be assumed that at the time of Nund Rishi's birth, Lal Ded was very much alive. After this episode, there is nothing recorded in the *Rishinama*, which could make us believe that she lived for a longer time. In this way we can conclude that she departed for her heavenly abode sometime between 1377 (the year of Nund Rishi's birth) and 1380.

Her contemporary historian, Jone Raja, is silent about her. It is Nund Rishi, her junior-most contemporary, the great patron saint of Kashmir, who longs to attain the spiritual greatness of Lal Ded, and establishes the historicity of mother Lalla in the following words, "That Lalla Padmanpora, who sipped the nectar at ease, beheld Shiva all around her. Oh! God, bestow upon me the attainments you bestowed upon her."

Lal Ded was a Shaiva 'yogini' of high order. She was against all rituals, including idol worhsip, because Shaivism emancipates the man from all sorts of restrictions and leads him to self-illumination. Shaivism or 'Trika' knows no caste, creed or colour. A seeker of truth, irrespective of all restrictions, is sure to know his self. The greatest contribution of Lal Ded lies in the fact that she made Shaivism understandable to common man. She talked to them in their own language and made this faith of intellectuals the faith of everybody. She derived her terms, word-hoard and expression from the Shaiva shastras and made it a legacy of common people.

Some later Persian historians and biographers have recorded at length her meeting with Shah Hamada. To set the records right, their writings have no material basis, as this episode is nowhere mentioned by her near contemporaries or anywhere in the contemporary records of the 14th century. Similarly, she has not been in anyway influenced by the Islamic mysticism. However, she treated the Hindus and the Muslims alike as is clear in her following 'vakh'.

Shiv chhi thali ahali rozan
Mo zan huind tah Musalman
Truook aay chukh tah pan parzanav

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Soye chi sahibas zanee zan
(God is everywhere, do not
discriminate between the Hindu
and the Muslim. If you are wise,
try to know yourself and this is the
only way to know God).

It is 'Trika' which pours through her vakhs. Trika is the philosophy of unity of being which comes close to the Islamic concept of 'Tauhid' (believing in the unity of God). Her opposition to rituals and idol worship does not mean that she had given up her own path. She was inclined to serve her own faith, because Kashmir Shaivism stands for all that she preached and practised. If, in any way , she was influenced by Islamic tenets, the question arises as to why Lal Ded was full of passion for all living creatures and opposed to all sorts of violence. And then, there is no evidence of Islamic mysticism in her vakhs, for the simple reason that at that time Islamic mysticism had yet to establish itself in Kashmir.

The poetry of Lal Ded is classed as 'vakh' in Kashmiri. Vakh is basically a Sanskrit word meaning speech, but in Kashmiri it is a form of poetry confined to Shaiva poets alone.

Vakh is normally a four line stanza, but sometimes it goes beyond this limit. Its rhyme scheme, too, is not always uniform. The vakhs of Lal Ded are the sacred lore of Kashmir. Every Kashmiri dances to the tune of vakhs, but only a few can fully understand them. The vakhs of Lal Ded constitute the most valued treasure of Kashmiri language. Her vakhs glow with her spiritual grandeur and attainments. She is great because she has successfully made her vakhs the vehicle of her experiences. Every word is pregnant with meaning and every vakh opens new vistas of speculation and thinking for the reader. Even today some people recite these vakhs for spiritual enlightenment. She is great not because she had reached the abode of 'Parmashiva' but because her poetry is great. It is ever refreshing and makes the reader think again and again. Lal Ded has influenced many generations of Kashmiri poets, particularly the sufi poets. Almost all of them have acknowledged her greatness in writing. Her multi-dimensional poetry always produces a cooling and soothing effect on the reader or the listener. It is because of this that every Kashmiri folk-singer starts with the recitation of her vakhs. These vakhs have attained the status of sayings, allegories and parables in Kashmiri. Bhaskar Razdan, a Shaiva savant of the 18th century, was the first to compile the first *Anthology of vakhs of Lal Ded*. The anthology contains 60 vakhs along with their Sanskrit rendering and explanation by the compiler. He wrote the manuscript in Sharda script and it was later published by the State Research Department in 1919. Two copies of this manuscript are preserved in the Stein collection of Oxford University.

Rishinama of Baba Kamal-ul-Din and Baba Khalil have a separate chapter about Lal Ded. Some of her vakhs are scattered in the body of both these *Rishinamas*. There are 30 vakhs of Lal Ded recorded in Baba Khalil's *Rishinama* and 25 in Baba Kamal's manuscript. Lalla is the first among the host of Kashmiri poets who attracted the attention of the European Orientalists. Her vakhs were for the first time collected and translated into English by George Abraham Grierson. The book with the text in Roman and a detailed introduction by L.D. Barnet was published in 1920 from London under the caption *Lalla vakyani*.

Richard Temple rendered her vakhs again in English and published his book *The Word of Lalla* in 1924.

A critical edition of her vakhs along with the versified Urdu translation, edited by Jayalal Kaul and N.L. Talib, was published by Jammu and Kashmir Cultural Academy in 1961. This edition has run into two editions so far and its third edition is under process.

A Hindi version of her vakhs was prepared and published by S.N. Bhatta Haleem in the Lal Ded Number of *Koshur Samachar* (1971). This very rendering was later published by the State Cultural Academy in book form. In the very Special Number of *Koshur Samachar*, English translation of the vakhs of Lal Ded was published. The English rendering is by J.N. Bhan. The Sahitya Akademi has published a monograph on her entitled *Lal Ded* written by Jayalal Kaul, in 1973. This monograph contains, besides her life and role in shaping the language and culture of Kashmir, English rendering of 138 vakhs. The Hindi translation of this monograph by S.K. Raina appeared in 1980 and its Urdu version by Motilal 'Saqi' is expected to be published by the Sahitya Akademi shortly.

Year 1980-81 was celebrated in Jammu and Kashmir State as'Lal Ded Year'. During this year, special seminars, debates and mushairas were organised on the life and works of Mother Lalla. In addition to these activities, her vakhs were translated in Dogri and Punjabi, and published in book form by the State Cultural Academy. Special commemorative volumes of *Shiraza* (Kashmiri, Urdu, and Pahari) were published. A competition of paintings based on her vakhs was arranged by the Cultural Academy and cash awards were given. The Sahitya Akademi organised a National Seminar in her honour. The seminar which continued for three days in the Government Education College, Srinagar, was attended by scholars from all over the country.

The Kannada version of the vakhs of Lal Ded appeared in early seventies. Lal Ded is the only poetess of Kashmir who has attracted scholars and researchers again and again. Books continue to be written about her. B.N. Parimo is the last man so far who published a comprehensive book, *Ascent of Self* (1982), on her life and contribution.

Lalleshwari is the only luminary of Kashmiri literature about whom more than thirty books have been published so far.

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Mo.S.

LAL, LAKSHMI NARAYAN (Hindi; b. 1927, d. 1987) one of the most versatile writers of post-Independence era in Hindi, was born in an ordinary Kayastha family in village Jalalpur of district Basti in Uttar Pradesh. Commencing his educational career in his village, he later shifted to Allahabad to study for his B.A. and M.A. degrees from that University in 1948 and 1950 respectively. Two years later, he obtained his Ph.D. degree on *Hindi kahani kin shilpavidhi* from the same university. He taught for a number of years in Chandausi and Allahabad and, in the meanwhile, established a 'Natya Kendra' at Allahabad. In 1965, Lal shifted to the S.G.T.B. Khalsa College, Delhi University, and taught there for about seven years. He then had a short stint with the National Book Trust, New Delhi, as Editor in 1972.

Lal is an important and versatile writer of the post-Independence era. Apart from being a fictionist, essayist, literary critic and thinker, Lal was a pioneer in the resurgence of the Hindi play and stage. To the modern Hindi novel, he endeavoured to impart a new lyrical temper, dignity, idealism and a sense of values.

Through his plays, widely staged and acclaimed, Lal brings the reader face to face with the destiny of the conceited individualistic life of the modern man. The *Yaksha-prashna, Vyaktigat, Abdullah diwana, Curfew,* etc. are remarkable plays from this point of view. In *Kalanki,* we find a resentment, albeit quiet, against exploitation. The content of *Ek Satya Harishchandra* is almost the same—*status quo* as a device to exploit the common man.

Amongst the modern playwrights in Hindi, Lal made a mark as one of the most alert writers devoted to experimentation. He has experimented both with the content and craft in his novels. From the viewpoint of the use of myths in plays, his experiments have attracted the attention of both scholars of drama and stage artists. Plays that deserve mention here are *Sharanagat, Surya-mukh, Navsinghkanth, Ek Satya Harishchandra, Yaksha-prashna, Uttar-yudha and Kalanki.*

Amongst his novels, the most talked of are *Man Vrindavan* and *Prem apavitra nadi.* The former is a love story which has been transformed into a philosophy of love by the author. The author has succeeded in providing a new sensitive base to a traditional subject which is supposed to have no scope for a novel interpretation. The latter novel has the philosophy of love as its background. Love is a divine experience of the human mind. Social traditions and religious beliefs envelope it by considerations of holy and unholy, thus defiling its purity and spontaneity.

His major published works are as follows: Plays: *Mada cactus, Darpan, Ratrani, Sunder rasa, Sukha sarovar, Rakta-kamal, Kalanki, Mr. Abhimanyu, Surya-mukh, Curfew, Abdullah diwana, Vyaktigat, Yaksha prashna, Ek Satya Harish-chandra, Sabrang, Moha-bhang, Panch-purush, Narsinghkatha, Gangabhiti, Ram ki larai*; One Act Play Collections: *Dusra darwaza, Natak bahurangi, Natak bahurupi, Khel nahin natak*; Novels: *Kale phul ka paudha, Baya ka ghaunsla aur sanp, Rupajiva, Bari champa chhoti champa, Man-Vrindavan, Prem pavitra nadi, Divana, Hara samandra Gopichandra, Shrinagar, Vasant ki pratiksha*; Short Story Collections: *Sune angan ras barsai, Ek aur kahani, Ek bund jal, Daku aye the*; Biography: *Jai Prakash*; Research: *Hindi kahani ki shilpavidhi, Parasi Hindi rangmanch aur natak, Rang-manch aur natak ki bhumika*; Politics: *Nirmul vriksha ka phal—Bharatiya rajniti ka charitra.*

R.N.S.

LAL, PURUSHOTTAM (English, b. 1929) is an Indo-English poet, critic, editor and publisher. Migrating to Calcutta with his parents at the age of one, Lal was educated in the same city, where he is now an Honorary Professor of English. He founded, in 1958, the Writers' Workshop, a publishing house which has, during the last twenty years, unceasingly encouraged the growth and development of Indo-English literature in both its creative and critical aspects. The bi-monthly journal, *The Miscellany* (1961) edited by Lal is an organ of the Writers' Workshop.

Among Lal's principal volumes of verse are *The Parrot's Death and Other Poems* (1960), *"Change"! They Said* (1966), *Draupadi and Jayadratha and Other poems* (1967), *Yakshi from Didarganj and Other Poems* (1969) and *The Man of Dharma and the Rasa of Silence* (1974). His *Collected Poems* appeared in 1977. He has also published a number of 'transcreations' including those of *the Bhagvad Gita* (1965), *the Dhammapada* (1967) and *Ghalib's Love Poems* (1971). His 'transcreation' in prose and verse, of *the Mahabharata,* of which sixty volumes have already appeared, is an ambitious project begun in 1968. *Modern Indo-Anglian Poetry* (1959), an anthology edited by him with K.R. Rao, spearheaded the revolt against romanticism. His *Concept of an Indian Literature: Six Essays* (1968), stresses the importance of myth in creative literature. Lal's early verse, 'full of apples, birds, white roses and bees,' has often the delicacy, grace and charm of the Chinese (Sung) landscape painting. From this scene of 'dew filigreeing the grass'', he soon entered a world of increasing awareness of social realities and life's

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sorrows. However, these later perceptions are not yet firmly crystallized. His 'transcreations' are eminently readable and are apt at places to bend the spirit of the ancient original to the needs of modern literary taste.

Lal was awarded the Jawaharlal Nehru Fellowship in 1969-70 and a Padma Shri in 1970.

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M.K.N.

LAL PUSHP (Sindhi; b. 1935), full name, Lal Bhagwandas Rijhvani, was born in the district town of Larkana in upper Sindh. He obtained Bachelor's degree in Arts from the university of Bombay and started his literary career with short story writing. He is also a novelist. About fifty of his short stories have been translated into other languages. He has eight collections of short stories to his credit. *Vishwasu-avishwasu* (1958), *Dairo* (1964) *Bandhan ain nirman* (1965), *Wari-aja-mahal* (1966), *Punar milan* (1966), *Khalai khala* (1970), *Lal Pushpa joon chunda kahaniyun* (Vol. I, 1970 and Vol. II, 1971) and *Qarz ji darkhwast* (1976). He is the first Sindhi novelist to introduce trilogy. Pushp has written five novels, *Atam maryada* (1962) (jointly with Kavita Pushp), *Hika sardu divar* (1966), *Huna je atam to maut* (1973) which won the Sahitya Akademi Award in 1974, *Tadahin ain hane* (1975) and *Hika diwar asman tain* (1981). He has also brought out selections from Sahitya Akademi Award-winning books in two volumes (1983). *Kahani kala jo vikas* and *Drishti ain darsani* (both published in 1972) are his critical works. Besides, he has successfully translated Khalil Jibran (*Nastik*), Pearl Buck (*Prem ain vasta*), Leo Tolstoy (*Pyar ji zindagi*) and Albert Camus (*Ajnabi*).

His writings cover a variety of subjects like sex, satire on society, human psychology, struggles in daily life and society at large. Most of his stories are based on 'stream of consciousness' trend.

He is the editor of a Sindhi monthly *Pirha phuti* and has edited special issues of other literary magazines like *Koonj* 'Kahani khas parcho' and 'Mangharam Malkani parcho' *Sahit sugandh* and *Jivan jhankyun*.

S.M.J.

LAL SINGH 'KAMLA AKALI' (Punjabi; b. 1889, d. 1979) was born at Bhanohar, Dist. Ludhiana. A journalist, essayist and tavelogue writer of prominence, he belonged to a marshal family. His father, Bhagwan Singh, a Veternary Surgeon, served in the army, was in Burma for a pretty long time and earned the title of Sardar Bahadur for his meritorious services. Kamla Akali went to England in 1927 after doing his B.Sc. and LL.B from the Punjab University and did his M.Sc. in 1929 from the Imperial College of Science and Technology, London. He was associated with the Akali movement and wrote a pamphlet 'Kamla Akali' after which the pen-name stuck to him. From 1943 to 46, he served as Managing Editor of the daily *Ajit* (Urdu). He was member of the Punjab Legislative Assembly from 1937 to 1945. He was honoured as a writer by the Punjab Government in 1964.

With his first writing, *Mera vilaiti safarnama (1929)*, a travelogue, he established himself as a writer in the lighter vein. Even when dealing with a serious subject like death, he does not lose his Punjabi characteristic humour and satire which are very purposeful and lively in expression. His important writings are: Collections of literary essays: *Jiwan niti* (The guiding philosophy of life, 1948); *Man di mauj* (ecstasy of the mind, 1955); *Vigianik lekh* (Scientific essays); *Kamalan di kot* (Summits of perfection, 1970); Philosophic writing: *Maut Sani da Ghund* (1935). Travelogues: *Mera Vilaiti safarnama* (1929); *Sailani deshbhagat* (The travelling patriot, 1954).

Gu.S.

LALA LAKHMAN (Kashmiri, b. 1892, d. 1962). Lachman Razdan, popularly known as Lala Lakhman, was born at village Hanand Chawalgam of Kulgam district. He was a devotee of Ganesha and wrote 'Lilas' and 'Bhajans'. Lachman Razdan was named Lala after his friend of Kamraz (the North Valley), whose name was Lala Lakhman. He was traditionally educated, and studied Gulistan and Bostan of Saadi. Lala never cared to record his verses. His humorous verses were so popular that his contemporary friends and relatives which included men and women, preserved these in their memories and in this way they saved Lal from dying unsung and unheard. Lala Lakhman lived a very hard life. In his early life, he kept watch over the fields of the village, and later, joined Posts and Telegraph Department as 'Postman' till his retirement. He did not succeed in writing serious verses and turned to humorous poetic compositions. He often composed poetry extempore and his verses often suffer from prosodic flaws. At times, he transgresses the limits of social decorum. His poetry mostly falls in the category of sarcasm and lampoon. It does not have the precision demanded by the effective satire. His humorous poems 'Tota Gudrin chai' (Tea at Totaram's house at Gudar), 'Sarwa mazkury kandury wan' and other humorous poems on and or about a marriage party, bakery and the like, became very popular. He has immensely and effectively used ritualistic terms in vogue in Kashmiri Pandit families. He has a typical and individual style of his own. He effectively begins his poem about his unpleasant profession of watching the fields thus: It was the twelfth of the dark fortnight. The moon was in Taurus and a Saturday to boot, when Lala and Lakhman set out on that ill-fated day to handle a job which they had not learnt to handle before.

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S.R.P.

LALANSHAH FAKIR (Bengali) was born of Hindu parents probably in 1775 in Bhanrra village in the district of Kushthia (now in Bangladesh). He married early. While on a pilgrimage he fell ill and was deserted by his fellow-pilgrims. He was tenderly nursed back to health by a Muslim family. When the Hindus refused to take him back into their fold he took to the Fakir cult, married a woman of the Muslim Momin community, built an ashrama in Senuria village and from then on lived a sequestered life. He was described as a man with a long beard and long hair. He was blind of one eye but his eyes were large and the one with which he could see was deep and penetrating. It is not known for certain how long he lived but from an announcement printed in 1891 in the fortnightly *Hitakari* it appears that he died in that year at the age of 116.

Lalanshah was a fakir singer. Nowhere in the whole gamut of Bengali literature are the feelings and wisdom of different sects and communities better integrated than in the works of the baul and the fakir poets. They combined in their works the spirit of the Buddhist Sahajiya cult, the non-conformism of the Vaishnava movement and the radicalism of the Sufis. Lalanshah inherited all this from his predecessors. Thus he could sing both as a Muslim and as a Hindu with equal ease and sincerity. He could sing of the Navi and also of the Hindu gods:

> The flower floats in the formless
> Vishnu, Hara and Purandara
> This their flower burgeons into the Mother-flower.

Lalanshah places man above everything else:

> Shall I again be born as a man?
> Even the gods for ever strive to be born as men.

He sees the history of man as a continuous search for the essence of humanity:

> That Man is there in men
> (That Man) whom through ages
> The sages have been seeking.

Only love can be the true guide in this quest:

> O the Man of the Light for ever is in the Light
> But none can see him save the Lover.

Lalanshah uses ordinary words but invests them with a rich suggestiveness as in:

> Who is he that lives inside my house?
> I have not seen him yet though all this life
> I have striven to see him.

Or in:

> I have not seen him,
> My neighbour, who lives next door
> In the City of Mirrors.

Much of Lalashah's works are lost. Some of them were retrieved. They were later published in a volume by Calcutta University.

M.M.C.

LALAS PIRDAN (Rajasthani; b. 1663, d. 1736) was an eminent devotee poet of Rajasthani. He was born at Judiya village of Marwad in Lalas sub-caste of Charan, a caste which is known for its poetry dedicated to the praise of patron Rajas. He accepted Barhat Isardas as his 'Bhava guru', who, too, was a saint and a devotee poet. The works of Pirdan Lalas differ from traditional Charan poetry. His seven poetic works and thirty Dingal songs were composed in the year 1734-35. All his poems were composed in the devotion of the gods or the goddesses like Rama, Krishna, Hinglaj Devi, etc. Some times he shows his devotion to 'Nirgun' also. In *Narain neh*, he recongnises Narain as almighty and all pervading. In *Parmeshvar Purna*, he bows before many devotees of different sects. Some of them are unknown. *Hinglaj rasau* is praise poetry of the great goddess Hinglaj, who is known for her bravery. In *Alakh aradh*, the poet recognises Nirgun Brahma as supreme, who incarnates in the forms of Rama, Krishna, etc. He is Allah of Islam. *Ajampa jap* describes the way of devotion and says that inhalation and exhalation should accompany the name of God. *Jnan charit* speaks of the spiritual knowledge which reveals the ultimate truth. In *Patig pahar*, the poet praises the name of God which is the sole means to attain salvation. His thirty songs are also based on similar themes.

Pirdan's poetry is more a revelation to him than a poetic attainment. Therefore, in the application of rules to the forms of poetry and the metrical composition, he is weak. His metres are doha, chaupai, kavita, paddhari, etc. He is a poet of devotion, valour and spiritualism and believes in harmonious blending of different religions and sects.

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K.L.S.

LALAS SITARAM (Rajasthani; b. 1908), an eminent lexicographer of the Rajasthani language, lost his father, Hathiram, when he was only two and a half years old. He was brought up by his maternal grand father, Sadulaji,

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who was a learned scholar and an eminent poet. Sitaram got his primary education at Saravadi village and was, later on, admitted in the Rajamahal Middle School and Darabar High School, Jodhapur for further education. After completing his education upto high school, he started his career as a teacher.

He learnt Sanskrit from Bhagavatilal, to whom he duly pays his gratitude. He studied Rajasthani literature under the guidance of Panaram Motisar, a Kabir-panthi sadhu and an esteemed scholar of Rajasthani language and literature. Along with this he developed his interest in the deep study of lexicography and turned out to be an eminent lexicographer of the Rajasthani language. After researching for about 30 years in this branch of knowledge, he brought out in series the dictionary of Rajasthani language under the title *Rajasthani shabada kosha*, which contains about one hundred seventyfive thousand words in 3350 printed pages. It has been published by the Rajasthani Sodha Sansthan, Chopasani, Jodhapur with the financial aid of the Government of India and the Government of Rajasthan. Its abridged edition is also under publication by the Rajasthan Oriental Research Institute, Jodhapur. Sitaram Lalas was honoured for this work with the doctoral degree by the University of Jodhapur.

He has also written a book on the grammar of the Rajasthani language (*Rajasthani vyakarana*) and has produced critical editions of a number of unknown works of Dingala and Pingala and, thus, has brought to light a precious hidden treasure of Rajasthani language and literature. His edited works are *Vadada singara*, *Premasimha rupaka*, *Raghuvarajasa prakasha* and *Suraja prakasa*, published by the Rajasthan Oriental Research Institute, Jodhapur.

B.M.J.

LALAS, UMARADAN (Rajasthani; b.1851, d.1903) was born at Dhadharavada village in Phalaudi district of Jodhapur state. He was the youngest son of Bakshiram Lalas. His two other brothers were Navaladan and Sobhjadan. His parents died when he was a child and there was no one to look after him. He, therefore, turned into a naughty boy. He did not get proper treatment from his brothers, and became a disciple of a Ramasanehi saint Manjiram. He remained in this sect upto the age of nineteen, and returned home thereafter. In 1879, he joined a school and studied English upto the 4th standard. He acquired proficiency in Dingala and Pingala, and the English languages on his own efforts.

In due course, with his qualities and ability he gained the favour of Maharaja Jasavant Simha II of Jodhpur, who sent him to Udaipur on a mission to invite Swami Dayananda Sarasvati, the founder of Arya Samaj, in 1883. Since then, he held the Arya Samaj ideology in great reverence.

He was a man of easy-going nature, and looked like a peasant in his simple attire. He always used to be in a humorous mood. If anyone asked him about his whereabouts, his reply would be that he had no place to live in and, therefore, he kept roaming from place to place.

He entertained revolutionary and progressive views, which could be found abundantly in his writings. He was a man of firm determination, and served the society as a poet upto his death.

His poems are full of insinuations. He seems to be an expert in striking furiously against the social evils with his uncompromising language and sharp mode of expression. He has also attacked the evils prevalent among the ruling princes and in their states. The general trend of his poetry is inclined towards the exposition of the prevailing social evils.

His descriptions are charming and impressive, loaded with popular similes and sayings. He wrote his verse in easy Rajasthani.

His popular poems are 'Chappana-ro-chanda' (A poem on the famine of, 1899), 'Kaladar karamat' (A magic of coin), 'Abara-ko-hala' (A description of today), 'Dafola dundi' (A proclamation of fools), 'Vyabhichar-ki-burai' (The evils of corruption), 'Daru-ra-dosha' (The evil of liquor), 'Dharma kasauti' (A touch-stone of religion), 'Olamo' (A censure), 'Amala-ra-ogana' (The evil of opium) and many others. Two of his works *Jasvanta-jasa-jalada* and *Dafolashataka* were published during his life time.

He has not only lamented the down fall of Rajaputa clan in his poems, but has also abused the fashion of modern days and the brutality and apathy of the British regime towards their subjects.

He composed his beautiful and inspiring poems in the metres like 'chappaya', 'sikharani', 'madhubhara', 'naracha', 'trotaka', 'doha', 'motidama', 'lakhani', 'gagghara nisani', 'shloka', 'kavitta' and 'kundaliya'. He used to compose poems in Pingala also.

He was interested in searching out the old manuscripts of history and poetry. He was the first scholar who searched out the manuscript of *Viruda chahattari* by Dursa Adha.

The death of his elder son, Agarandan in 1900 at the age of eighteen, brought him profound grief beyond his bearing and he died within a period of three years after the incident.

A collection of his poems was published in 1906 under the title *Umar kavya*. The 2nd and the 3rd editions were published in 1912 and 1930.

B.M.J.

LALBAI (Bengali) is a historical romance by Ramapada Choudhury. During the reign of Aurangzeb, the Malla

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dynasty ruled the state of Bishnupur in Bengal. Raghunath Singh was its crown prince. Krishnaram was the Raja of Burdwan and Shobha Singh was the Zamindar of Midnapur. Shobha Singh rose against the Mughals and attacked Burdwan because Krishnaram supported the Mughals. Krishnaram's daughter, Satyabati, who secretly loved Sobha Singh, slew him. Raghunath married Chandraprabha, the daughter of the slain chieftain. Raghunath had a passion for music and was indifferent to the affairs of the state. But he soon fell victim to another passion, which brought about his ruin. Lalbai, originally a slave, had found her way to be one of the most coveted of the courtesans. When Aurangzeb promulgated a ban on music she came to Bishnupur where she met Raghunath. They fell in love. So great was Raghu's infatuation that he decided to make Lalbai's son heir to his throne. People were outraged by the prospect of a concubine's son ruling over them. They rose in revolt. Chandraprabha the queen herself took the life of her husband to save the country from ignominy. An angry mob put to death Lalbai and her son.

The novel is well-knit and the narrative engaging. The characters are painted in strong, simple strokes. The romantic anecdote is woven into the description of the historical turmoil. *Lalbai* has run through fifteen editions so far and is considered to be in line with the glorious tradition of Bankimchandra Chatterjee's famous historical romances.

Su.C.

LALCHAND AMARD'INOMAL JAGTIANI (Sindhi; b.1885, d.1954), after Matriculation and S.T.C., served as a teacher in N.H.Academy, Hyderabad and Singh Muslim Madrasa, Karachi. While preparing for higher studies through his own efforts, he was rusticated along with Acharya J.B.Kripalani for taking part in the nationalistic activities. Subsequently, he tried to qualify for legal practice, but failed and temporarily worked as an income-tax expert instead. He graduated in 1916 and established Tilak Qoumi Vidyalaya followed by a college for girls and S.N.D.T. School in Karachi. After Partition, this school was transferred to Bombay where the education of girl students was entrusted to him.

During Non-cooperation Movement, he was jailed for an year. Being a non-sectarian by temperament, he consorted well with his Muslim friends and wrote a book on the prophet Muhammad entitled *Muhammad Rasul Allah* (Hyderabad, Sindh, 1911). Similarly under the influence of romantic vedantism, he dilated on the life of Rama Tirth in 1914. Lalchand was one of the initiators in the art of novel writing in Sindhi, and he depicted the highly wrought feelings of a lover, when women were still in 'parda' (veil). In 1906, he turned his attention to the widely prevalent evil of dowry which tended to bankrupt some middle class families. His abiding interest in politics led him to found Bandematram Mandi for staging his own one-act plays like *Amaldar kina azaru* (1921) for popularising 'swadeshi' and denouncing the 'bosses-tormentors of the people'. However his last political play *Vachan* (pledge), dealing with respective view points of Annie Bessant and Gandhiji, was written in 1946, slightly before the actual creation of Pakistan. In 1923, the 'Rabindra Tagore Club' was inaugurated by the poet himself. Two years later, the Club staged Lalchand's play *Umar-Marui* (Hyderabad, Sindh, 1925), which in popularity succeeded all the other performances of those days in Sindh. However, another of his folk-plays flopped due to some of its drawbacks.

He was closely connected with the work of Sindhi Sahit Society, which aimed at creating interest in the study of great writers, both eastern and western. He also initiated the critical study of Shah Abdul Latif, Sachal and Gul. A collection of his original essay *Phulani muthi* (A handful of pop born, Hyderabad, Sindh, 1927) bears the unmistakeable stamp of his idiomatic style. His notable skill in literary craftsmanship is also evident in his rendering of *Golden Hearts* and *Sacrifice to Truth*. In emulation of Tagore's *Gardener*, he wrote *Sada gulab (Ever rose). His Musafiria jo mazo* (Joy of travel, 1925) and translation of a book on long life clearly indicated this trait.

His other works include; *Senu kina venu* (1911), *Ram badshah* (on Swamy Ram Tirth, 1912), *Shahano Shah* (1914), *Sunharo Sachal* (1916), *Suhini Mehar* (1939), *Chothi jo chand* (Novel, Forth night of moon, Hyderabad, Sindh, 1947).

Ti.B.

LALDASJI (Rajasthani; b.1540, d.1648) was born at Dholidup village near Alwar (Rajasthan state) in a poor Muslim family of Mev community. His father's name was Chandamal and his mother's name was Samda. After residing for some time at Dholidup, Bandholi, Todi and Rasgan, he settled at Nagla where he lived for forty years till his death. The final burial rites were performed at Sherpur (Baghera district). These places are in the Alwar-Bharatupur region and occupy a place of special importance in his sect. He was a householder, and earned his livelihood by manual labour. By virtue of his devotion, the pursuit of the divine goal and the deeds of public welfare, he soon became famous. Many Hindus and Muslims became his disciples. Among his disciples, and the disciples of his disciples were Haridas, Dungarsi Sadha, Pranisadha, Bhikhana Sadha.

He left behind a new sect known as 'Lalpanth' named after him, the tradition of which survives even to this day. Laldasji's works are available largely through the oral tradition. At present, over 700 'sakhis' (dohas), approximately 600 'padas' and a work entitled *Chetavani* are credited to him, but the entire bulk does not belong to

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him. As the poet has survived as a literary artist largely through the oral tradition, his language has undergone a slight modification. Actually his language was Mevati, which was spoken in the Mevat region in his times. Laldasji, his disciples and the disciples of his disciples took to the Vaishnavite Hindu way of life. He held that a saint or an ascetic should avoid eating in excess. Recitation of the divine word 'Rama' and singing aloud the praises of God constitute the path for the pursuit of a divine goal. He believes in a formless, shapeless manifestation of Rama. In his 'padas' we also get a glimpse of the worship of the formless aspect of God in the manner of the love of a lady for her beloved. He taught how to control the mind and the senses. It is noteworthy that he laid stress on devotion to Rama and condemned 'yoga'. Condemnation of yoga is an innovative step in the tradition of saints.

Details regarding the life of Laldasji are available in Dungarsi's work *Shri Laldasji ki vani* which has been published.

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Hi.M.

LALIT (Janmashankar Mahashankar Buch; Gujarati; b.1877, d.1947) was a Gujarati poet born in a Vadnagra Nagar family. He was well versed in Sanskrit, English, Vraj and Gujarati literatures and served as a teacher in High School at Gondal for 6 years. He edited the *Kalwawas Times* (Rajkot) for two years and served as a public consultant at the library of the Baroda State for eight years. Inspired by the national movement, Lalit joined the National University, Bombay in 1921 as the teacher of the Gujarati language and literature, from 1938 till death, he spent his years of retirement with the Thakora Saheb of Lathi. He started writing poetry since 1893 and his poems were published occasionally in periodicals like *Chandra, Sudarshan*, etc. His collections of poems are: *Lalitnan kavyo* (1912), *Vadodarane vadalo* (1914), *Lalitnam bijan kavyo* (1932) and *Lalitno lalkar* (1952). Lalit's poetry is marked by description of nature, patriotism, glory of freedom, praise for Gujarat and praises for many other places. Some of his poems are also topical and of general nature; some again are children's songs. Lalit's forte is his devotion to God as depicted in his songs. Apart from and songs, he also tried his hand at metrical poems both long and short. The use of the 'Harini' metre is more prominent in his poems but he has done better in his poems composed in the 'Vasantatilaka' and 'Mandakranta' metres. His poems have many limitations. However, simple and melodious composition of songs, pleasant metrical compositions, expressions of tender family sentiments and graceful diction are the main attractions of his poetic art.

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P.V.

LALITA (Marathi) is an old form of Marathi drama. In the *Maharashtra shabda kosh* (Dictionary) there are two meanings given to this term: 1, In Navaratra festival, on the last day when the deities are on their thrones, Vasudeva, Dandigana and other devotees take different roles of cult-followers and beg the 'prasad' (blessings) of the deities. 2. In any festival assuming different forms and presenting plays.

Ananda Coomaraswamy thinks 'lalita' is derived from the Sanskrit 'lila'. Marathi saints have composed 'abhangas' on Krishnalila. There is great similarity in Raslila of Braja, Krishnalila folk plays of Bengal and Bhagavat of Karnataka. No much information is available of the earliest lalitas. But there was Vedantic didacticism mellowed with religious entertainment in such plays. There used to be twenty-five to thirty characters, like the guards (Chhadidar, Bhaldar, Chopdar), Vasudeva, Dandigana, Gondhali, Vaghya-Murali, the deaf, dumb and blind and so on. Lalita concluded with the killing of Ravana by Rama. They used to show different playlets of ten incarnations of Vishnu (Dashavatara). When Vishnudas Bhave started Marathi drama in the beginning of the nineteenth century, it was based on these folk plays.

The Lalita stage was generally one to one and a half feet high, made of wooden planks placed on benches of 12 by 18 feet. There was no curtain. At one side of the stage the musical accompanists sat, the boys who repeated the chorus or supported the actors sat behind. Actors used to enter and exit from the other side of the stage. The 'sutradhar', 'nati' and 'nat' did not have any striking dress. But the clown had baggy trousers and a long frock-like tunic, a tall cap and a mirror in his hand. He used to have a big mark on his forehead.

The children sang the chorus in the beginning. Then the sutradhar and his supporters entered the stage. They would sing in praise of Ganapati. The clown cut a joke or two. Sutradhar would sing and then the nati (actress) would enter. Sutradhar would ask for her help to stage a lalita, and then both would sing a duet. The first scene would be, thus, over. Then the chief *dramatis personae* would enter the stage. The guard has a all-red dress. The patil (headman) his yellow dress and a belt. Both would speak in Hindi. Some lalita texts are in Hindi. Even in the songs used; some Hindi words are discreetly interspersed. According to V.K. Joshi; this was due to the fact that these shows were done in Uttar Pradesh and other northern Indian places and, therefore, Hindi was freely used. Others think it as an influence of the Muslim rule, as there are many Urdu and Persian words in Marathi too.

Then the village priest would enter. He would talk ill of his wife and entertain the audience by funny songs. The

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king's priest would enter and both would have a verbal duel. The patil would speak in Marathi and the jangam (mendicant) would speak in Kannada and the communication gap would be a good subject for comedy. Then would follow the Kashi-Kapadi, Vaghya-Murali and other characters who would have a dialogue with patil, full of wit and humour. The lalitas are staged from midnight till the morning. Eknath's 'Bharuda' (absurd poems) were presented dramatically in such folk plays.

P.M.

LALITA (Telugu), Romantic period in Telugu started with Royaprolu Subbarao, the author of the poem 'Lalita'. He is the propounder of 'amalina shringara' (Platonic love) in Telugu literature. This concept of love goes beyond that of the physical union of man and woman. What starts at the physical level between man and wife, gradually reaches the mind, growing beyond mere sex, and reaches a stage where the man and woman are more like friends, their sympathetic understanding of each other growing deeper, finer and more enduring. Where mere physical bodies meet, it is sex: where two selves, two hearts and two souls link, it is plantonic love.

Royaprolu believed in this theory and composed many 'kavyas' to exemplify it. Some of his works were original and others translations. He composed 'Lalita' on the lines of Goldsmith's 'Hermit'. This was his first attempt at depicting platonic love. What attracted the poet to this story is the pure ideal of love. What he had to do was merely Indianising the names and situations. Thus was 'Lalita' a lovely romantic piece from Royapolu's pen.

Lalita was a princess. Her mother having died early, her father Jayapala brought her up tenderly. As she came of age, she loved a youth called Satyavardhana. Many princess sought her hand in marriage. And she could not open her heart either to her father or to her friends out of sheer modesty.

Satyavardhana though poor, had a high pedigree. Flawless in all else, his only flaw was that he loved Lalita with all his soul. But he was aware of the difference in their status, despaired of marrying her and went into the forest to live like a recluse. Coming to know of it Lalita left her father, her princely luxuries and her play-mates behind and went in search of her love, disguised as a young man. Darkness, loneliness, despair and love made her cry bitterly. Satyavardhana, whose hermitage was nearby, rushed to the spot and offered the youth his love and protection.

Satyavardhana was enamoured of the tender beauty of the stranger and Lalita was struck by the handsomeness of this young monk. The monk asked why the youth was lonely, helpless and woebegone. He philosophised over transience of all happiness and sorrow, wealth and poverty. he concluded by saying friendship alone was enduring. Slightly consoled, Lalita revealed her identity when Satyavardhana embraced her with irrepressible emotion. Lalita withdrew from the embrace and blamed the monk for taking advantage of her sex when he narrated to her his own story and their joy knew no bounds.

The poet depicted Lalita as the incarnation of womanly qualities, especially steadfastness. It was as though she had undergone penance as Parvati and forced heaven to grant her, her desire. The hero was a steadfast-lover who too was finally rewarded with his union with the beloved. The poet starts the narration with the lonely travellers's cry in wilderness; and the story comes to an end with the sweet re-union of the pair of lovers.

J.V.S.

LALITA DUKKHADARSHAK (Gujarati) is the first tragic play in Gujarati written by Ranchhodbhai Udairam (1837-1923), who is regarded as the father of the Gujarati drama and theatre. Pointing out the social evils, this reformist writer narrates the atrocities perpetrated on women.

Lalita is a cultured and chaste woman. She has been married to Nandkumar who belongs to a rich family. Nandkumar is a stupid and licentious man. In the very beginning of their married life, Lalita is subjected to physical and mental tortures. The wayward Nandkumar, after inflicting physical tortures on her takes away all her jewellery and drives her out of the house. Lalita suffers all kinds of hardships, and finally falls into the hands of the ruler of Parvatpur. In order to free herself from his clutches she jumps into a river, but she is saved by a boatman, and through him again, she falls into the hands of a prostitute called Chandravali. From there she is kidnapped by an imposter, who is devoured by a tiger in the jungle. Lalita, too weary to move, somehow walks throught the woods and ultimately reaches her town Champanagari. In the meantime, Lalita's in-laws sent the news to Champanagari about her death caused by a snakebite. The people at Champunagari, therefore, considering her a ghost, beat her mercilessly. These physical assults prove fatal for her, and in her last moments, she narrates the sufferings of her miserable life and impresses upon them that the child-marriages should be stopped and the consent of both the boy and the girl should be obtained before fixing a marriage.

The story and plot of the play are highly dramatic, and because of the fast moving events, the play attracted the attention of the people of those times. But because of the far-fetched conclusions into tortures and hardships, and their magnified proportions, the play, instead of ending in natural tragedy, has become melodramatic. The portrayal of the characters of the play like Lalita, Nandan, Priyamvada, Chhaldas, etc, is noteworthy. This was just

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the beginning of the plays in Gujarati and, therefore, this play contained the elements of both the English and the Sanskrit drama. Just as in the Sanskrit play, there are passages of verse to suit certain sentiments, this play also has songs interspersed in it to suit the different situations and mental states of the characters. This feature, too, is something that obstructs the enjoyment of the play from the point of view of the modern theatre. But in the historical context, *Lalita dukkhadarshak* is a play that can be considered a milestone in an age where the literature was one of the means for social reform. When this play was first staged in Bombay before an invited audience of 1200 people, it was very well received. Inspired by the play, an old lady, who had fixed up the betrothal of her daughter without her consent, cancelled the ceremony.

H.Y

LALITAMBIKA ANTHARJANAM (Malayalam; b. 1909), who is foremost among the women short story writers in Malayalam, was born at Kottavattam in Quilon district (Antharjanam means a Nampoothiri woman). She has made remarkable contributions as a poetess and a novelist also. She had her education and literary training at home. She started writing poetry from very early life and later switched over to fiction. Her first poem 'Lalitanjali' appeared in 1923 in the women's monthly *Sarada*. Collections of her poems have been published under the titles *Lalitanjali* (19 poems, 1937), *Bhavadipti* (11 poems, 1944), *Oru pottichchiri* (8 poems 1958), *Nisshabda sangeetam* (11 poems, 1959) and *Ayirattiri* (63 poems, 1969). The thoughts developed in her poems vary from beautiful lullabies to highly philosophical ideologies. They reveal the mind of the woman in several manifestations such as bride, mother, housewife and heroine.

From childhood Antharjanam could understand the age-old social evils in the Nampoothiri community, particularly about the pathetic condition of their women. Hence she felt greater affinities not only for Nampoothiri women, but for all those who were repressed, exploited and enslaved, and she also challenged the ideologies that underrated human dignity and justice. Having been conscious of the inequalities rampant in the society she raised her powerful voice through her writing against all evils and pleaded for social change. Her first story 'Yatravasanam' (The end of the journey) was published in 1930. Thenceforward she wrote many short stories on various themes as exemplified by 'Pancharayumma' (A sweet kiss), *Mootupatattil* (Under the veil), 'Satyattinte swaram' (The voice of truth), 'Kuttasammatam' (The widow's confession), *Pratikaradevata* (Nemesis), etc. *Pratikaradevata* makes a strong indictment on the custom of 'Smarthavicharam', the cruel system of prosecuting a Nampoothiri woman suspected of adultery; and the story came as a bombshell in orthodox circles. During the annual conference of the Nampoothiri Yogakshema Sabha held at Haripad in 1935 Antharjanam was given an award in honour of her contributions for upholding the rights of Nampoothiri women.

Ambikanjali (1937), *Mootupatattil* (1946), *Takarnna talamura* (Fallen generation, 1949), *Kalattinte etukal* (Leaves of time, 1949). *Kilivatililoote* (Through the window, 1950), *Kotumkattil ninnu* (from the storm, 1951), *Gramabalika* (The Village girl, 1951), *Adyatte Kathakal* (The earlier stories, 1954), *Kanneerinte punchiri* (Smile of the tears, 1955), *Irupatu Varshangalkku shesham* (Twenty years after, 1956), *Agnipushpangal* (Flowers of flame, 1960), *Theranjetutta kathakal* (Selected stories, 1966) and *Satyattinte swaram* (The voice of truth, 1960) are collections of her short stories. Sincerity, simplicity and moral excellence are the characteristics of her writing, and she has got a special gift of presenting the complex moments of human life.

Agnisakshi (Fire as witness, 1977), the only novel of Antharjanam, is unique in theme and style. It is visualised on a wide canvas, the course of the story taking on new dimensions, from the social circumstances of Kerala to the national liberation movement. A Nampoothiri woman named Thethikutty, the main character in the novel, raises herself as Devaki Manampilly and then as Devi Cahan in the course of her struggles to free herself, the society and the nation from slavery. *Agnisakshi* won the Sahitya Akademi Award, Kerala Sahitya Akademi Award, Vayalar Award and Otakkuzhal Award in 1977.

A pioneer in social reforms, Antarjanam has been associated with many's organisations. She has served as a member of the director board of Sahitya Pravarthaka Co-operative Society and the State Textbook Committee and also as the Vice President of the Kerala Sahitya Akademi.

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T.R.R.N.

LALITAVISTARA (Sanskrit) is a Sanskrit Buddhist text of great importance. Apart from being a biography of Buddha, originally of the Sarvastivada School of the Hinayana sect, it throws a considerable light also on the social and cultural history of India during the early centuries of the Christian era.

The name 'Lalitavistara' means the detailed narrative of the sports or 'lila' of Gautama the Buddha, indicating his divinity. It describes the events of Gautama Buddha's life from his descent from the Tushita heaven in the form of a white elephant into his mother's womb up to his attainment of knowledge and preaching of the first sermon.

The *Lalitavistara* is not a unified text nor it is a

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composition of one author. And it is not known when it was redacted in the final form as we know it now. It is a compilation of old and later traditions placed side by side. In other words, it was originally a Sarvastivada text, which was later on expanded and embellished with Mahayana ideas laying emphasis on Buddha's superhuman character and miraculous deeds. According to P.L. Vaidya, the present Sanskrit text goes back to the 3rd century A.D. By the late fifth century when the poet Wang Jung (468-93) wrote his cycle of twelve songs "Songs of Religious Joy", there were at least five versions of the *Lalitavistara in China*. The *Lalitavistara* forms a part of the Nanadharma of Nepalese Mahayana Buddhism and also of the Tibetan canon and it was translated into that language in the 9th century A.D. It may be mentioned here that the Tibetan translation of the *Lalitavistara* is considered to be very authentic and close to the Sanskrit text.

The *Lalitavistara* has been translated also into many European languages and it is interesting to note that Edward Arnold's 'Light of Asia' is based mainly upon the *Lalitavistara*. It may, however, be noted that a version slightly differing from the *Lalitavistara* was also in vogue, which was followed by the artists of Barabudur from about 850 to 900 A.D. It can also be assumed that the artists of Gandhara who embellished the Buddhist monuments with the scenes from Buddha's life were acquainted with the text of the *Lalitavistara*.

The *Lalitavistara* in its expanded form came to be known as a *Vaipulya sutra*. The other Mahayana a texts known as *Vaipulya sutras* are: The *Ashtasahasrika Prajna-paramita* the *Saddharma pundarika*, the *Lankavatara*, the *Suvarnaprabhasa*, the *Gandavyuha*, the *Tathagataguhy-aka* or *Tathagata-guna-jnana*, the *Samadhiraja* and the *Dasabhumishvara*. Though the *Lalitavistara* in its present from is considered to be a Mahayana text, there is no trace in it of the Trikaya theory, i.e. the three bodies of the Buddha. This would show that the *Lalitavistara* belonged to the transition between the Hinayana and the Mahayana. It has been established that many of the verses and prose passages in the *Lalitavistara* have come from the Sarvastivada canon, while its Mahayana leanings and elements are apparent from such terms as *Dharmatathata*, *Bhutakoti*, etc. as well as Buddha's statement that he has attained the void of the world *(Jagachhunya)*.

In the *Lalitavistara*, the miraculous acts of the Buddha as noted above have been emphasised. Just before his last birth, he (Buddha) lived in the Tushita heaven. He was greeted with the sounds of eighty-four thousand drums and requested to come down to the earth for the release of the people from the bondage of birth and death. The Bodhisattva chose to be born in the Shakya family of Kapilavastu with Shuddhodana as his father and queen Maya as his mother. He did not stay in the filth of his mothers womb as other children do. Gods provided a jewelled box for him to stay in his mother's womb. From his body emanated light shining far and wide. 'The yet unborn Bodhisattva in his mother's womb delight the celestials by pious sermons and the god Brahma obeyed his every suggestion.' The Buddha's birth also was attended by various miracles and portents. He was born in Lumbini as a 'great being' and just after his birth he took seven steps (comparable to Vishnu's three steps as Trivikrama) announcing his greatness that this was his last birth after which he would not be subjected to the chain of birth and death.

The above description was followed by a dialogue between the Buddha and Ananda in which every one is urged to believe in the miraculous birth of the Buddha. Here the importance of religious faith is emphasised, echoing almost similar sentiments in the *Bhagavadgita*. The Buddha says: "To all who believe in me I do good. Like friends are they to me and many a friend the Tathagata has. And to these friends, the Tathagata only speaks the truth and not falsehood...To believe Ananda should be thy endeavour. This I commend to you." Thus, the *Lalitavistara* lays stress on the devotional aspects of Mahayana Buddhism.

Again, the *Lalitavistara* tells us that when the newly born Bodhisattva was taken by his foster mother to a temple, all the gods rose from their seats and prostrated before him. He showed extraordinary merit also as a learner. Heavenly damsels scattered flowers on the path the child Bodhisattva followed in coming to his school. The school master, unable to bear his radiance, fell down and fainted on the ground. A god roused him. Bodhisattva needed no instructions as he was omniscient. But he came to school as a matter of worldly routine. It is said in the *Lalitavistara* that the Buddha came to this world as *Lokanuvartana* (i.e. to follow the ways of the world). The teacher was amazed to find that Bodhisattva knew all the sixty-four alphabets including the Chinese and Huna symbols. The remaining narratives of the *Lalitavistara*, chapters 14-26, though containing many exaggerations show close similarity with the other sources. The last chapter, in the Mahayana fashion glorifies the text and refers to the merits or advantages one derives from its propagation.

The *Lalitavistara* is written in both prose and verses. Many of the metrical ballads are beautiful and old. They and some of the prose passages are ascribable to the first centuries after the Buddha.

In the last chapter of the text he is described as a *Dharmakayajna* (i.e. one whose body is composed of dhrama), a remarkably Mahayana idea.

The *Lalitavistara*, apart from its importance for the religious history of Buddhism, throws some welcome light on the social conditions of India during the early centuries of the Christian era. It has already been stated that it contains the names of various alphabets. Further, it mentions various arts numbering eighty-six whereas the

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lists in other texts speak traditionally of sixty-four arts. It also refers to various subjects of science and humanities in which a person should acquire proficiency. These subjects are ganana (arithmetic), samkhya (use of numbers), the Veda. Itihasa, Purana, Nighantu (lexicon), Nirukta (etymology), Nigama (revealed scriptures), Shiksha (phonetics), Chhandas (metrics), Jyotisha (astronomy), Vyakarana (grammar), Yajnakalpa (rules for conducting sacrifices), Yoga, and Vesika (philosophical systems), Barhaspatya (philosophy of Brihaspati), Hetuvidya (Nyaya philosophy), Arthavidya (Economics), Kavyagrantharachitam (the art of writing), Akhyayana (the art of telling stories), Hasya (the art of humorist), etc.

A number of Buddhist legends appear in the Apocryphal Gospels. In the Gospel of Thomas, longer version, it is mentioned: 'Trees bend down before the young Christ and dragons (nagas) adore him; when he goes to school to learn the alphabet he convicts his teacher of ignorance, and the good man faints.' Again, the Arabic and Syriac Gospels of the infancy glorify the Child Christ..."when he enters a temple in Egypt, the images prostrated themselves before him". These and several other exploits recorded in the case of the young Christ seem to be based on some childhood exploits of the Buddha as mentioned in the *Lalitavistara* as above.

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Ra.B.

LALLULAL (Hindi; b. 1763, d. 1825), one of the pioneers of Hindi prose, is renowned for his work titled *Premsagar.* He was appointed by John Gilchrist, a teacher of Hindi at the Fort William College, Calcutta for writing books in Hindi. Lallulal was born in Agra in a Gujarati Brahman family. Agra is an integral part of the Braj region where 'Khariboli' tinged with Brajbhasha is generally the spoken language of the people. When Lallulal was commissioned to write the *Premsagar*, he composed the story of the tenth Canto of the *Bhagavata* in 'Khariboli' with a strong tinge of Braj. He was cautious enough to avoid words of Perso-Arabic origin in his work. Some verbal forms of Braj got mixed up and assimilated with his 'Khariboli' in the natural course. He was meticulous about adequate refinement and embellishment of his language style and, therefore, he composed his work in a language that has a rhythmic pattern and is full of alliteration.

Lallulal was well-versed in Urdu, Khariboli, Hindi and Brajbhasha. Since he did not have complete command over Sanskrit, he committed errors of translation at some places. At The Fort William College he had been ordained to compose in Urdu and Khariboli such stories and tales as were prevalent at the time in the Braj region. Accordingly, he composed the *Sinhasan battisi, Vaital pachisi, Shakuntala natak, 'Madhonal'* in Urdu and the *Premsagar* in Hindi.

He composed the tales of *Hitopadesh* in Braj bhasha prose under the title *Rajniti.* He also published compilations of Brajbhasha verses under the titles *Madhav-vilas'* and *Sabhr-vilas.* Lallulal also wrote a commentary on the celebrated *Bihari satsai* and designated it as *Lalchandrika.*

In short, amongst the pioneers of Hindi Khariboli prose, Lallulal acquired renown because of his linguistic versatility and his composition *Premsagar.* He established a printing press named Sanskriti Press and was engaged in the publications of Hindi books. He popularized the *Ramayana,* the *Bhagavata* and the *Mahabharata* by publishing stories from these works.

Vi.S.

LALWANI, LILARAM VATANMAL, 'KHAKI' (Sindhi; b. 1867, d. 1941) was a critic, playwright and a poet. After his graduation in Arts and Law, he was appointed a sub-judge in Sindh and worked in the judicial department up to his retirement. In 1913, he embraced Khalsa (Sikh) sect and called himself Lilaramsingh. Besides English and Sindhi, he acquired proficiency in Arabic, Persian, Sanskrit, Urdu, Hindi and Punjabi. His important work is *The Life, Religion and Poetry of Shah Latif* which was written in English and published from Karachi in 1890. It was reprinted from Lahore (Pakistan) in 1978 with a critical introduction by Mehbub Ali Channa. While writing this book, Lilaram often discussed various problems with Mirza Qalich Beg and Dayaram Gidumal Shahani, the great scholars of Sindh. However, as he mentions, his main source of information on he life of the poet and explanations of a good many obscure verses in the poetry of Shah Abdul Latif, was Akhund Ahmadı, the old man of Bhit, whose great grandfather was the teacher of the poet. This book of Lilaram is one of the fundamental works for the students of Shah Abdul Latif.

Lilaram was one of the earliest playwrights in Sindhi who, alongwith Mirza Qalich Beg, contributed significantly to the growth of Sindhi drama and stage. He wrote a good number of plays in Sindhi, most of them were staged by Dayaram Jethmal Sindh College Amateur Dramatic Society established in 1894 by the principal of the college. Some of the plays written by Lilaram are *Harishchandra* (staged in 1898), *Draupadi ya Pandava charitra* (1905), *Mohan Tarika* (1896) and *Sujan Radha* (1897), both these

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plays deal with social problems of that period), *Shah Adil Khan* and *Lobhi Lakhina* (both are one-act plays) written in 1930).

After embracing Sikhism in 1913, Lilaramsingh wrote a commentary in Sindhi on *Guru Granth*, a holy scripture of Sikhs. This monumental work shows Lilaramsingh's deep study of different religions. It was published by Sikh Sabha of Hyderabad (Sindh) during the second decade of the present century.

In the field of poetry, Lilaram wrote a good number of ghazals which were compiled by him in a book *Diwan-e-Khaki* published in 1914, III Edt. These ghazals lack poetic imagination and are more a clever verse-composition than poetry. Lilaram is, however, remembered in the history of Sindhi literature for his critical study of Shah Abdul Latif and his contribution in the field of Sindhi drama and stage.

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M.K.J

LAM AHMAD AKBARABADI (Urdu; b. 1885). Latifuddin Ahmad, popularly known as Lam Ahmad, was born at Agra. also known as Akbarabad, produced many eminent poets and litterateurs, like Mir Taqi Mir, Nazir Akbarabadi, Mirza Ghalib, Simab Akbarabadi, Maikash Akbarabadi, etc. Lam Ahmad also joins this galaxy of Agra writers.

Lam Ahmad was brought up and educated in a religious atmosphere. But before he could complete his education, his father expired in 1898. This forced him to abandon his formal education, and he started looking after the family business alongwith his younger brother Shahabuddin Ahmad. Later, he entered national politics and joined Home Rule Party which was founded by Annie Besant, and soon became the general secretary of its local unit. He formally joined the All India Congress Party and was elected councillor of the Agra Municipal Board. During his political life, he came in close contact with national leaders like Annie Besant, Desh, Bandhu, Motilal Nehru and Sarojini Naidu.

Lam Ahmad was a prolific writer of Urdu. He started his literary career with the translation of Thomas Moore's *Lalla Rookh*. It was first serialised in the monthly journal, *Nigar*, which he, alongwith Niaz Fatehpuri, Zia Abbas Hashimi, Malik Habib Ahmad and Shah Dilgeer, had founded in 1922. Moore (1772-1822) was a major poet of the Romantic Age and *Lalla Rookh* (1816) is supposed to be his masterpiece which influenced the contemporary writers.

Lam Ahmad was a pioneer of Romantic movement in Urdu. Romanticism in literature is said to be a deviation from the old and classical style of writing to a more relaxed, lighter and more personal style of writing. Under this influence, 'the old narrow intellectual attitude gave place to a wider outlook and emotion and a sense of mystery in life, and in which the critical was replaced by the creative spirit and wit by humour and pathos.' The Romantic movement which originated in England in the last quarter of the 18th century, cast its shadow on Urdu literature towards the end of the 19th century, and both poets and prose writers came under its direct influence.

Lam Ahmad took to fiction-writing, and although he had a poetic inclination, he never took to poetry. Nevertheless his flowery, chaste and beautiful prose charmed readers like poetry. Most of his works are translations from English and other foreign languages, but rather than translations, they are adaptations.

His published works include *Lalla Rookh* (1935); *Naghmat, Insha-e-latif* (1935); *Naqd-e-adab* (Translation of Abercrombie's 'Principles of Literary Criticism', 1963); *Zindagi ke khel, Mohabbat ka afsana, Subh-o-sham. Mulahizat-e-nafsi* (1959); *Rusi fikr aur mufakkir, Rang-o-bu* and *Adabi tasawwurat* (1964).

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Z.A.

LAMA, SANU (Nepali; b.1938), whose real name is Garur Singh Lama, was born in Gangtok. By profession an engineer, he represented Sikkim in a number of social, literary and other conferences in a number of countries abroad. For the Nepalese, however, his fame chiefly rests on his *katha sampad*, a collection of twelve short stories, published in 1974. These stories deal with the natural, social and political scenes of Sikkim. The description of the village Timitarku in the 'Pahari phul karakai majha', and of the simplicity of the village folk and their life and the conflict between the rich and the poor in 'Swashi manchey' has an irresistible appeal. In the delightfully woven story of the 'Earring' he has a geniality as he delves into the depths of his beloved's heart and tenderly lays bare her feelings. There is a perspicacity as he brings out the inner conflicts and the struggles of the middle class people in 'Khanitar ma ek din' and in 'Sampati'. Lama mostly chooses the rural scene as the background of his stories and loves to explore the common bonds which unite the different ethnic groups and castes in Sikkim. He has a broad, humanistic vision which makes his works immensely refreshing.

R.P.L.

LAMABAM KAMAL SINGH (Manipuri; b. 1899, d.1934) popularly known as Doctor Kamal was the first novelist and short story writer in the modern Manipuri literature,

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A physician by profession, he knew English, Bengali and Assamese well. In his boyhood he read and studied the *Ramayana*, the *Mahabharata* and the Manipuri myths and legends. He started writing poems from his school days. His works, both poetry and prose, reveal his awareness of social evils and his strong feeling of resentment against social injustice. Indeed he had his private resentment against the society he lived in. He had married a woman to whom he was distantly related—an act for which he was treated as an outcaste. In those days of the monarchy he fought single-handed against an oppressive society. This feeling of resentment is evident in his poems collected in *Lei pareng* (The garland; 1929). His *Madhabi* (1930), which is the first original novel in modern Manipuri deals with universal love in a traditional style. By nature L.Kamal Singh is an idealist and a romantic. Because of the poetic language and expression *Madhabi* is regarded as a kind of prose-poem. In his 'Brajendragiluhongba', which is, in fact, the first Manipuri short story, his revolt against social oppression is evident again but at the end he reconciles with tradition. Even when he is critical his geniality never leaves him.

Young novelists of modern Manipuri are widely influenced by Kamal's writings. He died in 1934. In 1948 Manipuri Sahitya Parishad posthumously conferred on him the title of 'Kabiratna'.

E.D.S

LAMABAM VIRAMANI SINGH (Manipuri; b.1952), a science graduate of Gauhati university, started his professional career as a teacher and eventually became a lecturer in the basic training College at Imphal. He is now working as the District Science Supervisor, Thoubal District.

He is a writer by choice and inclination and he has so far published two collections of his short stories which have marked him out as a force to reckon with. He portrays characters with insight and projects them vividly. He uses a language and diction which are at once simple and forceful. *Chekla paikhrabada*, a collection of his short stories, was chosen for the Sahitya Akademi award of 1984.

Viramani Singh is a founder member of the Cultural Forum of Manipuri and National Sahitya Premi Samiti, Imphal. He is also the founder President of the Science Teachers' Forum, Manipur.

LAMAN (Manipuri) is a novel by Guno Singh Hijam. It is about the love of a Meitei youth and a tribal girl against the historical backdrop of the oppressive slavery system which was a part of the feudal social order. The time is early nineteenth century when king Marjit Singh (1813-1819) reigned as king and when Manipur was depredated by the Burmese. Extreme penury drives Tamubi, the young mother of a boy and her husband Chaoba to barter away their lives as slaves for a paltry sum of money to a nobleman of the court of the Meitei king. Though she has already begotten a son, Tamubi is still beautiful. Her master soon conceives a passion for her and being a man without a heart, drives away her husband from the country. Tamubi, however, secures the help of Tomba, a trusted friend and manges to escape with her infant son. The three make for the faraway Khoubum Hills to the west of Imphal. There she hopes to meet the chief of the Luwanglon Nagas and his wife who have been friends to her parents. Toiling up the steep hill-path, after great hardship they come to the house of the Chief, but to their utter shock they learn that the Chief is dead. They meet his wife. They come to know that the entry of any Meitei from the plains into the tribal settlement has been forbidden as the two communities are no longer on good terms. The old woman, however, is moved to see the plight of the mother and the young child and hits on a ruse. Tomba, the Metei youth, beats a hasty retreat before anybody can detect him. Tamubi remains with her child and assumes the name of Pamheibi. Her son is named Pari. Thus they come to pass off as belonging to another tribe of a remote village. The greater part of story that follows does not deal with any incident of historical importance. It dawdles on, leisurely describing the growth of the boy in an alien but otherwise beautiful land, his falling in love with Changning, the only daughter of the reigning Chief and brother of the old chief's widow. The narrative slowly drags on to a climax when Pari's rivalry with Luthou, the betrothed of Changning since childhood, comes to a head. It results in the discovery of the real identities of Tamubi and Pari. The mother and the son are compelled to leave their shelter. As the valley falls into the hands of the dreaded Burmese, they make for the region of Cachar and on the way the griefstricken Tamubi dies. But before she dies she enjoins Pari to marry Changning and to liberate his country. Pari treads his way back to Luwanglong accompanied by a few patriotic Manipuris. After settling his hash with Luthou, his old adversary, he at last secures the hand of his love.

The novel is the first work of the author. It is a rambling chronicle of love which could have been more interesting if the plot were more closely knit. But the lack of skill in handling the plot and characterization is compensated for by the fluidity of the author's prose and his charming description of natural beauty.

C.M.S

LANGARAKO SATHI (Nepali) is the most starkly realistic of the four novels by Laina Singh Bangdel who is regarded as the precursor of realism in Nepali fiction writing. Writing in 1951, the year the novel was published in *Prabhat*, a Nepali literary magazine that he edited and

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brought out from Calcutta, he insisted that modern fictions should be realistic and deal with the realities of contemporary society and by choice, of the life in its lower rung. But even among the realists he stands apart by virtue of the fine humanistic sentiments and values which permeate through his novels particularly *Langara ko sathi*.

Langara ko sathi is about a cripple and his pathetic death. This cripple carries himself using his two arms as crutches along the road of a small town,—which can be easily identified as Darjeeling,—begging alms. He lives on charity. His sole companion is Kalay, a black dog. The cripple has been virtually cast off by society; the mutual help and protection which men in society get are denied to him. He has virtually been thrown back to the state of nature exposed to its elemental furies. He is at the mercy of the thunder, the lightning, the rain and the cold as the primitive man was. But he has other enemies and these he fears most. They are the supposed protectors, the policemen, who will not allow him to trudge along or across the public roads. And worse still, he fears the innocent school children who rejoice to caper at and pounce on him calling him a 'crawling bear'.

Treated as such the cripple himself has not degenerated to a sub-human being. There is something in him which always pulls him up, indeed propels him to line up to higher values. A sense of human dignity pervades his being, however outwardly despicable he may seem. He is proud to buy food that he likes to eat and to share it with his companion, the dog.

One day the dog disappears. He crawls out of his hovel looking out for it. Towards nightfall, driven by strong wind and rain, he takes shelter in the verandah of an apartment house. The owner comes out, sees him and pushes him down the stairs. At dawn he breathes his last but only after finding his dog beside him and seeing the morning sun bathe with light the high pinnacle of a nearby temple. The cripple feels that his life and death have not been meaningles and in vain.

On occassions the novelist strays out of the confine of literary realism. His concern for the lowly and his feeling of animosity towards those who are comfortably provided with show themselves at places in rather simplistic black and white episodical narrations. Laina Singh Bengdel is now an internationally renowned abstract painter.

BILBIOGRAPHY: Indra Bahadur Rai, *Nepali upanyaka adharharu* (1974); Krishnachandra Singha Pradhan, *Nepali upanyas ra upanyaskarharu* (1980).

D.R.

LANGOI SAGOL THABA (Manipuri) is a manuscript in old Manipuri written in the indigenous script. It deals with the story relating to the sacrificial horse of King Yudhisthira after the end of the Great War of Kurukshetra. Interestingly, the work contains in detail an account of its composition: it was the work of Longjam Parshuram, who on the 13th day of Hiyangei (Agrahayan), Saka 1724, Monday after having offered his prayer to the goddess of learning and having received the blessings of the noble Meitei queen undertook to compose it. The poet's source was a vernacular rendering by Ghanshyam Thokchom of a Bengali epic by Gangadas Sen. Parshuram was much advanced in age when he undertook the work. He was, therefore, assisted by three amanuenses named Chirom Abhimanyu, Wairokpam Gangacharan and Oinam Nabashyam—all his disciples and then by another three named Maibam Abhiram, Hidamcha Madan and Khanglembam Haricharan from the royal institution of singers who helped him in putting the narrative into its melic form.

It is a nice representative work of the Middle Period of the history of Manipuri literature when the language was undergoing a change from the sheer archaic into the comparatively simple with borrowings from Sanskrit and Bengali mainly for the sake of embellishment and musical effect.

In conformity to the traditional mode of composition, the text begins with an invocation. Curiously, it is not an invocation of the Almighty or the patron King usually invoked but of a number of deities of the Hindu pantheon rounded off by an obeisance to his own revered mentor. The poet in Bengali, Gangadas Sen, departs much from the sage Vyasa and his narrative has been padded with a proper plot and strong characters. The Sanskrit version of Arjuna not accepting Babhrubahana as his son, Ulupi's urging of the son to take up arms, the facile revival of Arjuna with the life-giving gem of Ulupi conjured up out of the void and Arjuna's refusal to enter the Capital of Babhrubahana—all these have been conveniently dispensed with. Here the exuberant Babhrubahana is outright rejected as the son of a whore having nothing to do with the Pandava blood. A deadly fight ensues and Arjuna is not only slain but his head is torn asunder by the arrows of his son. Then Ulupi, the naga princess and step-mother of Babhrubahana, sends Pundaraksha, her accompanying guardian, to fetch the precious gem from the nether world, of snakes. Ananta, the king of the nether world, is too willing to give away the gem but his subjects stubbornly object. Whereupon Babhrubahana attacks the kingdom of the snakes and after severely worsting them, siezes the gem. But meanwhile, the humbled prime minister of Ananta has stolen the severed head of Arjuna. But the situation is saved when Krishna accompanied by Bhima, Kunti, Devaki and Yashoda arrive in Manipur on Garuda's back. At this stage, Manipur is painted as a place of everlasting beauty and pleasure. Arjuna is raised from the dead and soon the father and the son are reconciled. Then Babhrubahana, the king of Manipur, invites Sri Krishna, Bhim and his own father, Arjuna, to his Capital which these august guests promptly accept.

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The work was transliterated into Bengali script and then edited by N. Khelchandra Singh. It was published by the Manipuri Sahitya Parishad in 1968.

C.M.S.

LANGUAGE (Apabhramsha). The Apabhramsha language, from the view point of the evolution of Indo-Aryan languages, belongs to its Middle Indo-Aryan stage. Though traditional grammars have treated it as one of the several varieties of Prakrit, Apabhramsha really represents its, later phase. In several respects it can be looked upon as a stage between Middle and New Indo-Aryan as some of the characterizing tendencies of New Indo-Aryan languages had their starting in Apabhramsha.

But the term 'Apabhramsha has been used in several different senses in earlier tradition as well as in modern scholarly writings. Primarily apabhramsha meant 'falling away from an established standard' then 'a substandard' or 'corrupt' speech usage'. Patanjali (2nd century B.C.) has observed that people use several corrupt forms (apabhramsha) in the place of a standard or correct word form. From this time down to the modern period Apabhramsha or 'Apabhrashta' has has been used, as also 'Prakrit' for the popular or 'uncultured' dialects or linguistic usages of various regions, as against Sanskrit, (Samskrita) language of the cultured. In many a traditional reference, apabhramsha means regional dialects.

In many works of literature and poetics, however, Apabhramsha has been counted as one of the four (or sometimes, six) traditionally recognised languages of literature, the other three being Sanskrit, Prakrit and Paishaci. In the context of dramatic dialects, Shauraseni and Magadhi, besides a few others also occur, and in such cases the term Prakrita stands for the Maharashtri only.

Because features of popular dialects underlay Apabhramsha as a literary language, it was bound to have some formal variation. Dandin (7th century) tells us that when the dialects of the tribes like the Abhiras received literary treatment they were known as Apabhramsha. In his manual of Prakrit prosody, *Vrittajatisamuhchaya* (possibly before the 8th cent), Virahanha (IV 32, 35, 36). Abhinavagupta has referred to the language of Anandavardhana's Apabhramsha illustrative verse as saindhava. (Dhavanyalokalochara under IV 7). Rudrata explicitly says that Apabhramsha has many varieties corresponding to various regions. Possibly he confuses in this Apabhramsha as a literary language with Apabhramsha as a designation of spoken dialects (deshabhasas). Explaning Rudrata's statement, Namisadhu informs us that Rurata counters an earlier view which held that there were only three varieties of Apabhramsha, viz. Upanagara, Abhira and Gramya. According to another tradition, the three varieties were called Nagara, Vrachada and Upanagara. Besides describing these three varieties, Markandeya (16th century) has enumerated in *Prakritsarvasva* (XVIII.12), twenty other varieties of Apabhramsha which include Karnati and Dravidi—obviously the dialects from the Dravidian speaking regions. Clearly these Apabhramsha of Markandeya were regional spoken dialects (deshabhasas). Uddyotanasuri has kept in his *Kavalamala* (779 A.D.) Apabhramsha and Deshabhasas quite distinct. The latter, eighteen in number, he has illustrated with characteristic words or phrases. The number of Deshabhashas reaches forty-two in the Bhasalaksana chapter of *Gitalamkara*, a later musicological treatise.

Hemachandra, who has treated Apabhramsha as a unitary language, has mentioned under *Chhandonusasana* (VIII. 8) Gramya Apabhransa as the language of an epic called *Bhimakavya*. His information seems to have been derived from Bhoja *Shringaraprakasha*. But in another context Bhoja has actually illustrated with verse citations three chief varieties of Apabhramsha, each of which has several subvarieties *Shringaraprakasha*, pp. 102-103). According to him, Avantya and Latiya represented the superior variety of Apabhramsha, Ahhira and Gaurjara the middling variety, the Kashmira and Paurastya the inferior variety. Unfortunately the text of the illustrative verses in highly corrupt, and it is not possible to get any idea of the differentiating features of these Apabhramshas on its basis. But judging from the reconstructed text of two of the citations and from a few identifiable words of the other citations, it appears that these Apabhramshas excepting perhaps a stray feature or two, do not differ significantly from the standard literary Apabhramsha. The same is true about the Apabhramsha verses we find as Samgrahashlokas in the *Tantrasara* and the *Paratrimssikavriti* of Abhinavagupta and of the Dohas of the Vajrayana Siddhas, Kanha and Saraha. Hemachandra seems to be justified in regarding the difference within Apabhramsha as minor, and treating it as one uniform literary language for practical purposes.

In modern times, there have been several attempts to determine and define the dialectal variations in Apabhramsha on the basis of available Apabhramsha literature. Some linguistic features have been pointed out as appearing exclusively or more frequently in the Digambara Jain works, while others in the works of the Shvetāmbaras alternatively, the distinctions are sought to be made on a regional basis: Western, Central, Northern, Southern and Eastern varieties (an earlier version of this being Apabhramsha corresponding to various Purakrits, viz. Shaurasena Apabhramsha, Kāgadha Apabhramsha, etc.); or again chronological differences have been marked, some peculiar to the Early or Classical Apabhramsha, and others to the Late Apabhramsha. It is however, clear that variations within Apabhramsha were such as are natural in any standardised literary language, current over extensive regions for several centuries and considerably open to borrowing from 'above' and 'below'. In fact, processes of standardisation succeeded in main-

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taining a working uniformity for Apabhramsha for a fairly long period in the face of multiplying differences.

As a literary language recognised along with Sanskrit and Prakrit and having some exclusive metrical structure and literary types, Apabhramsha was in use from Valabhi in the West to Nalanda in the East and from Kashmira in the North to Manyakheta in the South. But numerous early and late references and accounts are evidence for its close affinity with the western region. Historically numerous characteristic features of Apabhramsha are seen to have been conserved to a relatively greater degree in the New Indo-Aryan languages and dialects like Gujarati, Rajasthani (Marwari, Jaipuri, etc.) and Hindi dialects (Braj, Khadiboli, etc.). Post-Apabhramsha literatures also of the western and central regions, show an unbroken continuity with Apabhramsha literature in diction, prosody and literary genres.

Considered practically, literary Apabhramsha was but a variant of literary Prakrit, and like the latter it was highly standardized and stylised. Besides it should be also remembered in this context that Apabhramsha was exclusively the language of verse. No prose work in Apabhramsha is known so far. Like Sanskrit and Prakrit, Apabhramsha was to be learnt by special instruction. Traditional grammars, devised as aids to poets and their audience (readers, spectators), described Prakrits contrastively. Differences of Maharashtri etc. from Sanskrit were listed, and this was followed in turn by a list of differences of Apabhramsha from Maharashtri.

The earliest available extensive treatment of Apabhramsha on these lines is the Apabhramsha section (i.e. Sūtras 329-446) of the fourth quarter of the eighth chapter) of Hemachandra's *Siddhahemasabdanulshasana* 11th century). As some five or six centuries of vigorous literary production in Apabhramsha preceded Hemachandra, it is natural to assume that the latter's treatment of Apabramsha was based on earlier precedents. Possibly Syayambhus Apabhramsha grammar (9th century) was one of his indirect sources.

In Apabhramsha, the Prakrit morphological structures were further simplified and to compensate for this, certain new constructions developed in syntax. The analytical tendencies especially in the expression of case relations were gaining ground.

Broadly, the chief differential features of Apabhramsha are as follows: (1) Shortening of the final vowels; (2) Change of final short o to u and of short e to i at a later stage; (3) Change of intervocalic voiceless consonants to viced ones, and the preservation of the viced ones, (a Maharashtri trait); (4) Optional change of intervocalic m to v; (5) Change of intervocalic -s- to -h-, mostly in terminational elements; (6) Optional preservation of clusters with a posterior r; (7) A later emergent tendency to simplify clusters in a final (or penultimate) syllable. *Morphology*: (1) Case ending: Nouns ending in –a –u (Nom./Acc. Sing. Masc.); u, –au (Nam,/ Acc. Sing Neu.); Zero, but later optionally a (Nom./Acc. Pl. Masc.), –ai (Nom/Acc. Pl. Neu) –em (Inst. Sing. Masc./Neu.), –ho, but later –hu, ha (Dat./Abl./Gen. Sing. Masc./Neu.), –he but later –hi (Dat/Abl./Gen. Sing. Fem.); –hu, but later –ha (Dat./Abl./Gen. Plu). –e (but later –i), –hi (Loc. Sing Masc./Neu.) Zero.a (optionally for Masc. nouns ending in –a) (Voa. Sing), –ho (Voc. Pl.) Nouns ending in i u: –he (Gen. Sing.); ;hi (gen. Pl.)

Instrumental and locative have fallen together at a later stage. (2) Verbal ending: Present: –u (I sing), –hu (IPl.) –hi (II sing.), –ho but later –hu –ha (II. Pl.), –hi (III. Pl.). Future: The present endings were applied to a base with the tens marker –is –is –or –ih. Imperative: –e (later –i), –u, Zero (II sing), –ho, but later –hu, –ha (II Pl.)

Potential participle ending even gerund ending: –eppi –eppimnh –evi, evinu, but later, –ivi, –avi, –i, –iu. Infinitive ending: –evam, –hu, but later –nau-nahi. Some new morphemes (like the causative marker –ad –at have emerged. There was an increasing use of postpostions to distinguish within the case relations. The use of verbal compounds, which later on became a characteristic feature of New Indo-Aryan languages had already emerged in Apabhramsa. The same can be said about some new types of frequentative, reduplicative, onomatopoetic and rhyming formations. Several new constructions in the syntax of case and tense had emerged which later on became wide spread in several New Indo-Aryan languages. Certain new derivative suffixes too, and especially several new diminutive/pleonastic suffixes (-da, -ulla, etc.) had appeared. Numerous words and roots of obscure or unknown origin had become incorparted in the lexicon of Apabhramsha.

After about 100 A.D. classical Apabhramsha, with varying degree of dialectal admixture continued to be used in literature up to about 1600 A.D. But side by side with it works began to be composed in increasingly more colloquialised Apabhramsha which eventually faded into various regional languages with decreasing remnants of Apabhramsha. From the 12th century onwards, literary works were attested from old Gujarati and some other New Indo-Aryan languages.

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H.C.B.

LANGUAGE (Assamese) The word 'Assam' from which the term Assamese is derived, is not very old, for the term 'Asam' which is often applied to the people, does not go beyond the sixteenth century. Of course, that does not

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indicate the date of the origin of the Assamese speech which is perhaps much older.

When Hiuen T'sang visited India in 643 A.D. he knew the Assamese region and called it Kamarupa. He observed that their speech differed a little from that of Central India. On the basis of this statement it is pointed out that the speech of the people of Kamarupa, now known as Assamese, developed as a separate speech as early as the seventh century.

The origin of Assamese is traced to Magadhi Prakrit. G.A. Grierson in his *Lingusitic Survey of India* says: 'Magadhi was the principal dialect which corresponded to the old Eastern Prakrit, East of Magadhi lay the Gauda or Prachya Apabhramsha, the Headquarter of which was Gour in the present district of Malda. It spread to South and South East and there became the parent of Modern Bengali. Magadhi Apabhramsha, in fact, may be considered as spreading out eastwards and southwards in three directions. To the north east it developed into Northern Bengali and Assamese, to the south into Oriya and between the two into Bengali. Each of these three descendants is equally directly connected with the common immediate parent. According to Sunitikumar Chatterjee the classification may be presented as follows:

Magadhi

Eastern	Central	Western
(Assamese	(Maithili	(Bhojpuri)
Bengali	Magadhi)	Nagpuri etc)
Oriya)		

Umesh Mishra suggests a different classification. He puts them into four groups;

Magadhi

North eastern	South eastern	Central (Bengali, Western
(Assamese)	(Oriya)	Maithili, Magadhi, Bhojpuri)

Though no precise date of the division of Magadhi Prakrit and Apabhramsha into groups can be indicated, it began to branch out quite early. The grammarians of Prakrit mentions Gaudi, Dhakki and Utkali or Odri as some of the varieties of Magadhi. Jayamangala (12th century) in his commentary on the *Kamasutra*, identifies Gauda with Kamarupa.

Though Assamese is a direct descendant of Magadhi and, therefore, an offshoot of the Indo-Aryan language, and follows the rules of Sanskrit grammar and retains some of the characteristics of Prakrit, it has also a great number of words, phrases and idioms borrowed from Bodo and other non-Aryan languages. However, the influence of the Sanskrit language and literature is so tremendous that till the American Baptist missionaries produced the first grammar of the Assamese language, and a lexicon, there was no grammar or lexicon of Assamese. Sanskrit grammar and lexicography were till then considered enough to govern the language and word formation, and regulate their meanings.

Of the neighbouring languages, old Assamese has more affinity with Maithili and Oriya than Bengali. For instance, Assamese has a complete set of negative conjugation with the negative particle 'na' placed before the verb root. Oriya has a negative conjugation with the verb substantive only. Bengali has no negative conjugation at all. The type of vowel harmony in Assamese where an anterior 'a' (aa)is found in a succeeding syllable is absent in Bengali. This feature is common to Assamese, Oriya and in a modified form to Bhojpuri. Assamese has a peculiar pronunciation similar to 'x' representing the three 's' palatal, cerebral and dental. It also has 'va' in adition to 'ba', as in Sanskrit.

So far as the script is concerned, 'Kutilalipi', a distant descendant of Brahmi, was used till the publication of the *Bible*, the first book in the Assamese language, by the missionaries from Serampore of (West) Bengal in 1813. Though thereafter the script became almost the same with Bengali, Assamese retains the original 'ra', which is used in Maithili script. Thus there is a difference in two letters in the present Assamese and Bengali scripts.

From the very beginning the Assamese developed as a distinct language with its own individual traits. Kamarupa was ruled by different dynasties independently beginning with the Varman dynasty in the fourth century A.D and the western boundary was extended up to the river Karatoya in North Bengal. In the medieval period though the ancient kingdom of Kamarupa was fragmented, different ruling dynasties held their sway and maintained independence till its annexation to the British India in 1826.

Although the origin of Assamese speech is traced to the seventh century and oral literature dates back to the tenth-eleventh century, the earliest specimen of Assamese literature is an adaptation from *Vamana-purana* placed in the late thirteenth century. Thus, beginning from the late thirteenth century the Assamese language has an unbroken record of producing a multitude of literature. During this period of eight hundred years the Assamese language has undergone changes qualitatively and quantitatively. Various factors such as socio-religious condition, economic and political situation, have brought about these changes leading to the enrichment of the language and literature. Banikanta Kakati divides the history of the Assamese language into three broad periods: (a) Early Assamese, from the fourteenth to the end of the sixteenth century, which is again subdivided as (i) Pre-Vaishnavite and (ii) the Vaishnavite sub-periods, (b) Middle Assamese from the seventeenth to the beginning of the nineteenth century and (c) Modern Assamese from the beginning of the nineteenth century till the present day.

From the literature produced during these periods, it

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may appear that the rules of conjugation of roots were followed strictly and the tense with the number and person was clear. And more and more words from Sanskrit were used along with other borrowed words.

The case of the Assamese language was taken up by the missionaries, who came to Assam to preach Christianity. They were anxious to reach the common people through the spoken language of the region. They gave it a literary shape. However, this language in its expression, style of composition, phraseology and spelling of words assumed a completely new form.

In 1839 Robinson brought out a grammar on Assamese from Serampore. Nathan Brown, another missionary, published yet another Assamese grammar in 1848. Miles Bronson, belonging to the Mission, which established a printing press in Sibsagar, brought out the first Assamese-English Dictionary in 1867. In recent times, like many other modern Indian languages, Assamese has also come under the influence of the English language and literature. This led to a considerable degree of enrichment, and now Assamese serves as a capable vehicle for expressing any shade of thought, old and new, past and present.

Assamese is the medium of education from the primary to the university level (along with English and others) and is the official language of the State. It is spoken by a large number of people of the State. Assamese is one of the fifteen languages of the country recognised by the Constitution of India.

B.S.

LANGUAGE (Bengali). Bengali belongs to the Indic sub-branch of the Indo-Iranian or Aryan branch of the Indo-European family of languages. Bengali is one of the Eastern speeches that are grouped as a separate cluster of New Indic or Modern Indo-Aryan languages. Old Indic or Sanskrit appears to have been brought over to Bengal by the Aryan immigrants from the North-Western region sometime about 1000 B.C. They were the older pre-Vedic generation of immigrants in India who were pushed to the eastern region by the hostile and new Vedic immigrants. The story of the conflict of the older non-Vedic immigrants with the new Vedic is recorded in very garbled versions of the various stories incorporated in the Vedic prose works, which describe it as the conflict between the asuras and the devas. The asuras seem to have been the forefathers of those Aryans who came to settle in Bengal and the surrounding regions, implanting their language, a dialect of old Indic somewhat different from the language of the *Rigveda*. There are some indications as to the nature of the dialect of the immigrants in the East in the stories narrated in the *Brahmanas*, and the indications are in agreement with the characteristics of the language attested later in this region. The language of the eastern immigrants was a spoken language, and as a spoken language it had its normal growth and it turned into Middle Indic during the Maurya period (*c.* 300 B.C.). The existence of this Middle Indic dialect of Bengal (that is of the eastern region) is attested in a small inscribed piece of artifact, the so-called Mahasthan Stone Plaque. The inscription is short and mutilated. Nevertheless its affinity with the eastern dialect of Asoka era is clear. Here (r) becomes (l) and (ah) becomes (e).

Absence of any historical document belonging to the period between *c.* 300 B.C. and *c* 400 A.D. makes it impossible to determine the stages of development of Middle Indic in Bengal and its neighbouring provinces. As historical documents since 400 A.D. up to the end of the twelfth century are all in Sanskirt it must be presumed that there was a continuous flow of immigration of learned Brahmans from the North-West which resulted in the suppression of the spoken tongue, the local Middle Indic. Influence of Sanskrit was so over-whelming that Prakrit (i.e., Middle Indic) seems to have been not at all cultivated by poets and authors.

Curiously enough, Rajashekhara, an eleventh century poet from Central India observed that the goddess of learning had forbidden the Easterners (Gaudiyas) to use the Prakrit language. It can only mean that the Prakrit speech and compositions of the Easterners were much below the standard of the North-Western writers. But it seems that Rajashekhara was wrong. For in the East the Middle Indic speech was much more advanced towards the third stage than elsewhere, and that is why we find the appearance of New Indic in the East as early as *c.* 800 A.D.

No specimen of the Bengali language before the late fifteenth century was known before 1916 when Haraprasad Shastri published three old manuscripts he had discovered in Nepal. They were published by the Bangiya Sahitya Parisad, under the title *Hajar bachharer purana Bangla bhashay Bauddha gan o doha* (i.e. Buddhist songs and couplets in the Bengali language a thousand years old). Shastri's claim was not sustained in spite of all the texts published here by him but the language of the Buddhistic Charya songs was accepted by competent scholars and later by linguists as written in old Bengali. The songs were written by several Siddhas or Yogi saints, and their date is presumed to lie between 1000 A.D. and 1200 A.D. This period is accepted by scholars as the old state (or period) of the Bengali language.

It must have taken some time to attain the literary form seen the in Charyas. So it may be safely presumed that Bengali had started to emerge from the Late Middle Indic some time about 800 A.D. Specimens of the immediate ancestor of Bengali, Avahattha, the form of the Middle Indic dialect which was almost the *lingua franca* in Eastern India and even outside, are easily available. As a matter of fact one of the three texts published by Shastri, the *Dohakosha* of Saroja-vajra is

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written in Avahattha. The language of the *Dohakosha* is very close to the language of the Charya songs; the first may be taken as an archaic form of the latter. To give an example, Saroja-vajra writes in his *Dohakosha:*

sarahe nittam kaddiu rava
sahaja-svarupa na bhavabhava

'Saraho (i.e. saroja) continuously raises a the cry: Normalcy is the nature; there is neither existence nor non-existence'. The couplet could be translated thus into the language of the charya songs:

sarahe niti niti karhila ra
sahaja-svarupa noa bhabha

As a matter of fact the language of the charya songs is not strictly speaking Old Bengali; it is really Proto Bengali. It has some characteristics which are absent in Bengali but present in some of its sister dialects: Maithili, Oriya or Assamese. But Bengali characteristics are so overwhelming and dominant that it cannot be denied that it was the direct ancestor of Bengali.

There are other points which indicate that there was a gap in the chain of development between the language of the charya songs and the Middle Bengali available from the late fifteenth century. The missing chain could be really accepted as old Bengali proper. The missing points are the following:

1. Uniform reduction of double or germinated consonanta; e.g., we have both [jita] and [jitta]. 2. Retention of Avahattha words, especially verbs. 3. Avahattha structure of the metrical system.

The characteristics of the Proto Bengali language as presented by the caharya songs may be briefly mentioned.

1. The tendency of contraction of contiguous vowels and the tendency of the vowels to be of a uniform metrical length. 2. The gender distinction in the declension of noun is almost lost. 3. There is no plural form as such in the declension of noun, and also in the declension of verb except in the first person. 4. Only the present indicative and the imperative forms are inherited from Old Indic. The preterite is newly formed from verbal derivatives. So also the future. 5. Inflected forms in the noun are confined to the nominative and the instrumented-locative only. New inflections have appeared and new postposition have taken place of oblique case-endings. The genitive [ra] has cast off its adjectival nature. 6. A large number of idioms have appeared which have helped to overcome the slender grammatical fetters.

Until the arrival of the Turks the vernacular was neglected by not only the scholars but also by the common people in their ordinary business. Sanskrit was the State Language as is indicated by the inscriptions of land grants. It appears that official business was carried on in a broken style of Sanskrit mixed with Avahattha and Vernacular. Of this language we have no contemporary record. But we can make almost a sure guess from the language of *Sekashubhodaya* (*c.* 1600).

Muslim invasion and occupation of the country in the thirteenth and fourteenth centuries made it necessary for the people of Bengal to use their vernacular for the daily business transactions and public affair as the language of higher administration was now Persian. Brahmans and other business-minded men of the upper classes did not hesitate to learn Persian. This bilingualism in the higher classes of active and public men served to stimulate the vernacular which, as a result, passed from its inadequate proto or old stage to a fully viable middle stage. Consequently the Bengali language was in full use towards the end of the fourteenth or the beginning of the fifteenth century. The influence of Persian, however, never ceased till its replacement by English in the fourth decade of the nineteenth century.

The salient characteristics of the Bengali language at its middle stage (*e.* 1500-*c.* 1750) are as follows:

1. Contiguous vowels were either contracted or separated by the semi-vowel [w] represented very often by [y]. 2. The nasal before a consonant was weakened, and in the central dialect it was dropped after nasalizing the preceeding vowel. 3. Syllables had the tendency to become monometric. 4. The final [a] after a single consonant had a tendency to elide. The elision was complete by the beginning of the seventeenth century. 5. The 'payar' metre was fully developed. 6. The plural forms for pronouns and nouns were evolved from or with the help of Persian. 7. The preterite and future tense forms became fixed. 8. Conjunctives and participles as well as compound tenses were evolved from the verbal nouns ending in [a] or [i]. 9. The vocabulary of Old Indic was always and largely drawn upon. 10. Persian (and Arabic and Turkish) element in the vocabulary were ever on the increase. 11. It developed a mixed language for literary song and verse.

Middle Bengali produced a large and significant literature. Chaitanya's movement gave the language and the literature such a mighty push that by the middle of the sixteenth century it evolved into a highly developed New Indic language. The 'payar' metre became a very mobile instrument. This mobility of the 'payar', however, prevented the development of prose, As a matter of fact versification in 'payar' was so easy and facile that even after the vogue of prose writing in the beginning of the nineteenth century some type of text books continued to be written in verse till the end of the third decade of the century.

The mixed language for song and verse was really a continuation of Avahattha poetry over-lapped with local vernaculars like Maithili and Bengali. The language has been given the name Brajabuli (the tongue of Vraja).

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Some of the best treasures of Vaishnava songs from the sixteenth to the eighteenth century were mostly written in Brajabuli. Even Rabindranath Tagore in his young days wrote songs in this language.

Since the late sixteenth century when Bengal was conquered by the Mughals and became a part of the empire, the influence of Persian in the native language became greater. During the previous Pathan rule administrative work at the lower level was done entirely in the native language. (In the independent states on some border areas all transactions high and low were done in Sanskrit and Bengali). The Mughal administration introduced Persian at all stages, and as a result the language of the work-a-day began to differ from the domestic and literary language of the people. But there was a heavy pressure of Persian on the vocabulary and from this pressure a separate vocabulary began to grow at first slowly but from the late seventeenth century rather fast. Businessmen had daily and close contact with the Persian speaking people and Persian had already become the *lingua franca* in Northern India. The influence of Persian in the cultural field was also reflected on the literary style so that the best poet of the eighteenth century, Bharatchandra Ray, had to confess that he was compelled to mix Persian in his style as otherwise it would lose elegance and verve.

na rabe prasad gun na habe rasal
ataeb kahi bhasha jabani mishal

'There would not be elegance nor would it be interesting: so I write in the vernacular mixed with the foreign (i.e. Persian) vocables'.

During the days of Bharatchandra the influence of Persian in the business style of the vernacular was so overwhelming that the style appeared to be a mixed one. Even verbal stems were borrowed from Persian. The occupation of Bengal by the East India Company did not stop this process because the company retained Persian as the business language at the higher level. It was only in the fourth decade of the century when Persian was replaced by English at the upper level and the vernacular (Bengali) at the lower that the importance of Persian declined.

Bengali prose was cultivated in the independent states of Cooch Bihar, Cachar and Assam as the administration of these states was carried mainly in the vernacular, and we have specimens of literary prose from these areas since the seventeenth century. In Bengal proper two epistolary styles developed towards the end of the eighteenth century. One was cultivated by the Brahmans and persons learned in Sanskrit and the other came out of the pen of those who had learned Persian and also had a smattering of Sanskrit.

The British administrator wanted a common prose style for Bengali which would be used as the administrative language of the country. To achieve this William Carey of Serampore Baptist Mission who had been placed in charge of the Sanskrit and Bengali sections of Fort William College established in 1801 in Calcutta for the education of newly recruited clerks from Britain, took up the task of preparing model prose works in Bengali. Carey's teacher Ramram Basu wrote two books in 1801. But soon Carey fell in love with Sanskrit and the subsequent works published from the College were all written in a highly Sanskritized style. The best and the most favourite writer of Carey in this style was Mrityunjay Vidyalankar, a Bengali teacher of the College. This was how the 'sadhu bhasha' style of Bengali prose was born.

Vidyalankar was followed by the first good writer of non-text books, Raja Rammohan Ray. He was universally lauded as the best writer of Bengali prose in the second and the third decades of the nineteenth century. Then came Vidyasagar who made Bengali 'sadhu bhasha' fit for universal use. Vidyasagar was followed by creative writers like Pearychand Mitra, Bankimchandra Chatterjee and others who knew English and who moulded their language partly according to the English way of thinking. This made Bengali prose even more mobile. Finally came Rabindranath Tagore whose handling of Bengali in prose and verse made it a language of high cultivation and capable of fine and precise expressions.

The most important characteristic of Modern Bengali is the ever-increasing borrowings from English vocabulary and idioms, semantic, phrasal and syntactic.

Illustrative Specimens of Bengali

Proto-Bengali: Lui (c. 1000).

bhaba no hoi abhaba na jai/
aisa sambohe ko patiai/
lui bhanai bata dulakkha binana
tia dhae bilasai uha na jana/

'Existence happens not, nor non-existence disappear:
In such a realisation who can believe?
Lui speaks, O fool, comprehension is inscrutable:
It is dallying in the three domains (but) is not known.'

Old Bengali: A mystic song (*c.* 1350)

han juvati patiye hina/
ganga sinaibaka jayiye dina/
daiba-niyojita haila akaja/
bayu na bhanga chota gach/

'I, a young woman, bereaved of (my) husband, Go everyday to bathe in the Ganga.
Through the machinations of fate an accident has taken place; Wind does not snap a small plant.'

Brajabuli: A song (1493-1519).

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eka payodhara chandana lepita
are sahajai gora/
hima–dharadhara kanaka-bhudhara
kore milala jora/

'One breast (was) painted with sandal-paste
And the other (was) naturally fair:
(As if) the snowy peak and the gold mountain made a pair in embrace.'

Middle Bengali: Baru Chandidas (*c.* 1500):

Pakhi naho tara thai uri pari jao/
medani vidara den pasia lukao/

'(I) am not a bird (so that) I may fly and run and go to his place.
May (now) earth open in a fissure (so that) I may enter and hide (myself).'

Middle Bengali: Vrindavandasa (*c.* 1545):

jananire dekhi prabhu dhari tana kara/
basiya kahena prabhu prabodha uttera/
vistara karita tumi amara palana
parilama sunilama tomara karana
apanara tilardheka nahi kaile sukha
a janma arare tumi rakhila sammukh

'The Master saw the mother and he took her by the hand, and sat down and spoke (these) words in consolation: You took so much pains to rear me. I received education and experience only through your effort. You did not care for yourself even in the least. From the day of my birth you have kept me in front.'

Middle Bengali: Ruparama (*c.* 1650):

rajamahaler madhye jabe chilla suja/
parama kalyane jatachhila (se) praja
Bardhamane jabe chhilla khalipa hakim
(tara para) jaya hailo daksine mahim
sei haite gita gai asara bhitara
dwija Ruparama gay sriramapure ghara

'When Suja was ruling from Rajmahal all his subjects were well and in peace.
When (he) was the supreme commander (?) in Burdwan, He was defeated and he left for the south. From that time the song (of Dharma) is sung in assemblies by Ruparama the Brahman from the village 'Srirampur'

Modern Bengali: Native prose style (*c. ante* 1800):

mokam bhojpur srijuta Bhojaraja
tahar kanya nam srimati maunavati
shorasha barshiya bara sundari/mukh chandratulya
kesh megher ran/chaksu akarna parjyanta
jugma bhru dhanuker nyay/ostha raktima barna
hasta padmer mrinal/stan darimbaphal
ruplabanya bidyut-chhata/tar tulana ar nai
eman sundari/se kanyar bibaha hay nani
kanya pan kariyachhe ratra madhye je katha
kahaite paribek tahake ami bihahar kariba

'(In) the city of Bhojpur Sri Bhoj (was) the king. He (had) a daughter named Miss Silent. Aged sixteen years. Very beautiful. (Her) face (was) like the moon. (Her) hair (was) of the colour of (the dark) cloud. (Her) joined eyebrows (looked) like a bow. (Her) lips (had) the tint of the rose. (Her) arms (were) like lotus-stalks. (Her) breasts (were) like pomegranate fruits. (Her) graceful beauty (was) like a flash of lightning. Such a beauty as had no rival. The girl was not yet married. The girl had made a vow that she would marry whosoever could make her talk at night.

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Su.S.

LANGUAGE (Dogri). Dogri, the language of the Dogras is spoken in the region which includes parts of three states Jammu and Kashmir, Himachal Pradesh and undivided Punjab. The whole of Jammu province south of Pir Panchal, some parts of Himachal Pradesh, viz. Kangra, Chamba, Kullu, Mandi Suket, some parts of Punjab, viz. Gurdaspur, Pathankot, Nurpur, Hoshiarpur and some parts of Pakistan, viz, Shakargarh tehsil of Sialkot, comprise the area of the Dogri language. John Beams including Dogri in the group of eleven Indian languages gives its area as lying between the Punjab and the valley of Kashmir. According to Gaurishankar, three terrains form the Dogra region: Kandi (the lower hills), Andarwah (riverine region lying in the plains) and Pahari (mountaineous region). Dogri is a feminine form of the word Dogra which is a tribal name signifying the people of Duggar. Various views have been expressed about the origin of the word Duggar. Words like Dvigarta (Gaurishankar, 1931), Durgaha (H.R. Divekar, 1970), Dungar (Dharamchand 'Prashant', Jammu and Kashmir Research Bi-annual Volume II) and Durgar (Gaurishankar, 1982, Shivanath, 1976) have been suggested as the source. The last one corroborated by a Chamba copper-plate inscriptions of the eleventh century (Vogel, 1911) seems to be the most plausible.

In the census of 1961, the number of the Dogri speakers of Jammu is given as 869199. The number has gone up to 15 lacs in the census of 1981, but this does not include the speakers of various other dialects which come under Western Pahari. Taking all these dialects together,

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the figure of Dogri speakers is approximately fifty lacs.

The earliest known mention of Dogri language is found in Amir Khusrau's list of Indian languages—Sindhi, Lahauri, Dogra, Dhurasamundari, Tilangi, Gujarati, Malabari, Gaudi-Bangali, Avadhi and Dehalavi. As Amir Khusro lived from 1253 to 1325, the existence of the Dogri language earlier to the 13th century is proved. Inscriptions dating from the 12th century contain Dogri expressions. Shivanath, Ramnath Shastri (Dogri shodha-1981) refer to some 'sanads, letters, agreements and title deeds written in Takri script and Dogri language dating from 1750 to 1860. The earliest extant Dogri work is *Rajauli*-a Dogri tanslation by Tehaldas from the original Persian work by Bali Ram. The work was translated for Raja Dhyan Singh of Kotla in the latter half of the 18th century. Carey mentioned Dogri in his list of Indian languages in 1816. A Dogri translation of the *New Testament* is said to have been published by Christian missionaries of Serampore. A few pieces of Dogri poetry of Dattu of the second half of the 18th century and of Rudradatta, Ganga Ram and Lakkhu of the 19th century are available. Jyotishi Vishveshvar translated *Lilavati*, a sanskrit work on Mathematics, into Dogri in 1873. It was in the 20th century that Dogri writing showed a quick growth in various fields of poetry, prose, novels, short stories, plays etc.

Dogri belongs to the Indo-European family of languages in India and is derived from Shauraseni Prakrit. Vocabulary of Dogri is largely derived from Sanskrit, but it has absorbed a large number of Arabic, Persian and English words, e.g., 'asar' (effect). 'araj' (request), 'tarif' (praise) are Arabic; 'kosh ash' (effect), 'gajara' (subsisting), 'nagarani' (inspection) are derived from Persian; 'tagma' (medal) and bahadur (brave) are of Turkish origin; 'afsar', 'injan', 'pulas', 'faisan', 'taim', etc. are from English words officer, engine, police, fashion, time, etc.

George Abaraham Grierson describes Dogri as a dialect of Punjabi, and Kandeali, Kangra and Chameali as its three subdialects. Some Punjabi writers like Ujjal Singh Bahri, Piara Singh Padam and Harkirat Singh have expressed a similar opinion but the veteran linguist Siddheshwar Varma has pointed out that Dogri is structurally an independent language and not a dialect of any other language. Shivanath mentions seventeen dialects spoken in the area of Duggar. These are standard Dogri, Kandyali, Kangari, Bhatiali Sirmauri, Baghati, Kiunthali, Kullui, Gujari, Rambani, Pongli, Hoshiarpur Pahadi and Lahanda. Bhadrawahi, Rambani and Pongli have common features with Dogri and Kashmiri, while Kangri, Hoshiarpur Pahadi and Lahanda have common features with Dogri and Punjabi.

Some prominent phonological features of Dogri are: initial /v/y are changed to /b/j/; /ch/ generally changes into /Sh/; voiced aspirates of Hindi /gh/jh/dh/dh/ are changed to unvoiced and voiced mutes with tones; velar and palatal nasals occur initially also /nur/ (grapes), nana/ (child); nasalization is phonemic/ja/ jan/; Vowel length and consonant length are phonemic; as stress and tone go together, tone only can be regarded phonemic /la/ (to place), /la/ (to take down), /a/ (to shake). There is free variation between /sh/and/s//shirak//sirak/. syllabic system of Dogri does not possess cvccvcv (bajjara), cvcvccv (Kapatta), cvcvcv (Chalaki).

The main morphological characteristics of Dogri are: preference for passive voice constructions, mere sha nei janoda (I cannot go); the use of 'ha', 'tha', 'a', 'hi', 'hi', 'thi', 'the', etc., for the expressions was and were. The conjugation of the auxillary verb in accordance with the gender of the subject is unlike Punjabi where it remains unchanged. For example.

Punjabi:	raja ge da si	: The king had gone.
Dogri:	raja ge da ha	
Punjabi:	rani gei di si	The queen had gone.
Dogr:	rani gei di hi	

The additional vowel 'i' in the past verbal forms like 'turi gea', 'sunilea'. (had gone, had heard is used; the special pronominal forms like tugi (to you), 'migi' (to me); post positions like 'kanne' (with), 'kasa' (from); special liking for forms ending in 'u', e.g., 'chachu' (father), 'kurtu' (shirt) and 'manu' (human being); verb stems made with 'er', e.g., 'khaderana' (to make stand), 'baderana' (to give bath).

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V.G.

LANGUAGE (Gujarati). Gujarati, like Hindi, Bengali, Marathi and other languages of the Indo-Aryan group is a regional form of the third or the modern phase of the Indo-Aryan language. The third phase known as Apabhramsha, has about 27 regional variations, one of which is 'Gurjara'. It was prevalent in that part of India where a nomadic tribe of the name of 'Gurjara' had established its rule between the 6th and 8th centuries A.D. This part was western Rajasthan or Marwar. Its capital was Bhimamula. One branch of this tribe ruled south Gujarat.

Gujarati evolved from Gurjara Apabramsha around the 10th century. A Sanskrit word 'Gujaratra' and its Prakrit form 'guzarat' mentioned in the book *Al-Hind*, written by the Arab traveller; *Al-Biruni* in early 11th century, means the region of the people called 'Guzr'.

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In the ninth and tenth centuries, and thereafter, 'Shauraseni' or West-Indian Apabhramsha was prevalent in the regions of Gujarat, Rajasthan and from western Punjab to Bengal. From this Apabhramsha modern Indian languages of western India have evolved. Hindi, Gujarati and Rajasthani have their origin in 'Shauraseni'.

When Chalukya dynasty captured the country beyond Mount Abu in the 10th century, the dialect which they brought with them was not very different from the dialect that was prevalent in the present Gujarat state. The great grammarian, Acharya Hemachandra (1088-1172), used this dialect in the last Chapter of his Prakrit grammar *Siddha-Hema-subdanushashana*. He has given some illustrative 'dohas' (couplets) which were current among the people. The language of these dohas has been called old Gujarati by Grierson and Keshavlal Dhruva, while Sunitikumar Chatterjee calls it similar to western Hindi. Hemchandra calls it 'Shauraseni Apabhramsha'. From this Apabhramsha gradually Hindi, Rajasthani and Gujarati evolved from the 11th century onwards. The Apabhramsha trend is seen being gradually softened, till, at the beginning of the 15th century it ceases to be a dialect and becomes a language of the people. During this period the language that was in vogue was named as old western Rajasthani by Tessitori, while Narsimhrao Divetia calls it 'Antima Apabhramsha' (last phase of Apabhramsha). Keshavlal Dhruva calls it 'Old Gujarati' while Umashanker Joshi calls it 'Maru-Gujar', because it was prevalent both in Marwar and Gujarat. From the later half of the fifteenth century, Gujarati and Rajasthani established their separate identity. Keshavdas Dhruva taking into consideration the process of evolution, has divided Gujarati into three periods.

(1) Apabhramsha or old Gujarati flourished from the 10th or 11th century to the 14th century. Thus according to him the Dohas of Hemchandra, *bharateswar bahubali rasa* (1185 A.D.) by Shalibhadra Suri *Sandesh rasa* (12th century) by Abdur Rehman and *Hansauli* by Asharjit (13th century) are works of old Gujarati;

(2) Medieval Gujarati was in use from the 15th to the 17th century. Narsinh Mehta, Mira, Premananda were some of the authors, *Kanhadade Prabhandha* is a work Medieval Gujarati.

(3) Modern Gujarati represents the period commencing from the 18th century. Thus the works of Dayaram, the poems of the Swaminarayan sect are according to him works of modern Gujarati.

Narsinhrao Divetia traces the development thus:

(1) Antima Apabhramsha from the 13th century to 1493-Thus Asharjit's *Hansauli*, which was in old Gujarati according to Keshavlal Dhruva, is Antima Apabhramsha according to Narsinhrao Divetia.

(2) Old Gujarati, from 1493 A.D. to 1593 A.D. Thus Narsinh Mehta's poems is Old Gujarati poetry according to him.

(3) Medieval Gujarati, 1593 A.D. to 1693 A.D. The works of Premananda are medieval Gujarati both according to Dhruva and Devetia.

(4) Modern Gujarati begins from 1693. Thus medieval fiction writer Shamal will be a writer of Modern Gujarati according to Divetia while according to Dhruva he will be a Medieval Gujarati writer. Medieval poet Bhalana (1500-1550) in his *Nalakhayna* terms his language 'Gurjur bhasha' (a language called Gurjur). The name Gajarati is just mentioned by famous poet Premananda (1650-1700).

Gujarati vocabulary consists mostly of Sanskrit words which are known as 'tatsama' words, such as 'karya' (work); 'tadbhava' words which have been derived from Sanskrit through Prakrit and Apabhramsha such as 'kama' (work), which has been derived from Sanskrit 'karma'—Apabramsha 'karma', and from it was derived Gujarati 'kam'. As Gujarat was ruled for centuries by the Muslims, and Persian and Arabic were the official languages, many words from those languages also have percolated into Gujarati, such as 'faraj' (from Persian farj, duty). As Portuguese had settled in Gujarat and they ruled over Gujarat for Some time some Portuguese words also are to be found in Gujarati such as 'batata' (potato). British rule has enriched Gujarati vocabulary by words like 'station'. 'ticket', etc.

Five Gujarati dialects are accepted by the linguistis. They are: (1) Surati, South Gujarat dialect, (2) Charolari, a dialect of mid-Gujarat, (3) Patni of north Gujarat, (4) Saurashtra—dialect spoken in the region of Saurashtra, (5) Kutchi—spoken in Kutch region which similar to Sindhi.

C.M.

LANGUAGE (Hindi). Hindi belongs to that group of languages in India which is generally called the Indo-Aryan languages, a sub-group of the Indo-European family. The Indo-Aryan languages show an uniterrupted chain of development from 3000 B.C. to the present day which is broadly classified into three major periods: Old Indo-Aryan (OIA)—commonly understood as the period of Sanskrit, Prakrit-Apabhramsha and Bhakha respectively. The spoken dialects of Aryan family are generally classified into three groups—(I) North-Western (udichya), (2) Midland (madhya deshiya) and (3) Eastern (prachya). It was the dialect of Midland which from OIA period through MIA stage (i.e. Shaurseni Prakrit and Apabhramsha) culminated into the group of dialects belonging to Western Hindi, a cover-term used to include Bundeli, Braj, Bangaru and Khari boli. The linguistic matrix of regional Hindi is an outgrowth of Kaurawi, a sub-group of Western Hindi covering its two dialects—Khariboli and Bangaru.

The word 'Hindi' stood for different things in different phases of its development. In its initial broader sense Hindi was used to designate the inhabitants who lived east

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of the river Sindhu. It is in this sense that the famous poet Iqbal wrote—"Hindi hain ham vatan hai hindostan hamara" (We are Hindi, our motherland is Hindustan). As the domain of Mughal Sultanat and their political sovereignty were territorially confined to the north of India, the use of the word Hindi got restricted to the inhabitants of Northern India. In its later phase, its semantic range was further delimited to the residents who spoke the dialects of Midland (i.e. from Delhi to Bhagalpur). It was in this sense that Grierson used the word Hindostan; for him Hindostan was synonymous with the Hindi-Pradesh.

Whereas Hindi was initially used for the inhabitants of India, Northern India or Madhyadesh, 'Hindavi', or 'Hindooi' was the word commonly used for the major languages of this territory. It is of no less consequence that when dialects of Bhakha period (NIA) were evolving their norm of usage and standard variant for literary pursuits, Northern India was constantly facing the pressure from foreign invasions. Soon the Mughals succeeded in establishing their political supremacy and a fertile contact with their social and cultural systems started influencing the course of developments of indigenous languages.

This contact with foreign invaders, destined to settle down in India, offered a complex situation. Whereas the invaders had Turkish as their mother tongue, Arabic as language of religion and Persian as the language of official transaction and literary activities, literary creativity of local inhabitants of Madhyadesh was being pursued in their regional language-primarily of Braj bhasha, the most cultivated of them, and secondarily, in Awadhi, Dingal and Maithili. The dialect group Kaurawi, so to say, Khariboli, was not considered as an appropriate medium either for the official transactions in the feudal courts nor for the standardized usage in creative pursuits. However, Khariboli which was in practice as a vernacular by the common people was in the way to serve as a language of wider communication in the north. Mughal rulers did not fail to recognise the representative vernacular of their time. Official status was assigned to it for the first time in Golkunda (present Hyderabad and Bijapur) by the Muslim rulers and for literary pursuits it was used in the first phase by Sufi saints in South. It was for this reason that this form and usage of 'Zaban-e-Hindi' was given the name Dakkhini.

Hindi in its role of wider communication is based on those indigenous dialects of the West which attest a ending in masculine nouns and adjectives; 'is', 'us' as oblique forms of pronouns and show a development of sound sequence of a type of a long vowel with a single consonant, i.e., V̄CC>VC. It should be observed that Brajbhasha, Kanauji and Bundeli attest 'au' or 'o' as the nominal ending and have 'ya', 'wa' form of pronominals. On the other hand, Punjabi and Bangaru preserve the sound sequence of double consonants preceded by a short vowel. They also retain the 'anuswara' (homorganic nasals) while the -'a' ending dialects show in their native vocabularies a development of 'anunasika' (V̆N*C>V̆C). When the Turks came to India in the 10th-11th century, it was this 'a' ending dialect which was forcing its way into the various domains of the speech communication system of the people of north.

A section of scholars believes that Hindi as a vernacular is an outcome of intermixture of two cultures (or languages)—the native and the Muslim. It was this mixed language that stabilized in usage in the sublime royal camp and was called Zaban-i-Urdu-e-mualla. This mixed style which was developed in Urdu-e-mualla was later called Rekhta. However, there is no evidence of Rekhta being used in poetic compositions till Wali Aurangabadi came to northern India. While Amir Khusrau (b. 1253) made excellent and creative use of Hindavi, Wali wrote his *Divan* in Dakkhini. Inspired by Wali's *Divan*, Muslim poets of north adopted Rekhta for poetry considering it more elite in nature and more expressive for poetic creation than Dakkhini.

It was in the royal court, more precisely in Oudh, the broad-based elements of Bhakha from Hindavi were consciously replaced by foreign loan words and expressions of Persian origin. Urdu as a language or style was used to designate this variant of Hindi which was non-Indian in spirit, alien in literary norms and styles, and was restricted to the official transactions by the elite class of the feudal order. This pro-feudal literary variant of language style should not be confused with the broad-based Zaban-i-urdu-e-mualla a colloquial variant of Hindavi coming into existence out of contact phenomenon. It is to be noted that the word 'Urdu' for a language was not used till 18th century though the Muslim invaders got settled in India at least 500 years before the word Urdu was used.

By the time the British rulers settled themselves as masters in India, there was deep gulf between the two forms of verbal expression—Hindavi style as vernacular coloured by the dialectual usage of the region and Urdu style bearing the alienated culture of the sophisticated elite class of the courts. It was for this reason that Gilchrist enumerating a great diversity in styles, noticed three distinct varieties—(1) the High Court or Persian style, (2) the genuine (or middle) style, and (3) the Hindavi (or vulgar) style. There are enough evidences to show that English rulers tied down the question of styles first to the cultural heritage and social hierarchy and later to religion and political games. Slowly, the middle style i.e. Hindustani, which was accepted as a genuine style was geared to be identified with Urdu and the two became more or less, synonymous for the English grammarians of the 18th and 19th century.

No doubt, it was under the influence of Gilchrist of Fort William College of Calcutta that the two distinct

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trends in literary writings in prose came to reality. Consequently, one gets Mir Amman's *Bagh-o-Bahar* and Hafizuddin Ahmad's *Khirod Afroz* in Urdu prose style, and Lallu Lal's *Premsagar* and Sadal Mishra's *Nasiketopakhyan* as the initiating grounding in Hindi prose writing.

Mahatma Gandhi sensed the political twist given by the English rulers to the language problem and their support for the racial and communalistic base of the Hindi-Urdu rivalry. He put forward the composite concept of lingua franca and after accepting Hindustani as a common invariant of the colloquial usage characterized Hindi and Hindustani written in Devanagari script and Urdu in Perso-Arabic alphabets as the national language of the country. It is worth mentioning that much before the proposal of the Indian National Congress and also of Mahatma Gandhi to accept Hindustani as a carrier of composite mass culture, Raja Shivprasad in his book of grammar in the year 1875 stated clearly that Hindi and Urdu had no difference on the level of vernacular. He wrote: "The absurdity began with the Maulvis and Pandits of Gilchrist's time, who being commissioned to make a grammar of the common speech of Upper India made two grammars..... The evil consequence is that instead of having a school grammar of the vernacular as such,... we have two diverse and discrepant class books, one for the Muhammadan and Kayastha boys and the other for the Brahmins and Banias."

There have been different kinds of forces at different historical points that helped enlarging the gulf between Hindi and Urdu literary styles of common vernacular. The cultural renaissance instigated the intellectuals to take refuge in the 'golden past' and prompted the creative writers to reshape the language of inspiration with chaste and pure lexicon and expressive devices. It is for this reason that in the Chhayavad period of Hindi literature one finds poets going for Sanskritic elements. No less has been the effort of different Boards of Technical terminologies to look back to Sanskrit roots and suffixes for Hindi and Perso-Arabic resources for Urdu in evolving technical terms and expressions for translation.

R.N.Sr.

LANGUAGE (Kannada) Kannada is one of the four major languages of the Dravidian family and is the official language of Karnataka. It has rich documents in the form of literary works and epigraphs. The word Kannada is said to have been derived from the name for the country (Kannadu) which the people inhabited in the past. The first part of the name i.e., 'Kan-' (Kal?) suggests a clan and not a country. The fact that the names of many other language communities in India like Tamil, Telugu, Gujarati etc., have their origin in their clan names further strengthens this statement.

Kannada separated itself from the southern branch of Dravidian to which Tamil, Malayalam and several other spoken languages belong; it developed into a separate language. The glotochronological calculation—a method based on the principle that each language will lose the basic words of its parent language at a fixed rate in due course of time and the period of its separation can be calculated by knowing the percentage of basic words retained—suggests that Kannada came to be separated from its pre-Tamil-Kannada stage in around 400 A.D. But this is not a fully reliable method and is not accepted by all. The oldest sample of Kannada available is documented in the Halmidi inscription of 450 A.D. But there is evidence to prove that Kannada was in use still earlier. Scholars have shown that at least a few words that are found in the early Sanskrit and Prakrit inscriptions and literary works and also in some of the foreign sources are fragments of Kannada. In *Gatha saptashati,* an anthology of Prakrit poems (100 A.D.), there are a few words like 'potte', 'pitta', 'tuppa' that are believed to be those of Kannada. The excavations conducted in the lower Egypt towards the end of the 19th century have brought forth a collection of manuscripts called *Oxyrynchus Papyri* and one of these contains a Greek farce wherein a portion is in a non-Greek language. Many scholars have tried to read it as Kannada. But there are conflicting opinions. These apart, there is a Kannada word occurring in Ashoka's-Brahmagiri inscription that dates back to about three centuries before Christ. The world 'isila' that occurs there as a place name of that time, according to D.L. Narasimhachar, is the Aryanised form of Kannada 'esila' meaning 'fort'. This seems to be the first ever tangible proof of the beginning of Kannada. Therefore, it can be safely said that Kannada came into existence at least a few centuries before Christ and it is here that the words of T.N. Sreekantayya,—"It is not known when exactly Tamil and Kannada separated from each other and became distinct languages; but the middle of the first millennium B.C. may not be wide off the mark"—have some significance.

Starting from the Halmidi inscription of 450 A.D. Kannada has a history of one and a half thousand years in the written form. During these years it has passed through several stages of development. Changes took place at all levels of structure: phonology, word formation, sentence structure and vocabulary. Because of these there has been a noticeable change in the very way of thinking itself. The causes of such an overall change in the language are both internal and external in character. They are internal because the cultural and socio-political changes involved in different stages in course of time gave birth to new forms either by replacing the old ones or by way of their modification. The geographical separation of the people in groups and the changes in their habits of pronunciation reinforced the change further. These changes had their chain effect on other levels of structure resulting thereby in a total change. The contacts with different language

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groups at different periods of history brought changes externally. Languages like Sanskrit, Prakrit, Persian, Arabic, Hindustani, Portuguese, English and the neighbouring languages like Tamil and Telugu have directly or indirectly influenced Kannada in the course of its history. The nature and scope of borrowing into Kannada were different as the nature of contact and the mutual relationship was different in each case.

It is customary to conceive four stages in the development of the Kannada language: Ancient Kannada (AK), Kannada of Pre-850 A.D., Old Kannada (OK) of 850-1200 A.D., Middle Kannada (MK) of about two centuries following MK. There might be differences of opinion as regards the length of time affixed to each of these stages but there is generally little disagreement over the division into four periods of time.

The earliest literary work available in Kannada is *Kavirajamarga*, a treatise on poetics, by Srivijaya, a court poet. This work (of the 9th century) mentions several poets and quotes from earlier works but none of them is available to this date. But there are numerous inscriptions available in Kannada from that of Halmidi (450 AD) onwards, and these help us to know about Ancient Kannada. Some of the characteristics of AK can be mentioned here. The voiced-voiceless contrast which was not in proto-Dravidian has already taken place. The proto-Dravidian sounds *v, *p, **l* and **r* along with others are still retained at this stage. Many of the case suffixes and personal suffixes in the verbs have long vowels in them. It is seen in words like 'kotta-an' ('he gave'), 'sand-an' (he reached), 'adar-a' ('its'), 'Mangalishan-a' (Mangalisha's). '-ul' is used as locative suffix which is not found in the later Kannada. Relative nouns are obtained by suffixing personal endings to participle forms as in 'madid-on' (one who did), 'nodid-or' ('those who saw') etc. Negative participles like 'nod-a-de', 'mad-a-de' have long vowel as negative suffix. In sandhi formation the initial stop sound of the latter stem in many instances is found geminated (as in pogaleppottanam pogale+pattanam). It is a feature of proto-Dravidian and is retained in Tamil. With regard to the number system (singular-plural), gender system suggested by nouns and full verbs (i.e., three-way classification as neuter, masculine and feminine, denoting irrational things, human males and females respectively), tense system (i.e., past-nonpast distinction in full verbs and present-past-future distinction in non-finite verbs) AK stands together with other south Dravidian languages. In sentence structures the subject-object-verb and equative type (without verb) are the common ones. Sentences or structures below its rank which are functionally similar are compounded by conjunctive markers. Sentences are also compounded by changing the full verbs of previous sentences into non-finite past forms (like 'bandire' 'when/while (subject) came', 'pooire' when/while (subject) went' and so on).

By the turn of the 9th century there were noticeable changes in the language. During the next four centuries—the period that is considered to be the Classical Age in Kannada literature—poetic works of high merit were composed. Poets like Pampa (902 A.D.) and Ranna (949 A.D.) brought out their works. *Vaddaradhane*, a prose work, appeared in the same period (930 A.D.).

During about 400 years of OK especially in the 9th and 10th centuries some of the significant sound changes took place. The four sounds of AK namely, v, p, l, r either were merged into or were replaced by other sounds. The sound v occuring initially in a word changed into a stop sound b. The voiceless stop p changed into v, h and b. In an earlier period, when p occurred initially in the second stem in a compound except after a nasal (as in key+pola keyvola) it changed into v. But when it occurred after a nasal in such a position (as in capam+pole−capambole) it changed into b. At a later period p was replaced by h both in word-initial and word-medial position and also in gemination (but not of the base). *l* a retroflex fricative and *r*, an alveolar trill changed into a lateral l and a flap r of the respective places. Of these four significant changes the first two started at the end of AK stage itself and continued to be completed during OK. Other significant changes of this period are: the long vowels in the suffixes became short thereby giving such forms as 'sandan,' 'adara', from the earlier 'sandan' and 'adara'; the nasals (before a homo-organic stop), occurring after a long vowel or in the non-first syllable are lost thereby changing words like 'devaringe', 'dantu' into 'devarige' ('to the god'), 'datu' ('to cross'); there was the tendency to lose the word final-nasal sounds either or stems or of suffixes but that of stems were retained in derivations; the vowels e, o of the roots changed into i and u respectively (and so words like 'kedu', 'pogu' became 'kidu', 'pugu') but again the original vowels were retained in the derived past tense forms. In sentences two new types were developed, but these were probably confined to literary language. One is the passive construction got by using a passivised verb made up of an infinitive form of a verb plus an auxiliary 'padu'; the other is a predication of a noun phrase by suffixing personal endings and used as a sentence (with no verb). These two types are due to the influence of Sanskrit.

The above mentioned changes that took place during the OK period are reflected not only in the inscriptions but also in the descriptions of the grammarians. Quite surprisingly nobody seems to have taken the trouble to write a grammar of Kannada before the 12th century. A poet as well as a grammarian, Nagavarma, dealt with the grammar for the first time in a lengthy Chapter of his *Kavyavalokana* and also separately in another work entitled *Karnataka bhasa bhushanam*, a Kannada grammar, written in Sanskrit in the 12th century. About a century later Keshiraja wrote his *Shabdamanidarpanam* in

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the sutra vritti style. There is another work by Bhattakalanka (1604 A.D.) entitled *Karnataka shabdanushasanam* written in Sanskrit. All these deal with Old Kannada. Of these Keshiraja is more informative though less accurate in descriptions. Even when dealing with the influence of Sanskrit and Prakrit on Kannada, Keshiraja's contribution cannot be underestimated.

It is but natural in any language that the changes that take place in the spoken form will not be reflected in the written form especially in works of literature for several years, and so it happened in Kannada. The phonetic changes mentioned above had completed their process by about the middle of the 10th century. But the poets even at a later period almost retained these archaic sounds in their works. Keshiraja who has referred to such works in his grammar gives a detailed list of words where such sounds did occur and warns against their improper use with an idea to retain them. But in many other cases he is descriptive in his statements. For instance, he says that the v and y sounds in words like 'bavi', 'mayana', etc., are nasalized and are different from those in many other words like 'vayal', 'sav,' etc. Sometime during the end of the AK some other changes along with those mentioned earlier occurred. The consonant ending words became vowel-ending either by losing a consonant (as in 'maramàmara') or by the addition of-u (as in 'min-imnu,' 'kalàkalu', etc.). A change with regard to pronominak forms could also be mentioned here. There were two forms for the first person plural during the AK, namely, nam and am. The first one was used to include a person(s) to whom the user is speaking along with others and the latter form was meant to exclude him but to include others. Such a distinction occurred in the proto-Dravidian stage itself and is retained in languages like Telugu and in Havyaka Kannada, a sociolect of Kannada but was lost in Kannada during the AK itself.

For these changes to occur as the AK turned into OK and this again into MK the influence of Sanskrit and Prakrit are responsible to some extent along with other causes purely internal. Such an influence can, of course, be expected. The Aryans with their Sanskrit were considered superior by the Dravidians. In the history of Karnataka, right from the beginning of the Christian era, Sanskrit and Prakrit had a renowned place. They were the languages of the religion and culture of the 'higher order'. The Satavahanas who ruled over Karnataka in the first few centuries after Christ were the patrons of the Jaina, Buddhist and the Vedic cultures. Prakrit was regarded as the official language. Poets and kings composed their works in Sanskrit or Prakrit. King Hala brought an anthology of Prakrit poems. Sarvavarma, a grammarian, who wrote a grammar in Sanskrit and Nagarjuna, a Sanskrit poet, were encouraged by the Satavahana kings. Later, even during the Kadamba rule, Prakrit was the official language. The situation was not much different till the Rashtrakutas appeared on the political scene. Kannada was encouraged by the Rashtrakuta kings during the eighth century and onwards. But nothing came in the way of the prestigious position of Sanskrit and Prakrit. And most of the poets and grammarians of Kannada of the OK period, i.e., in the beginning of the history fo Kannada literature, were well versed in both these languages. Therefore it is natural for Kannada to have been influenced by these languages in both of its varieties—spoken and written. This is especially true of the Kannada lexis. It is evident from the very first inscription in Kannada found in Halmidi. There are hardly any words of Kannada and the rest are of Sanskrit. Even on the syntactic level the influence of Sanskrit is apparent. There is a phrase "(dana) Pasupatiyendu pogaleppottana" used here of which 'Pogaleppottana' ('of him who is praised') is a passive construction which is foreign to the Kannada language. It is a common observation that the Kannada inscriptions begin and end with Sanskrit shlokas. It is also not rare to see Sanskrit phrases mixed with those of Kannada. Such a style of mixed constructions is known as 'manipravala' in Malayalam. In Kannada also it was characteristic of some to use such a style. In one of the manuscripts of a commentary named *Dhishodhini* to Kedarabhatta's *Vrittaratnakara* (a work on prosody in Sanskrit) the term manipravala is used as an adjective to a person (manipravala Subbashastrinah). This style developed in the literary and inscriptional languages is not the colloquial variety. But this is not the case with many other words and compound forms borrowed into Kannada. There are words like 'puje', 'sime', 'purva', 'amase', 'kula', 'gotra', 'gamunda' and countless others that are Sanskrit in origin and borrowed into the spoken Kannada directly or through Prakrit with or without modification. There are many examples of personal names of Sanskrit used in Kannada like Gunakirti, Kundacharya, Ranavikrama, Amoghavarsa, Sripurusha, etc., even during the Old Kannada period itself. The native names of several places became Sanskritized. These words or names that entered Kannada caused some change in the phonology of Kannada. The sounds h and sh and the aspirates made their appearance in Kannada. There was also a change in the distribution of sounds. Earlier in Kannada (and in Dravidian) non-homo-organic sounds could not cluster together in the stems. But due to the borrowed words like 'kasta', 'agni', 'gotra', 'purva' there was a change in the habit of pronunciation, but not to the same extent among all classes of people. Therefore, such words were also nativized as in 'piriti' (*priti*), 'mukuti' (mukti) by a section while borrowing on the whole brought Kannada nearer to Sanskrit with regard to its phonological system. Comparatively the impact of Sanskrit on the grammar of (spoken) Kannada is much less. But here the literary Kannada differed from the spoken Language and caused the grammarians like Keshiraja (who based his work mainly

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on the literary works) to show discrepancy in their statements with regard to the sandhi process; they had to formulate one rule for the Kannada words and another for the borrowed words. While describing the gender system they could not restrict it to the three categories (masculine, feminine and neuter) but had to create new categories like masculine-feminine, masculine-neuter, etc., because there were usages like 'Ravi mudidam' (sun rose+male suffix) and 'ravi muditu' (sun rose, neut) before them. They sought an adjustment in their grammar to include the borrowed items.

While the influence on Kannada was restricted to that of Sanskrit and Prakrit till the beginning of the 12th century, it was not so later. Other languages, Indian and foreign, came to influence Kannada. Even during the eighth century, the Rashtrakutas had friendship and trade-relations with the Arab kings. Later in 1193 A.D. there was an invasion by Mohammed Ghori. Since then, for about seven centuries, India was under the Muslim rule from Delhi. In 1310 when Mallik Kaffur fought with Viraballala III of the Hoysala dynasty, the Muslims came in direct contact with the Kannadigas. During the Vijaynagara period there were frequent invasions by the Muslim kings, and later during the Muslim rule, Persian became the court language and gained a prestigious position. As a result numerous words relating to administration, court, army, agriculture, music, etc., from Persian and Arabic were borrowed into Kannada. 'Tayita', 'tastiku', 'gori', 'daphan' (religious), 'banduku', 'sipayi', 'topu', 'kandaka' (pertaining to war and armoury), 'jille', 'talluku', 'jagiru', 'khajane' (administrative terms), 'phiryade', 'dastave ju' (relating to court), 'tabala', 'sitar', 'vastada' (connected with music), 'raita', 'jaminu', 'gulabi', 'baki', 'juju', 'kagada a few such words were. But the influence on the grammar was little.

Along with the Persian and Arabic words some Portuguese words were also borrowed during the Vijayanagara period. Words like 'kadatusu', 'pappayi', 'natala sabunu', are such borrowings. But they are very few in number.

With regard to the literary language there was apparently a sudden change by around 1200 A.D. That is seen in the Vachana literature, and it looks as though the language of the fourteenth and fifteenth century literature is a continuation of the OK, rather than that of Vachana literature. The reason for such an apparent break is that the Vachana writers belonged (mostly) to the low castes and that they rebelled against the established high culture. Therefore their writings i.e., Vachanas are unlike those of the court poets of the earlier and the later periods. The Vachanas are more prose-like and are nearer to the spoken language of the time but this lends them a unique poetic elegance, different from that of "pure literature".

The Sanskrit forms—words, phrases and sentences were mixed with Kannada in the inscriptional language and many inscriptions are completely in Sanskrit. This tendency continued till the beginning of the 19th century. In a similar way (due to the political contacts with the Tamil kings) the Tamil mixed Kannada language was used in the inscriptions of MK period, especially during the Hoysala period.

As far as the literary language is concerned. Vachanas that appeared in the beginning of MK were markedly different with regard to their theme (intending to bring social reform), form and their language. Vachanas were followed in the 13th century by the epic poets once again but here onwards the language used in the literary works was less Sanskritised than that of OK works and the native metrical forms were used. Again in the 15th century a different literary tradition called Haridasa (devotees of Lord Krishna) literature came into being side by side with the epic tradition and this was popular for more than a century. The works of this tradition, mostly by brahmins, consisted of songs that are devotional but often highly satirical. The language of the Haridasas is simple and nearer to the spoken variety of the brahmins with regard to syntax but lexically highly Sanskritised.

Till the seventeenth century the northern part of Karnataka dominated the literary scenes, and this is expected when the political background is considered. In the 17th century it was the court poets of Mysore of southern Karnataka who contributed much to literature. But the theme, form and the language of the literary works resemble considerably those of classical works of OK.

A change to a considerable extent in the linguistic structure of Kannada took place once again due to the contact with English (towards the close of the eighteenth century). So far, the external influences with the exception of Sanskrit and Prakrit in the early history, were mostly limited to vocabulary. There were some changes in grammar and phonology in the MK which were purely internal. But with regard to English the nature of contact was (and still is) different and the need to borrow was urgent. It became the medium of insfruction higher levels of education and later even at the primary level. It was the official language. New branches of knowledge, and in short, the whole of modern way of life can be said to have been introduced through English. This resulted in a heavy domination of English. It interfered with the structure of Kannada at all levels. A new sound z was borrowed into Kannada. Hybrid compounds with English and Kannada stems like 'tarenne', 'anubambu' were formed. Words were borrowed with minimum or no change. Translated equivalents (like 'visa vartula' 'kendra bindu') were created. Archaic forms were revived to serve as equivalents of English words. There was a change in the sentence structure also. Phrases like 'Rama mattu Krishna' (in place of 'Ramanu Krishnanu', a native structure) parallel to English 'Rama and Krishna' came into use. Sentences

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like 'avanu helida, nanu nale hoguttene' ('He said, he would go tomorrow') along with the native construction 'nanu nale hoguttene endu avanu helida' where the order of main and subordinate clauses is changed, appeared. Embedded sentences of the type 'rupagalu' 'padagalu', 'padagucchagalu' 'hagu vakyagalu'—srikaradindagi bandavugalu (these forms—words, phrases, and sentences—are due to borrowing) are because of the influence of English. Even the punctuation marks used in writing are due to this. Such an influence was inescapable if one considers the role of English in bringing a change in the society as a whole.

While on the one hand the external influences during the past 2000 years or more brought similarity in the language across its regional varieties, the social and political happenings and the differing density of mutual communication together with the influence of the neighbouring languages caused the regional varieties to fall apart (along with the already existing social differences in the language). The dialect formation is not a characteristic of the modern age. In the 10th century itself the poet, Pampa, mentioned places which he referred to as the 'area of pure Kannada'. The author of *Kavirajamarga* (9th century A.D.) also said that there were innumerable varieties of the Kannada language. At present, at least four distinct dialects of Kannada spoken around Mysore, Mangalore, Dharwad and Gulberga respectively are recognized. Though the official Kannada can be said to be the Mysore variety there is not a single variety of Kannada which can be called standard Kannada. Instead there are as many regional standards as the regional dialects.

K.P. B

LANGUAGE (Kashmiri). The Kashmiri language is spoken in the Kashmir valley and some surrounding areas of the state of Jammu and Kashmir. The state of Jammu and Kashmir is the northern-most State of India and its boundaries touch Afghanistan, the U.S.S.R. and China in the North; Pakistan is in the south and Tibet in The east. The present boundary of the State comprise 0.81% of India's population. Kashmiri is also spoken in a small area in Pakistan. The total number of Kashmiri speakers cannot be determined in the absence of the availability of reliable figures in India and Pakistan.

The inhabitants of Kashmir call their language 'Kashur' and the country 'Kashir'. In Hindi-Urdu and other Indian languages, the term 'Kaashmiri' or 'Kashmiri' is used. In English, is variety spell-as the word Kashmiri 'Kaschemiri', 'Cashmiri', 'Cashmeeree', etc.

Kashmiri and the Dardic family: The term 'Dard' (Dardic for the inhabitants of Dardistan) has a long history and is found in the puranas and also in Kalhana's *Rajatarangini*. In Sanskrit, the word 'Darada' means 'mountain', and was, perhaps, used because most of the Dardistan (the place of the Dards) is mountainous. In some works, including the *Linguistic Survey of India*, the term Paishicha the languages for the so-called Dardic group, has been used as a cover term, which seems to have been used earlier in Sanskrit to refer to these languages. In this regard the following statement of George Abraham Grierson may be noted: "Some of the speakers of these languages take exception to it on the grounds that, in Indian mythology, the word 'Pishacha' was also used to connote a cannibal demon, and it must be admitted that this was the most common acceptation of the word. In such circumstances, it is useful to explain that tribe speaking a Pishacha language is not necessarily of Pishacha descent."

The Dardic family is traditionally divided into three main language groups, viz., 'Kafir-group', 'Khowar-group' and 'Dard-group'. These groups are further classified as follows. Kafir-group: Bashgali (Kati), Wai-ala (Wai), Wasi-veri (Veron), Ashkund, Kalashapasha, Gowar-bati (Narsati), Pashai (Laghmani, Deghani), Bashkarik, Tirahi, Prasun, Gujuri, Waigali and Zonjigali. Khowar-group: Chitrali, Chatrai and Arniya. Dard-group: Shina, Kashmiri (Kashur) and Kohistani.

The position of Kashmiri in the Dard family and its origin continue to be discussed by scholars representing different schools of thought, and no conclusive answer has yet been found. The question was originally raised by George Abraham Grierson (1915) and Sunitikumar Chatterji (1963), who claimed that linguistically Kashmiri holds a peculiar position as it has some formal features which show its Dardic characteristics, and many other features which it shares with the Indo-Aryan languages, such as Punjabi, Hindi etc. Consider Chatterji's following observations: "As a language, Kashmiri at least in its basic stratum, belongs to the Dardic section of the Aryan or Indo-Iranian. Possibly one section of the Aryans who came to India before 1000 B.C., and who spoke dialects very much like the language of the Rigveda but with certain special characteristics (which later gave rise to the Dardic branch of Aryan) became established in the valley of Kashmir, and in the surrounding mountainous tracts; and very early, possibly after the Vedic age, Brahamanical Aryans with their Indo-Aryan 'Spoken' Sanskrit (and subsequently with the Prakrits) came and settled in Kashmir and other Himalayan areas... In this way, Kashmiri, in spite of a Dardic substratum in its people and speech, became a part of the Sanskritic culture-world of India. The Indo-Aryan Prakrits and the Apabhramsha from the midland and from the northern Punjab profoundly modified the Dardic base of Kashmiri so that one might say that the Kashmiri language is a result of a very large over-laying of a Dardic base with Indo-Aryan elements."

Chatterji's observations might not be a mere linguistic speculation but a predictable truth, but it has not been proved, nor has he been able to support such speculation either by his own researches or the evidences produced by

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others. One simple reason responsible for this lack of evidence is the fact that no significant serious research in Kashmiri has been done to answer such questions. That this lack has been responsible for the conflicting theoretical view-points on the question of the origin of Kashmiri and its affiliation to various language families, is further evidenced in the following report which appeared in *Kashmir Census Report* of 1911: "Kashmiri used to be hitherto treated as of Sanskritic origin. It has this time been grouped with Shina-Khowar according to the revised system of classification, but the claim locally urged that it is essentially a Sanskritic language presists, and in view of the historical fact that the valley of Kashmir, before its conversion to Islam, was wholly populated by Brahmans with their 'Shastric' lore, that claim might merit reconsi deration".

One does not fail to notice the unscientific criterion adapted for the classification of the language in the above report. Instead of following a logical or scientific approach backed by an appropriate linguistic technique such as typology, linguistic features, similarities in sound structure etc., the question of affinity is being decided here on the basis of sentiment. It was against this sentiment-based plea of "reconsideration" that Grierson presented some data so that the question may be decided purely on scientific grounds. According to him: "... the Pishacha languages, which include the Shina-Khowar group, occupy a position intermediate between the Sanskritic languages of India proper and the Eranian languages farther to their west. They thus possess many features that are common to them and to the Sanskritic languages. But they also possess features peculiar to themselves, and others in which they agree rather with languages of the Eranian family... The language (Kashmiri) possesses nearly all the features that are peculiar to Pishacha, and also those in which Pishacha agrees with Eranian" (Grierson, 1915).

The main points which, according to Grierson, separate Kashmiri from the Indo-Aryan languages are given below. This is based on how the items of Sanskrit stock function in Kashmiri and how, in this respect, it differs from the other languages of the sub-continent. lack of voiced aspirates in Kashmiri; confusion between cerebral and dental letters; consonantal epenthesis, i.e. the change in a consonant under the influence of vowel or semi-vowel; aspiration of stops in the final position; no vowel change or gemination of Prakrit borrowing in Kashmiri; in the environment V+V, *t* is not dropped; /n/is "liable to elision", /r/ preceding another consonant is not dropped; *a* as an indefinite marker; the presence of a large number of post-positions in Kashmiri, which are peculiar to Pishacha; numeral system is typically Pishacha; three-fold distinction of demonstrative pronouns in Kashmiri; three-term system of the past tense; different word order.

It is true that due to some historical reasons, Kashmiri has acquired a significant number of Sanskrit lexical items but quite interestingly, it has also accepted a good number of lexical items from Perso-Arabic sources. In both the cases the distribution of such borrowed items does not seem a regular or patterned feature to justify the claims that Kashmiri is of Sanskritic or of Perso-Arabic origin. If languages were to be classified, and the questions of their origin decided on the basis of their lexical items alone, then languages could be grouped and learned by dictionaries only. Consider the following remarks of Grierson in this regard: "Finally we come to the question of vocabulary. It is on this that the claim that Kashmiri is a Sanskritic language is most strongly based, and, if languages were classified according to vocabulary, the claim would be difficult to controvert. But, it is well-known that vocabulary cannot be used as a basis of linguistic classification. But, nevertheless, some of the commonest words—words that are retained longest in any language, however mixed, and that are seldom borrowed, such as the earlier numerals, or the words for 'father', 'mother', and the like—are closely allied to the corresponding Shina words, and are, therefore, of Pishacha origin...".

This evidence leads Grierson to the following conclusion as regards the roigin of Kashmiri and its affinity with other languages: "Kashmiri is a mixed language, having as its basis a language of the Dard group of the Pishacha family allied to Shina. It has been powerfully influenced by Indian culture and literature, and the greater part of its vocabulary is now of Indian origin and is allied to that of Sanskritic Indo-Aryan languages of northern India. As, however, its basis, in other words, its phonetic system, its accidence, its syntax, its prosody is Pishacha, it must be classed as such and not as a Sanskritic form of speech".

There is still a great need for typological and comparative research on Kashmiri with the Indo-Aryan languages and with the Dardic languages, so that the questions of affinity and of the origin of Kashmiri can be determined. Questions of sentiment, however much we may sympathize with them, must be put altogether to one side in dealing with a purely scientific question; and unless something new and substantial, based on scientific study, comes up on the affinity of Kashmiri language, we have but to follow Grierson strictly.

It is well known that the Kashmiris have made important contributions to Sanskrit literature. The names of Kashmiri scholars like Damodara, Abhinavgupta, Kalhana, Bilhana, Kshemendra and others are prominent in the history of Sanskrit literature. Kashmiri also developed its own 'trika' system of 'Shaiva tantric philosophy' which has some points of contact with the 'Shaiva-Siddhanta School' of the South. On the basis of the model of linguistic and literary changes that occurred in the Aryan languages of India, it is presumed that there was a Prakrit and an Apabhramsha stage of Kashmiri. But there are no literary or any other documented specimen of the so-called Kashmiri Prakrit or Kashmiri Apabhramsha. a three-word example of what might be called Kashmiri

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Apabhramsha has been found in Kalhana's *Rajatarangini*. The example is: 'Rangasa Helu dinna (or dinnu)'—'the village of Helu has been given to Ranga'. This in modern Kashmiri would be 'Rangas Hyulu dyun'. This example can be dated back to the 10th century.

The only conclusion one can draw from this example is that the texts or manuscripts that could festify to the presence of Apabhramsha or even Prakrit forms of Kashmiri in more detailed manner have, been lost them. In any case, the diachronic realities of Kashmiri are not clear due to these missing links. Therefore, at this stage, one has to be content with the synchronic understanding of the language only.

Dialects of Kashmiri: In recent years there has been no serious fieldwork for dialect research on Kashmiri. Grierson's tentative analysis continues to form the basis even for dialect classification. His statements about the dialects of Kashmiri are so vague that no special value can be attached to them. The dialect division of Kashmiri comprises two types of groupings, viz., (a) the dialects which are 'Area-defined' and (b) the dialects which are defined in terms of the 'users'.

a) Area-defined dialects:

Census of India 1961 lists the following as the area defined dialects of Kashmiri: Banjwali (550), Kishtwari (11,633), Poguli (9,508), Siraji-Kashmiri (19,978), and Kaghani (152), Kohistani (81).

Grierson, on the other hand, claims that Kashmiri has "only one true dialect—Kishtwari" and "a number of mixed dialects such as Poguli, Siraji of Doda and Rambani... Farther east, over the greater part of the Riasi district of the state, there are more of these mixed dialects about which nothing certain is known, except that the mixture is rather between Kashmiri and the Chibhali form of Lahnda".

It is possible that further dialect research will show that, in addition to the difference of village speech and the so-called religious differences, Kishtwari is perhaps the only dialect of Kashmiri. The other so-called dialects are only partially influenced by Kashmiri. Their areas cover the transition zones, and thus, naturally show some superficial influence of Kashmiri. It may not be difficult to show that these dialects have been equally influenced by Punjabi and its dialects and other neighbouring languages.

b)Religious dialects:

The dialects defined in terms of "users" are two, i.e. Hindu Kashmiri (HK) and Muslim Kashmiri (MK). This distinction, like the Serbo and Croation of Yugoslavia, continues to be followed in current literature perhaps without much structural justification. It is, however, argued that "the differences at the phonological level, which are based on the religion of the speech community, may be explained in terms of distribution and frequency of certain phonemes" (Kachru, 1969). The other differences are essentially lexical and in some cases morphological. Lexically Hindu Kashmiri has borrowed from Sanskrit, and Muslim Kashmiri from Persian and Arabic. This distinction is a traditional one and is maintained by Grierson and other later scholars.

The religion-based difference is not evident in certain literary forms and specialized registers (legal and official). In such literary forms a type of Kashmiri has developed which cuts across religious boundaries. A special characteristics of such forms is a large number of Persian and or Arabic loans. It is possible, however, that future research may show that there is no significant variation other than lexical in the languages as used by the two religious communities in the villages. Both the speech communities of Kashmiri appear to share the same over-all phonological system.

But a number of registers (legal and business) with very high frequency of Arabic and/or Persian items are shared by both the communities. This seems true with the variety and style of Kashmiri which has emerged in the current literature. This observation, however, does not cover the spoken varieties, where the distinction has obviously been maintained.

The traditional writing systems associated with Kashmiri language are both 'Sharada' and script based on Perso-Arabic letters. It is believed that Sharada script developed around the 10th century. It seems that later, due to historical reasons, it slowly became obsolete though it did not die out. The older generation of priests of the Kashmiri Pandit community still use it in a restricted mammad, especially for horoscope writing. It is claimed that the name of the Sharada alphabet is based on the traditional Sanskrit name of the Kashmir valley, 'Shardabhumi' or 'Shardapitham'. Sharada script was used by the Kashmiris to write Sanskrit texts chiefly. This script is closely related to 'Devanagari' or 'Nagari' system used for most of the northern Indian languages. Devanagari is being used by Kashmiri Hindu community alternately with other scripts. 'Roman' script, too, has also been used for Kashmiri. Many interesting and important works in Kashmiri and on Kashmiri are available in Roman script only, written mostly by European scholars in the 19th and early 20th centuries. Perso-Arabic is being used both by the Kashmiri Hindus and the Muslims. After 1947, it has also been recognised as the official script for Kashmiri by the State Government. In recent years, it has gone through many reforms in order to adapt it to the growing needs of the Kashmiri language, and obviously, is now being widely used. Almost 96% of Kashmiri literature is available in this script alone.

It was only in 1947 after the country became independent that the scholars started showing some interest in linguistic and other aspects of Kashmiri and the related Dardic languages. This naturally led to individual as well as organized research on different linguistic aspects of Kashmiri and surrounding languages. Since the area where Kashmiri and some other surrounding languages are spoken as native languages geographically occupies a

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peculiar position, research in these languages has not been so fast as one notices in other Indian languages devoid of such geographical circumstances. Morever, although Kashmiri has been accepted as one of the national languages in the Constitution, yet it is not the official language of the State of Jammu and Kashmir. Urdu serves that purpose. This is perhaps the only Indian state where a non-native language has been recognized as the official language. One of the possible explanations of this strange phenomenon could be that the state of Jammu and Kashmir is basically a combination of three different cultural entities: Ladakh is Tibeto-Burman, Jammu is Indo-Aryan and Kashmir proper is Dardic; and, therefore, only a lingua franca acceptable to all could perhaps solve the problem. Urdu, due to historical reasons, was the only choice. However, in spite of these circumstances, a few agencies like J & K Academy of Arts, Culture & Languages and Post Graduate Department of Kashmiri in Kashmir University have been carrying on research on Kashmiri. Kashmiri has also attracted the attention of researchers outside the country.

The Kashmiri language (and literature also) has yet to draw the attention it deserves even in the area it is spoken as a native language. As said above, it is still not fully used for administrative or educational purposes. The government has shown no special initiative in encouraging scientific research in Kashmiri. In other words, Kashmiri studies in general and Kashmiri language in particular, have remained neglected for centuries. Besides others, one of the reasons for this neglect is the language attitude of its speakers developed over hundreds of years under varied foreign, political and cultural domination, and despite recent nationalistic and cultural upsurge, the attitude towards the language has not changed much. One can only hope that the younger generation may show an entirely different approach to the problem.

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J.H.

LANGUAGE (Konkani). The long stretch of land from the river Damanganga in the north to the river Gangavalli in the south on the west coast of India is known as Konkan from very ancient times, and old Sanskrit texts mention it as a distinct geographical entity (janapada). Konkan textually means the region of Konkas, the Kanned suffix is being indicative of region as in words like Tenken, Badagan, Moodan and Padavan.

Long before the Aryans entered into this region and made it their home, its inhabitants comprised various tribes like proto Autroloids, Kols, Mundaris, Nagas, Sumerians and Kushas. They were generically known as Konkas whose speech was Dravidian in character. Aryans led by the progressive Bheigus, who settled in this region and married local girls several centuries before the Christian era, got their original Vedic tongue greatly influenced by the local dialect in phonetics, vocabulary and idioms, though its structure remained essentially Indo-Aryan. Their original Vedic tongue moulded thus, through centuries, came to be known as Konkan and is spoken throughout Konkan in its six distinct variants. Its ancestry to the Vedic tongue is obvious from the highest percentage of 'tastsamas' and 'tadbhavas' prevalent in it even today.

Regarding its structure the famous linguist, S.M. Katre, in his *Formation of Konkani* categorically asserts, "Taking into account all the main features of Konkani, we may now definitely assign it to the South-Western group (having Marathi and Gujarati as its nearest of kin), with a tinge of the Central group (Hindi, especially in the dative postposition 'ka'). Along with these similarities, Konkani has its own intrinsic peculiarities of phonetics, vocabulary, morphology and syntax which give it a distinctive linguistic character."

The oldest inscription of Konkani available to us is a sentence carved on the feet of Gommateshwara of Shravanabelagola in Karnataka. The verb-form 'karaiyalem' in it clearly shows that it is Konkani. It is dated 983 A.D. and is in Nagari characters. It is obvious, therefore, that its earliest script was Nagari. But during the Kadamba rule, which lasted over Goa for nearly three centuries, Konkani adopted the Kannada script and absorbed many Kannada vocables.

Portuguese records confirm this fact, but further add that it was also written in Nagari and 'Modi' scripts.

The Konkani language is now spoken widely in the areas along the Arabian sea coast in western India. The area known as Konkan proper within Maharashtra State and Gomantaka, the modern Goa, on the west coast of India, forms the home of the Konkani language.

Structurally, Konkani is an independent language belonging to the southern group of the Outer Branch of the Indo-Aryan sub-family.

It is from the him of the settlement of, Aryans in Goa on the western coastal belt of India that the history of Konkani begins. The *Bhagavata-purana*, the Sahyadri

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khanda in the *Skandapurana*, the Salya parvala in the *Mahabharata*, which comprises 'Saraswatopakhyana' and the *Satapata Brahmana*, give an account of the migration of Aryans from the Saraswati Pradesh of Punjab to the East of Bihar, i.e. Trihotrapura of the then State of Magadha (now the Tirhut division of Bihar) and their further migration from there in successive groups to Gomantak for permanent settlement. These Aryan immigrants, belonging originally to Saraswati Pradesh, later came to be designated Konkanadeshya, which means that the Saraswats of Goa are Aryan migrants from the north, domiciled in Konkandesh in the South. Sebastiaõ Rodolfo Dalgado (1855-1922), polyglot Professor of Sanskrit, Lisbon University, says "...that it (Konkani) belonged to the Gaurian group; that probably it represented the old Saraswati which the orientalists consider as extinguished, and it would corroborate the oral and written tradition also based on ethnical affinities about the emigration of brahmins from Trihotra to Gomachala (modern Goa)." The Saraswats, who first settled down in Tirhut division of Bihar, accepted Magadhi Prakrit in their day to day life, as that was the principal language of the people there. But Konkan of today, which is the direct off-shoot of Eastern Magadhi, has got a good deal of Dardic influence i.e., Paishachi Prakrit, the most ancient among Prakrits of India. As Taraporewala in his book, *Elements of Science of Languages*, states, "In Konkani and along the Western Ghats Konkani is spoken. It shows a good deal of Dardic influence."

Konkani is the only language in southern India which has been influenced by Paishachi. The Saraswat immigrants, who settled down in Trihotrapura where Magadhi was spoken, had accepted Magadhi Prakrit in their day to day life. But it had to submit to the influence of Paishachi which they had brought with them from Saraswati Pradesh. One important characteristic of this dialect Paishachi is the substitution of the voiceless for the voiced mutes. To cite an example, 'Thamotor' for 'Damodara'. In Konkani it is 'Thamtor'. Aryans who migrated in successive groups from Trihotrapura to Gomantaka, also brought with them the Magadhi Prakrit with its strong Paishachi element, and the said Paishachi element might be traced even today to the Konkani spoken in Gomantaka and parts of the western littoral. Gradually a new Prakrit variation called Gomantak Prakrit or Konkani came into being in Goa. The language came to be called Konkani because of its old association with Konkandesh. Today all classes of Hindus, Muslims, Christians and others living in Goa speak Konkani.

The earliest inscription in the Konkani language is that of the Gupta period ascribed to the 2nd century A.D. There is also an inscription of the Silahara king, Aparaditya, of the year 1166. The famous inscription at the foot of the colossal Jain monolith statue of Gomateshwara at Shravanbelgola (1116-1117) is in Konkani. Konkani was used to be written in the Nagari script during the Dutch period. The introduction containing a testimonium in Konkani to the Dutch governor Van Rheeds, to a Dutch botanical book in 12 volumes, *Hortus Indicus Malabaricus*, published in 1678, was written in Nagari. It written by Appu Bhat, Vinayaka Pandit and Ranga Bhat, the three Konkani Ayurvedic physicians of Cochin.

Konkani has a continuous literary tradition for the last 450 years. Konkani has been mentioned as a spoken as well as a vigorous literary and cultural language by missionaries of the 16th century. In the matter of folklore, such as proverbs, riddles, similes, stories, drama, songs, etc., Konkani is a rich gold mine. Konkani has to its credit a number of grammatical works, dictionaries and other outstanding works of literary merit written by a number of authors from Goa, Maharashtra, Karnataka and Kerala. At a fair estimate, there are at present 25 dictionaries and 21 grammars. William Carey, translated the *Bible* into Konkani. Konkani's first major literary text is a collection of tales from the *Mahabharata* and the *Ramayana* written by Krishnadas Sharma, poet of Saxty in Goa of the 16th century. *Ashwamedha*, *Krishnacharita* and *Raghuvamshachi katha* can be cited as examples of early Konkani literature pertaining to pre-Portuguese period. Konkani had, thus, developed its own literature before the Portuguese conquest. From the first century of the conquest, the Portuguese civil and ecclesiastical authorities of Goa recommended and favoured the study of the vernaculars of the place and the need to govern the conquered lands and to carry on commercial intercourse later created a demand for the knowledge of Konkani. Thomas Stephen's Konkani book is the *Doutrina Christam em Lingua Bramana Canarim* (Christian Doctrine in Brahman Canarim Language), written in the form of a dialogue to teach children. A grammar of the Konkani language was also published by Stephen under the little *Arte de Lingua Canary* (1640). During this period we have had many other grammars of Konkani and dictionaries as well as. During the 17th and the 18th centuries, Antonio Saldanha published, among other books, a treatise on the miracles of St. Antony from Rachol (1655). The book consists of two parts, the first part being written in Konkani prose and the second part in Marathi verse. Further, the great Miguel de Almedia's (1610-1683) monumental work, *Onvalleanicho Mallo*, in five tones gave to Konkani one of the first sophisticated prose works in the modern Indo-Aryan languages. Divine soliloquies were translated into Konkani by Joao de Pendrosa and printed in the College of St. Paul in 1660. Side by side with the Portuguese missionaries we find some native Goan (Konkani speaking) priests, who started writing in their mother tongue using the Roman script like Manuel Jaques de Noronha at Sancoale (Goa), who wrote, besides other books, a poem about the Passion of Christ in Konkani.

In the first period it was mainly the foreign missionaries who gave us books in Konkani. In the second period the sons of the soil tried hard to develop Konkani

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literature. Among the first pillars of this movement, we have the renowned Orientalist, Sebastiao Dalgado, who gave a solid scientific base to Konkani by publishing two great dictionaries, *Konkani-Portuguese* in 1893 and *Portuguese-Konkani* in 1905.

Shenoy Goembab of the 20th century wrote brilliantly in many forms of literature from drama, short story and biography to philosophical writings and research works, grammar and children's literature.

In Kerala, many scholars among the Konkanis and by their literary output such as drama, poetry and other works, nourished and enriched the Konkani language. Amulaka Shenoi, Narayana Narasimha Pai, R.C. Sharma, N. Anantha Sharma Sastri, and others have done commendable work for the development of the Konkani language. The north and south Canara districts of Karnataka also produced eminent writers in Konkani. *Chandrahasa nataka*, *Prahladacharitra nataka* (1912) by Bolanthur Krishna Prabhu and *Savitri nataka* (1922) by Kumble Narasimha Naik (South Canara) are some of the serious works on Konkani drama written by the authors from the South Canara. In profane literature mention maybe made of the *Konkani dirvem* (or Konkani wealth) printed by the Codialbail Press, South Canara, Mangalore. P. Narayana Prabhu of the Prabhakara Press also brought out Konkani works of merit. Especially in the domain of the drama, poetry and literary journalism, much is being written in these regions which is responsible for the development of the language. The beginnings of Konkani drama can be traced back to 1890. Among the younger generation of today, writers of fiction, prose and short shory are coming up, who keep pace in developing the language introducing new terms in the process.

There are many organisations that came into being in different States for the development of Konkani. The All India Konkani Sahitya Parishad came into being as a result of the first session held at Karwar in 1939. Other organisations namely Konkani Bhasha Mandals of Bombay, Mangalore and Goa and, Konkani Bhasha Prachar Sabha of Cochin work for the development of Konkani literature, art and culture.

Konkani enjoys a due place in the broadcasting stations of the A.I.R., in Bombay, Panaji, Delhi, Dharwar, Mangalore, Calicut, Trichur, Trivandrum and Alleppey. Many periodicals, weeklies and magazines are now brought out in Konkani language.

In Goa, the Government has accepted Konkani as one of the languages for education, administration, law and justice. In Kerala, Konkani enjoys the status of a recognised language and is taught in the primary schools in Cochin as a language for study. Konkani has now been recognised as an independent literary language of India for awards by the Sahitya Akademi, New Delhi.

N.P.M.

LANGUAGE (Maithili). Because of its antiquity and rich literary tradition the Maithili language has drawn the attention of the scholars for over two centuries. It has been variously known as 'Awahattha', 'Mithila Apabhramsha', 'Touruntiana', 'Mithelee', 'Mythil' and the present name, 'Maithili', popularised by G.A. Grierson.

Maithili belongs to the Indo-Aryan branch of the Indo-European family of languages and has been in existence with distinct characteristics for about a thousand years. The mother-dialect of Maithili, as also of Magahi, Bengali, Assamese and Oriya is known as Magadhi, which was a part of the 'Prachya' group of dialects mentioned in the Brahmanas.

Maithili, in one form or the other, is spoken in the districts of Darbhanga, Madhubani, Samastipur, Muzaffarpur, Vaisali, Katihar, Saharsa, Sitamarhi, Purnea, Khagaria and also in some parts of Munghe, Bhagalpur and Santal Praganas. In Nepal, the tarai area including Rautahat Saralahi Saptari, Mohattari and Morang constitute the Maithili speaking region (16000 square k.m.) the In Bihar (total area 173,877 square k.m.) Maithili speaking area covers about 50000 square k.m.

Maithili is surrounded by Nepali on the North, Oriya, Sanjati and Munda on the South: Bhojpuri on the West; and Bengali on the East.

There is wide disagreement among scholars regarding the total number of people speaking Maithili. According to The *Linguistic Survey of India*, it was 10,263,357 in 1911 which included 23,000 Tharus of Northern Purnea and 610,624 of Nepal. Subhadra Jha gives this figure to be 13,374,147 in 1931. Umesha Mishra calculates it to be 20,000,000 which includes 500,000 Pravasi Maithils and also 6,504,817 Magahi speakers. But this is wrong. Govinda Jha puts the number in the neighbourhood of 27,998,706. In his History of Maithili literature, Jayakant Mishra gives this number as 25,000,000 which erroneously includes 8,000,000 Magahi speakers. In the 1981 Census, figures for Maithili, Magahi or Bhojapuri are absent. All have been clubbed with Hindi. Yet by the process of permutation and commutation of the population figures of the Maithili speaking areas a fairly dependable estimate is possible.

When the Maithili speaking population of Assam (66,575), West Bengal (196,782), Santal Praganas (95,937), and Nepal (5,000,000) are added to the above figure, the total number will be 29,412,400. Again if 50,000 Pravasi Maithils are also incorporated the aggregate will come to 29,912,400 or about 3 crores.

To have an idea of the chronological account of the origin and development of Maithili one has to look back to the Prachya group of languages. Maithili, one of the direct descendents of Magadhi Apabhramsha, has originated from some early form of Indo-Aryan (IA) current in the Eastern part of Northern India, named Magadhi, which formed the Prachya or Eastern group of dialects in the late

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OIA (1500 BC-500/600 BC) and early MIA (600 BC-200 BC) periods. Some of the phonetic characteristics of Magadhi i.e., -ś for -s-, -s-, -s- and -l- for -r- are still preserved in its modern descendants. This process continued till its break up into Bhojpuri, Magahi, Maithili, Bengali, Assamese and Oriya. Use of -ka-, -kera with the genetive, of -ill-, -ell-, or -all- with the passive participles, of the verbal noun in -ebba- or abba for the future, of an active construction for the past tense and certain other morphological features and syntactical tendencies brought it to a stage of development (late MIA 600 A.D.-1000 A.D.) which is described as Magadhi Apabhramsha. This process of transformation of the Prachya dialects from Prakrit to Apabhramsha stage, which started in the early MIA period, was almost complete by the beginning of the NIA (1000 A.D.). During this period the representatives of the Magadhi Apabhramsha had some common traits. This is corroborated by Hiuen Tsang (middle of the 7th century A.D.) who found one language spoken from Bihar to Assam.

It was during the later part of the third MIA (600-1000) and early NIA (1000 onward) that individual traits developed distinctly making differentiations among the modern descendants of Magadhi Apabhramsha appreciable. This was a period of Proto-Maithili. By 1300 Maithili reached a stage of full development as is evinced by the *Varna-ratnakara* of Jyotirishwara Thakur. A cursory view of the classifications and groupings of these languages will be useful in understanding the respective differences and affinities among them.

Prior to Grierson, Bihari dialects were classed with Bengali, Eastern Hindi and Chhattisgarhi. This mistake was rectified when Grierson declared that Bihari belonged to the Eastern group of languages and classed it with Bengali, Assamese and Oriya. But he himself was wrong in terming Maithili, Magahi and Bhojpuri as 'Bihari' and his putting of Maithili with Bhojpuri is untenable on philological and cultural grounds. S.K. Chatterjee has classified the modern Magadhan speeches into three groups:

Eastern	: Bengali, Assamese, Oriya
Central	: Maithili, Magahi
Western	: Bhojpuri with Nagpuria

Umesha Mishra suggests an improvement upon Chatterjee's by dividing them in the following manner:

North-Eastern	: Assamese
South-Eastern	: Oriya
Central	: Maithili, Bengali
Western	: Bhojpuri, Magahi.

There is no basic difference betweeen Chatterjee and Mishra. Now it is clear that owing to its central place combined with historical and cultural factors Maithili played an important role in the growth of the Magadhan dialects belonging to eastern and central groups. Chatterjee observes that geographical situation, linguistic evidence, tradition, history—all go to prove that the Aryan languages came to Bengal as an overflow from Bihar—to North Bengal probably from Mithila and to Central and West Bengal from Anga. Linguistically and culturally Anga has been a part of Mithila. And in its turn Bengali influenced Assamese and Oriya to a great extent.

Among the Magadhan languages Maithili has been singularly fortunate, for its speakers, renowned for ancient learning and culture, not only did not dispise their mother tongue, but had evinced great love and pride for it. Even in their Sanskrit writings Maithilis have used vernacular terms. Vachaspati Mishra (9th cent.) used the word 'hari' (=log of wood with hole) in his famous *Bhamati*. In Sarvananda's (11th cent.) commentary on *Amarakosha* about 400 Maithili words have been identified. The *Prakrita-paingalam*, a work on Prakrit prosody, (900-1400) has many pieces in Maithili verb forms like bahai' (flows) and jalai (burns), adverb of place 'jaha' (=there), adverb of time 'jakhan' (then), second person pronoun tua (thou), the use of numerals like chaudaha (fourteen), chaurasi (eighty-four) etc. are the specimens of the Maithili of that period. R.K. Choudhary has given a long list of colloquial Maithili words used in this work and Rajeshwar Jha considers it to be, without doubt, a Maithili work.

The *Bauddha gana o doha* composed in the late MIA and early NIA periods is a valuable material for the study of Maithili's formative stage. Scholars like Rahula Sankrityayana, Kashiprasada Jayaswala, Subhadra Jha and others have emphatically declared these 'ganas' to be the specimens of old Maithili. Noted Assamese scholar K.L. Barua, opines that 'the Buddhist dohas' should be a mixed Maithili Kamarupi language. Preparation of the manuscript in the Maithili speaking region of Nepal, local colours and the characteristics of the language support the above contention. Dominant position of the dental sibiliants, the use of 'en' as instrumental suffix, of 'n' (chandrabindu) as postposition, of—'apen' as possessive pronoun, of 'e' and 'hi' as locative, of 'jahi' and 'tahi' as adverbs of place, etc. are the few noticeable features. To sum up the *Baudha gana o doha* is basically in old Maithili with local variations.

The *Varna ratnakara* of Jyotirishwara Thakur is the earliest prose-work in the modern Aryan languages of Northern India. Discovered by Haraprasad Shastri and edited by S.K. Chatterjee and Babuaji Mishra, this veritable encyclopaedia, intended to guide the bigininers in penmanship, belongs to the early 14th century. The language is archaic: specially noticeable is the simplicity of verbal system and absence of pronominal infixes and affixes. The use of cerebral s for paletal s, of paletel s for dental s, of 'takar, in third person genitive and 'lagi' in dative are the characteristics still present in modern Maithili. Existence of a masterpiece like *Varna ratnakara* proves that by this time Maithili had attained the maturity

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to be the medium of aesthetic expression of a highly cultured people.

The advent of Vidyapati (1360-1448) gave a new fillip to Maithili. Having outflowed to Bengal, Assam and Orissa his lyrics led to the development of a 'curious poetic jargon' called 'Brajabuli' which became the medium of the Vaishnava literature for about four centuries. Brajbuli poetry is the standing example of the extent to which an entirely artificial dialect (Maithili-Bengali mixed) can be utilised for poetic exercise. In its home and neighbouring Nepal and Assam, Maithili was enriched through lyrical and dramatic writings by the local writers.

No language is impervious to foreign influence much less a living language like Maithili which has thousands of loan words. Dravidian words like 'puja' (worship), 'pushpa' (flower), 'kambal' (blanket), 'kalpana' (imagination), etc. came through Sanskrit and Santhal words 'edi' (heel), 'mangi' (woman), 'barahi' (rope), 'ghet' (neck) from direct contact. Turki loan-words 'tabla' (musical instrument), 'kenchi' (scissors), 'kurta' (upper garment) and Arabic-Persian vocables 'anchal' (garment), 'asharfi' (gold coin), 'amir' (rich), 'asal' (genuine), 'ponthi' (book), 'kim' (less) 'nik' (good), 'khub' (much) and hundreds of such words came both directly and indirectly. Some Portuguese words like 'kata' (sword), 'jangla' (window), 'saya' (lady's undergarment), 'tanla' (earthenpot), 'ancher' (pickles) have become naturalised in Maithili. Three Greek words have also been identified: 'dam' (price), 'damdi', (small coin) and 'sebai' (eatable). Words from Indian languages and English are numerous. In its structure, early Maithili was influenced by Sanskrit. Like Sanskrit, Maithili did not follow, fixed rule in the placement of subject, object and verb in a sentence. Sentence could begin with a verb or an object. But due to the influence of English, subject-object-verb sequence became fixed. Standardisation of spelling, use of punctuation marks and division of passages in paragraphs are also the result of English influence.

Till recently Maithili's status was a matter of controversy. It started with Erskine Perry who described it as a dialect of Bengali. Later on Hindi enthusiasts vainly tried to prove Maithili a sub-dialect of Hindi. But Colebrook, William Carey, Grierson, S.K. Chatterjee and other scholars after scientific analysis dispelled this notion. According to Grierson, 'Maithili is a language and not a dialect... it differs from both Hindi and Bengali both in vocabulary and in grammar, and is as much a distinct language from either of them as Marathi or Oriya." This is clear from the survey of the following special feature of Maithili.

It is also to be noted that Maithili has a script of its own, Tirhuta, which is derived from a variety of Gupta script current in the 6th century. A large number of Buddhist and Tantrika manuscripts written in Tirhuta character are scattered in Tibet, Nepal and Mithila. At present Maithili like Marathi and Nepali has adopted Devanagari.

Spoken in widely scattered areas, Maithili has local variations. Keeping this in view Grierson suggested six sub-divisions of Maithili, viz.,*i*) True Standard Maithili, *ii*) Southern Standard Maithili, *iii*) Eastern Maithili with Bengali contamination in Eastern Purnea, *iv*) Chhikachhiki Boli of Bhagalpur having fondness for 'o' sound at the end of words, lengthening of final 'i' and the use of 'chhi' as verb substantive, *v*) Western Maithili infected by Bhojpuri and *vi*) Jolaha-Boli, a corrupt form of Maithili spoken by Mohamedans. The standard form is spoken everywhere by the educated upper class.

Recognised by PEN and Sahitya Akademi, Maithili is taught upto M.A. standard in the various Universities including those of Banaras, Allahabad, Calcutta and, Kathmandu.

Because of her sweetness, polish and delicacy Maithili can be called the Italian of the East.

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Ram. J.

LANGUAGE (Malayalam). The word 'Malayalam' was originally a place-name and it was with the advent of its modern form that the place-name began to be used for the language. Till then the word in vogue throughout Kerala was Tamil which meant only 'language' though it later signified that particular language. It is hardly 200 years since the word 'Malayalam' came into popular use.

Linguists and philologists have put forward six theories regarding the origin of Malayalam. They are as follows. Malayalam is (i) an offspring of Sanskrit, (ii) an offspring of one of the early Prakrits; (iii) a hybrid of Sanskrit and Tamil, (iv) an offspring of Tamil, (v) an independent language born of a proto-Dravidian ancestor along with Tamil, Telugu and Kannada, and (vi) the elder sister of Tamil which itself sprang from the proto-Dravidian language later.

Of these, the first is a strange brain-child of one or two Sanskrit partisans and has not gained support from discerning scholars. The second is also equally fanciful and fictitious. The third has also been dismissed as something impossible because two languages can only enrich or influence each other and cannot give rise to a third one. It was the well-known European linguist Robert Caldwell who for the first time suggested that Malayalam is the offspring of Tamil. A.R. Rajaraja Varma subscribed to the above view. Hermann Gundert first took Malayalam

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as a sub-language ('upa-bhasha') of Tamil but later regarded the two languages as sisters belonging to the Dravidian family. But after elaborate, independent research Attoor Krishna Pisharody came to the conclusion that Malayalam, like Chem-Tamil, Kannada, etc., is an independent branch that has evolved from the original Dravida. Ulloor Parameswara Iyer, Goda Varma and K.M. George are also among the scholars who have substantiated the truth of the above conclusion by their own research and reasoning. This is the latest stand taken by scholars in regard to the origin of Malayalam as a language.

Once this theory of the origin of the language as accepted the question naturally arises is to whether Malayalam is the elder, twin or younger sister of Tamil. Attoor and Ulloor Parameswara Iyer have found that Malayalam is the elder sister. Several others including Sooranad Kunjan Pillai have also expressed the same view.

According to P. Damodaran Pillai, Malayalam separated itself to become an independent entity about 2000 years ago. He argues that proto-Dravida (Adi-Tamil) must have mixed with Sanskrit brought in by Namboodiris from the North, resulting in the most ancient form of Malayalam and this must have taken place before Chem-Tamil, the ancestor of modern Tamil, itself originated. Geographical isolation of Kerala from Tamilnadu is also said to have favoured such a development. The language thus formed remained in the spoken state for centuries mainly because of the continued dominance language and the use of Chem-Tamil in royal courts.

Modern Malayalam alphabet is made up of the sounds found in the proto-Dravidian language and those incorporated from Sanskrit. The latter category consists of aspirated plosives and the sounds represented by the symbols g,j,d,d,b,s,ś,sh, and h.

Unlike in certain other languages, there is a well-defined distinction between the flapped consonants r and r as in 'kara' (shore) and 'kaṛa' (sap). The laterals are also similarly distinguished. Thus 'kala' means 'art' and 'kala' means 'weed'. The occurrence of the typical retroflex continual l, after symbolized by the digraph 'zh' is another feature of the alphabet, e.g. 'mazha' (=rain), 'pazham' (ripe fruit), etc.

The present script is believed to have derived from 'Vattezhuttu' which was widely used in royal edicts and inscriptions throughout Kerala till the end of the 18th century. The term literally means 'writing in a circular form' and the letters used were round in shape. This script depended for its development on Brahmi script which was prevalent in most parts of the country. With the addition of some letters from what is known as the 'grandha' script also, the Malayalam script got its full complement of letters, which became more of less systematised by the first half of the 13th century.

With some local differences the script consisting of 500-odd consonant-vowel combinations and double consonants continued in use down to the middle of the 20th century. Thanks to the reform introduced by the Government of Kerala in 1971 the total number of type faces has been reduced to 90. All government documents and most newspapers and books are now printed in the new script. But opinion is still divided on the desirability of the reform. The most far-reaching adverse effect is that children who are often taught only the new script will find it difficult to read books written in the old script.

In the matter of pronunciation, Malayalam is a phonetic language. Each letter, i.e., a pure consonant combined with a vowel, stands only for one sound and is a syllable by itself. The following consonants, however, are not syllabic: n,ṇ,l,ḷ, and ṛ. For these there are separate symbols also. Likewise, the consonants in each pair of the aspirated plosives are pronounced almost identically. e.g., ph and bh; th and dh.

There are a number of nouns ending in semi 'u'. sound, usually indicated by the symbol '*u*' This is an approximate equivalent of the sound represented by the phonetic symbol 'ə'. e.g. katuku (;mustard) poovu (;flower), etc.

Morphologically, Malayalam is an agglutinative language. In most places the morphemic boundaries are clearly distinguishable. prefixes and suffixes are joined to the stem of the word. For instance, 'Peruvayaranmarute' can be split up into peru (=big), vayaru (=belly) an (masculine ending), mar (plural suffix) and ute (case marker, here genitive). The word means 'of big-bellied or gluttonous men'.

Another peculiarity is that the form of the finite verb is the same in all three tenses irrespective of the number, gender and person of the subject. It other words. verbs in Malayalam do not use pronominal terminations unlike those in the other Dravidian languages.

In Malayalam, the word order in a sentence is subject-object-verb, with the qualifiers invariably preceding the word qualified. As all nouns except those in the neuter gender are inflected. When used as the object, there will be no confusion even if the subject and the object are inter-changed and they are often interchanged for emphasis or convenience. Dependent clauses come before the main clause.

'Yes' or 'no' questions are formed by replacing the final vowel in the principal verb with a long o. Other questions are formed by inserting the interrogative word between the subject and the verb.

There are only two tag questions, 'alle?' and 'ille?' and they mean 'Isn't it so?' and 'Isn't there'? respectively.

Of all languages the one to which Malayalam is most indebted is Sanskrit. Besides the sounds mentioned above, innumerable words, mostly nouns and verbs, either as such (tatsamas) or with slight modifications (tabdhavas, have been borrowed from it. This has been

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going on ever since the advent of the classical language and even now whenever the need is felt for new coinages, scholars in Kerala turn to that language. Some of the Sanskrit words have actually supplanted the older Dravidian ones. Such for example are 'nakham' (finger-nail), 'mukham' (the face), etc., which are still in everyday use. The total number of words borrowed from language runs into tens of thousands, which account for 70 per cent of the modern vocabulary in Malayalam.

The other language from which Malayalam has received words are Hindustani, Arabic, Portuguese, Dutch and French. But in modern times no other language has enriched the vocabulary as English. Of the hundreds thus accepted and put into use, many words such as actor, aeroplane, book, bus, car, circus, doctor, dress, engine, estate, fool, gas, heart, institute, judge, kitchen, letter, music, number, order, photo, queue, road, side, type, union, vacation, wool, X-ray, zoo, etc. are quite familar even to illiterate Malayalees. But Malayalam has not made use of the roots of verbs taken from any language other than Sanskrit. The attempts made by some enthusiasts to extend the process to the other languages have not proved popular so far.

The language used in newspapers and academic publications may be regarded as the standard. In certain creative works such as novels, short stories and plays one comes across an admixture of colloquialisms and localisms. Likewise there are ideas signifise synonymous words in the northern and southern parts of Kerala some of them being unintelligible except to those born and brought up where they are in ordinary parlance and some having different significations. There are also parallel proverbs in the north and the south. In addition to all this, some sections of the people like the Moplas of Malabar and the hill tribes, the Adivasis and the Harijans have dialects of their own.

Rich in non-technical vocabulary and flexible enough to express subtle shades of thought, Malayalam is comparable to any other well-developed Indian language. It is the medium of instruction upto the end of the secondary stage and of administration in certain government departments and in the law courts upto the district level. Though English continues to enjoy pride of place at the university level, Malayalam has been recognized as an alternative medium of examination in some subjects and suitable text books are now available to enable candidates to answer in the language. Ardent lovers of Malayalam are, however, looking forward to the dawn of the day when that language will begin to be used for education and administration at all levels.

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K.S.N.

LANGUAGE (Manipuri). Manipuri belongs to the Tibeto-Burman group of languages which is one of the two important branches of the Sino-Tibetan family of languages. Beginning with Brian Houghton Hodgson it is G.A. Grierson who has made extensive studies of the origin and features of the Manipuri language. He observes that Manipuri has the nearest kinship with the language that is still spoken in Kachin in respect of vocabulary. Its agreement with Burmese is with regard to the second personal pronoun and adjectival prefix, while it agrees with Tibetan rather than with Burmese in respect of the suffix *pa* which serves almost all the functions of the corresponding Tibetan suffix. Tapering it down further Grierson prefers to describe the group to which Manipuri belongs as Kuki-Chin or Meitei-Chin. Paul K. Benedict, a well-known researcher in Sino-Tibetan languages, says: "Meitei, the State language of Manipur, shows significant points of contact with Kachin as well as with Kuki-Naga though the affinities are prominently with the latter."

The present Manipuri language evolved out of the traditional Meitei language, the speech of the politically dominant group in ancient Manipur. Legends, songs and manuscripts found in this language evidently suggest a long and sustained existence from very ancient times. For example, Ougri, a ritual song traditionally believed to have been associated with the creation of the earth itself and till today an inseparable part of the Lai Harouba festival is referred to in the manuscript *Laisra Pham* as having been sung at the coronation of Nongda Lairen Pakhangba. This coronation, according to the chronicle *Cheitharol kumbaba*, took place as early as 33 A.D. Legends speak of many kings reigning before him, of whom the names of Kangba and Moriya Phambalcha constantly occur in the manuscripts.

On the basis of the available documents and texts it will be probably justified to divide the history of the Manupuri language broadly into three stages: (1) Early (2) Middle (3) Modern. The Early Period shows no contact with any other language and covers a period almost upto the end of the seventeenth century. The Middle Period marks its association with Indo-Aryan languages particularly Sanskrit and Bengali and extends upto the close of the nineteenth century. The Modern Period begins with the spread of English education at the turn of the twentieth century. There has since been a liberal influence of English words. And these were followed by a number of Hindi and Urdu vocables brought in by the British.

Both legends and history speak of seven clan dynasties and some other groups of people living in the valley which was divided into small principalities. In different stages of history they were later merged into the Meitei fold ruled by the powerful Ningthouja clan. Though the Meitei or Manipuri language was the lingua franca in the early times, the dialects of other clan peoples greatly contributed to the richness of this language. There were

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constant borrowings of new words which were used as synonyms with proper Manipuri for the sake of embellishment. For example, as some manuscripts show, the people of the Khuman clan use phuraba in place of siraba (dead) in Meitei; the Moirangs in plaintive notes call kangphal (dry land) kong and eesing (water) loklaw; the Luwangs use *tingbi* (bridge) as thong and mungbi (highway) for lambi and so on. The distinctive features of old Manipuri as found in the works of the Early Period are marked by: (a) the use of periphrasis and long sentences; (b) combination of the instrumental noun and the functional verb; (c) difference in the form of adverbs; (d) difference in the form of nominative absolute; (e) shortened form of post-position; (f) shortened expression of nominative absolute; (g) an adjective following a noun qualified by it (h) a noun followed by a pronoun for the sake of emphasis (i) an imperative verb ending with *-o* or *-yo* instead of *-u* or *-yu* of Modern Manipuri; and (j) the use of hard consonants like *k,t,p* in the middle or at the end of a word in place of g,d,b commonly used in Modern Manipuri. Apart from periphrasis one comes across in Old Manipuri the extensive use of synonyms, occasional interrogative address to the readers as if to take them into confidence and avoidance of conjunctions particularly the equivalent of and.

This homogeneity was maintained till the close of the seventeenth century when the valley was not so much exposed to migration from the neighbouring states of India and to the overwhelming influence of Hinduism. Thus the Middle Period of the Manipuri language may be said to commence with the conversion of the people to the new religion the and consequent production of literary works mostly adapted from the great epics and works of religious nature. The change is not much felt in the structure of sentences or formation of words as the liberal borrowing of Sanskrit or Bengali words to be placed side by side with those of Manipuri for the sake of embellishment. For example: satya wachum, gara matik, bir panganba, shyam sangbannaba, sabda khonjen, purna mapung, ahar chinjak, swami inongthou and so forth. These borrowings were, however, confined to vocables of abstract nouns and some adjectives only. Of course, with the passage of time archaic words were dispensed with and circumlocution was not so often resorted to. This is seen even in secular works of romance, heroism and history. But there was no marked change in other aspects of the language except in prose which was greatly improved in the later part of the eighteenth century when it was employed in the writing of the chronicle, *Cheitharol kumbaba*, and a work of aphorisms, *Langlon*. However, it has to be pointed out that as the people of the valley were increasingly attracted towards Gaudiya Vaishnavism i.e., the worship of Radha and Krishna after the phase of Ramanandi, the Rama cult, performing arts by degrees attained prominence over literary pursuits and by the latter half of the nineteenth century the course of old Manipuri literature had almost dried up. On the other hand an exalted court free from foreign interference since the alliance with the British in 1823 and a cultured nobility caused to develop a refined form of speech. The following examples may illustrate the point. Chatpa 'to go' for ordinary use is lengba for the highly placed, so phida 'a seat' is khuda, chaba 'to eat' is haba, setpa 'to wear is thonba, tumba 'to sleep' is cheppa and so on. Added to this was the accepted notion of showing off one's good upbringing or cultural distinction by interlarding tadbhava and tatsama words in social communication. Jal is preferred to the indigenuous word eeshing (water), shan to eerujaba (bath), mandir to laishang, seva to thaugal, etc.

These two aspects of the language were a legacy to Modern Manipuri though it has not inherited much from the old literature in respect of the manner of composition and archaic diction. G.A. Grierson himself makes a curious observation on the swift transformation from the old language into the modern. As a result of the defeat in the Anglo-Manipuri War in 1891, Manipur came under the domination of the British; along with that English education was introduced with the establishment of lower and upper primary schools and subsequently a high school. (In fact, some of the schools were there already before 1891). Side by side Bengali language and literature too was taught in the schools. It was the vernacular paper upto the Matriculation level till 1920. So Modern Manipuri, at the turn of the century was most influenced by both English and Bengali. The grammar of Modern Manipuri is more or less cast in the mould of the English grammar as in the case of many other Indian languages and the rules of its punctuation have been entirely adopted. Conjunctions as in other developed languages have been conveniently used. The hard syllabic letters have given place to the soft ones. A standard principle of spelling in conformity with the tonal character of the language (the main characteristics of all Tibeto-Burman languages) has been adopted. There is a strong wind blowing for the revival of the original Manipuri script which was replaced by that of Bengali since the close of the 19th century. The enormous publication of Manipuri books, introduction of Manipuri as elective and honours courses into the colleges, opening of M.A. classes in the Manipur University and broadcasting of Manipuri programmes from the AIR for more than three decades have indeed helped modern Manipuri to a luxuriant growth.

C.M.S.

LANGUAGE (Marathi). The Marathi-speaking people have occupied a geographically contiguous area known as Maharashtra at least since the 11th century, if not since the 8th. The Marathi inscriptions date from 983 A.D. (at the feet of the Jain colossus at Shravana Belagola in Karnataka). The earliest written work was once thought to be Mukundaraja's philosophical treatise *Vivekasindhu*

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(dated 1188, now re-assigned to the 13th century on the basis of external and linguistic evidence); now the honour is deemed to go to the Marathi auto-commentary on Shripati's astrological treatise *Jyotisaratnamala* (1039). According to the 1971 census, Marathi constitutes the fourth largest group (42 million) after Hindi, Telugu and Bengali. Besides, 2.7 million people have returned it as an additional language.

According to the traditionally received account, Marathi represents a further stage of Maharashtri Apabhramsha and goes back through Maharashtri Prakrit to Sanskrit. In terms of linguistic geography, Marathi was assigned, along with Sinhalese spoken in Sri Lanka, to the southern branch of the outer group of New Indo-Aryan languages. This picture now stands considerably modified, if not rejected, on the following grounds. (1) The variation within Prakrit and Apabhramsha has been exaggerated: far from representing the actual spoken dialects they probably were their formalized and even ossified versions that flourished long after their time. Marathi coexisted with Maharashtri Apabhramsha and did not succeed it. (2) The name 'Maharashtri' has no geographical significance; Marathi does not seem to be especially closer to the Maharashtri Prakrit than to the others. (3) Sinhalese is a farther stage of Pali and West-Central Asokan Prakrit taken by the migrants from the North to Sri Lanka. Its three-gender system is 'natural' like the Dravidian gender systems and has no affinity to the 'artificial' three-gender system of Marathi. (4) The inner-outer division seems to have some substance, though its supposed origin from two waves of migration is not wholly clear. (5) A hypothesis has been put forward that Marathi, unlike other New Indo-Aryan languages, does not stand at the end of a continuous linguistic inheritance. It has too many Dravidian-like phonetic and syntactic features that become more pronounced as we go down the social ladder and go farther back in time. It probably represents a contact speech form that later displaced some Dravidian language as a mother tongue and became respectable. The speakers of some Dravidian language must have become bilingual by acquiring some Middle Indo-Aryan speech-form, which they spoke with a Dravidian slant. More work in necessary before the picture becomes clear.

The precise historical relationship between Marathi, with its various geographical dialects, and the Ahirani dialect spoken in north-west Maharashtra by some castes, the Halbi dialects spoken in north-east Maharashtra and beyond by some castes, and the Konkani dialects spoken in south-west Maharashtra and beyond (in Goa and coastal Karnataka) has been the subject of scholarly and popular controversy. It may be noted that while the name Konkan applies to the whole of coastal Maharashtra, the dialects of northern and central Konkan are undoubtedly varieties of Marathi. The cultural relationship seems to be clearer. The speakers of all three dialects have accepted literary Marathi as their culture language in the past with two exceptions. Halbi speakers in Madhya Pradesh have accepted Hindi insofar as they have any cultural aspirations; and Christians and Sarasvat brahmans in Goa and further south either are Kannada-oriented or now want some form of Konkani to replace Portuguese as the culture language. Recent work enables us to offer a tentative picture on the following lines. Further work is necessary for making it less tentative and more detailed. Ahirani, Katkari, Konkani and Varhadi (of Vidarbha) appear to have successively broken off from this south-western branch of New Indo-Aryan between the 5th and the 10th centuries; the place of Halbi is still unclear; how far back the name Marathi (or its older form Marahathi) was applied is an issue that has to do more with culture-history than with language-history proper.

A process of standardization in the modern sense of that term did not set in till the early 19th century with large-scale printing and school education, and the emergence of Bombay and Pune as the centres of enlightenment in western India.

There are many non-Marathi-speaking groups in Maharashtra. Some immigrant groups, however, like ex-Tamil Dravida brahmans, the ex-Telugu Padmasalis, the ex-Kannada Digambar Jains and the Bene Israelis now speak Marathi at home.

Marathi speakers who have moved to Haryana, Himachal Pradesh, Garhwal and Mauritius have forgotten their Marathi. Marathi speakers who have moved to the Maratha principalities in Vododara, Indore, Gwalior, Tan javur, or who work as tailors in Andhra Pradesh and Karnataka, or who have moved to the coastal Karnataka, to Kerala, and lately to East Africa, Great Britain, the United States have retained their Marathi so far to some extent and in different forms.

From the point of view of the political and literary history of Maharashtra rather than of the internal changes in the language, it is customary to recognize the following periods: 700-1000: Early Old. No written literature is available; there are only the stray inscriptions and mentions of the language.

1000-1350: Late Old. Close of the pre-Muslim 'Medieval Age'. Written literature is inspired by the Nath, Mahanubhava, Vaishnava (Varkari Bhagavata) sects a nativistic revolt against domination of Sanskrit Marathi was the State language of the Yadava Dynasty (1187-1318) and the sacred language of the Mahanubhavas. This is clear from the scholarly prose treatises and Mahanubhava prose and inscriptions.

1350-1500:. Early Middle:. This is regarded as rather a dark period for literature under the first Muslim onslaught.

1500-1700:. Classic Middle:. This period indicates the waning of the Bahamani rulers and their inheritors, the Nizamshahi and the Adilshahi rulers and the rise of the

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Maratha power. Written literature was inspired by the Vaishnava and Datta sects, the Brahmanical revival and the Maratha political revival, the rise of the bakhar prose modelled after Persian chronicles and Shivaji's attempts to de-Persianize administrative language (1676). Documents in Marathi (which was a subsidiary administrative language under the Muslim rulers for whom Persian was the State language) abound.

1700-1820: Late Middle. The period is marked by the emergence of the Peshwa rule, written literature of a devotional and scholarly kind, spoken literature of the military camp and the folk theatre, Marathi flourishing as a State language (not wholly de-Persianized) and the bakhar prose.

1820-1874: Early Modern. This period is regarded as a dark period under the first impact of the British rule, and is known for Anglicized and/or Sanskritized prose. The pandit took to writing Marathi prose and verse, body of school books, didactic 'improving' books, translations from English. Rise of newspapers. Written prose inspired by the Indian enlightenment. Grammars and dictionaries.

1874: Late Modern. This was a period of the enlightenment and its reactions are: nativist attempts to de-Anglicize and later de-Sanskritize Marathi, rise of the audiovisual mass media and the theatre, proliferation of magazines, popular fiction, school and college texts, the use of Marathi as a medium of secondary education, and of higher education, the rise of the literary self consciousness, lately, the rise of other cultural centres besides Bombay and Pune and the adoption of Marathi as a State language in theory in 1965.

An allusion has already been made to the inherited (native), the Sanskrit and the Perso-Arabic layers. English loan words are still incompletely assimilated, and the so-called 'deshya' (unidentified) and Dravidian elements are not consciously distinguished from the native. Some translation loans exist, motivated by the nativistic impulses; but direct loans abound.

There is a tendency from the 19th century to approximate the original sound. Thus, 'prayatn' replaces the earlier 'pretn' for Sanskrit 'prayatna' (effort); 'gaes' for the earlier 'gyas' for English 'gas'. Currently, many proverbs and idioms redolent of traditional ways or smacking of segregationist ways are slipping out of urban or elite use. An interesting case in point are the three pronouns for you—tu, tumhi, apan (in an ascending order of social superiority or social distance). Address indicative of social inequality (asymmetrical tu-tumhi or tumhi-apan) is being made more egalitarian (mutual tu or mutual tumhi). Address indicative of social distance (mutual tumhi between college classmates of the opposite sex or mutual apan between strangers who are being polite) is being made more free and easy (mutual tu and mutual tumhi). Ceremonious or dignified diction is often conveyed by the use of loan words ('patni' or 'mises' for 'bayko').

Marathi speakers today find the language not particularly mellifluous, polished, or tender. In the first flush of nativism in the late Old Marathi period, however, they claimed for it all these qualities. Retroflex consonants (t,d,n,l), aspirates, and the vowels a,u,o connote crudity, unwieldiness or the like; palatals (ch, j, sh, the vowels i, e) connote the opposite. Compared to the British English, Marathi tends to overstress sentiment; compared to other modern Indian languages, it tends to understress it. Gestures, whether vocal (baby talk, mimicry, sing song, or the like) or bodily (face or hand), are more restrained in males, adults, elites; more demonstrative in females, children, non-elites.

In diction and syntax the history of Marathi verse and prose shows two opposed trends: the tendency to floweriness, longwindedness, overstatement and the tendency to sparseness, shortwindedness, understatement, crispness. To some extent this was functional—the norm has been Sanskrit loans and Sanskritized diction for serious work and plain language drawing upon native words for the ordinary people (prakritajana). The distinction in some sense persists even today except that some area may be reclassified. Statecraft once called for Sanskritized languages, now there is a plea to bring it close to the prakritajana.

A.R.K.

LANGUAGE (Nepali). Nepali belongs to the Indo-Aryan family of languages and is spoken by the Nepalis of Sikkim, of the southern part of Bhutan, of parts of the northern districts of West Bengal, of the north-eastern States, of Uttar Pradesh, of Himachal Pradesh, of Punjab and also of many major towns and cities of the country. Sunitikumar Chatterjee accepted it as one of the major languages of India.

The oldest Nepali inscription that has been discovered so far is on a stone pillar at Dullu in mid-western Nepal and is dated 903 of the Saka era which is 981 A.D. This alone affords ground to believe that the origin of the Nepali language was contemporaneous with that of the other modern Indo-Aryan languages. As regards the geographical region of its origin Kumar Pradhan writes in his *History of Nepali Literature*, 'The birth and growth of Nepali took place in Bharatvarsha or the Indian subcontinent long, long before the emergence of the political India and the political Nepal of today.'

Further R.L. Turner in the Introduction to his book *A Comparative and Etymological Dictionary of the Nepali Language* writes, 'The proof that Nepali is descended from Sanskit rests upon the fact that many details of its grammatical structure find their explanation only in the corresponding forms of the earlier language, and that much of its vocabulary, allowing for a regular correspond-

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ence of sounds between the two languages, is identical with that of Sanskrit'. Whereas the derivation of Nepali from Sanskrit cannot be in dispute, its exact position within the Indo-Aryan family is open to discussion. To which of the modern Indo-Aryan languages is Nepali most closely akin? Indisputably its nearest relative is its western neighbour, Kumaoni. And, in fact, all the Indo-Aryan languages along the southern face of the Himalayas have certain features in common. This is intelligible if these languages were carried into their present habitats by the migration of the Khas (Sanskrit Khasa) from their earlier home in the North-West.

But again there is no unanimity as to whether the Khas spoke the Khas Prakrit or the Shauraseni Prakrit, that is, whether Neapli originated from the Khas Prakrit as hypothetically assumed by Sunitikumar Chatterjee and a few others or from the Shauraseni Prakrit as Surya Bikram Gewali and an increasing number of Nepali scholars have come to believe. In the later case the Khasas alone might not have been the sole begetters and carriers of this language.

But in spite of the absence of unanimity it may be accepted that before the language came to be called Nepali it had been known during the various stages of its development as Khas-kura, Parbata, Parbattiya, Gorkhali or simply as Bhasha. The Indo-Aryan Khasa speech, however, came into contact with the other speeches of the same family when, as a result of the Muslim conquest of the northern and western India, many Brahmins and Rajputs sought shelter in western Nepal. The Tibeto-Burman Mongoloids such as the Magars and the Gurangs also with their speech contributed to the growth of the language. In course of time, along with the political ascendency of the Gurkhas, various speech forms and dialects developed into standard Nepali. As with other Indian languages, Nepali has also borrowed words from various sources, not only from Maithili, Rajasthani, Bhojpuri, Awadhi, Hindi and Bengali, but also from the Tibeto-Burman and the Austric languages as well as from foreign languages like Persian, Arabic, Turkish, Portuguese and English.

M.D.R.

LANGUAGE (Oriya). The Oriya language, as its sister languages like Bengali and Assamese, belongs to the eastern group of the Indo-Aryan branch of the Indo-European language family. It is spoken in a part of the east coast of India and has to its north Bengali and to its south Telugu, which belongs to the Dravidian family of languages. Towards the west, the Oriya language stretches far inland where in the highlands it changes gradually into Chhattisgarhi, a dialect of the eastern Hindi and into Halbi (through Bhatri in the Bastar state), a dialect of Marathi. In the north it is also partly contiguous to the Nagpuria-speaking areas of Bihar. In short, it is spoken principally in the state Orissa and in some areas of the neighbouring states, viz., the Singhbhum district of Bihar, parts of the Midnapur district of West Bengal and the Srikakulam district of Andhra Pradesh.

The earliest records of the Oriya language are a few inscriptions dating back from 1051 A.D. Earlier Sanskrit inscriptions contain a few Oriya words here and there. One of these early Oryia records is the bilingual stone inscription of King Narasimhadeva discovered in Bhubaneswar. It is written in Tamil and Oriya and is generally assigned to 1346 A.D. Five Oriya inscriptions in Telugu script are carved in a temple at Simhachalam in the district of Visakapatanam in Andhra Pradesh. Two sets of copper-plate inscriptions of 1384 A.D. and 1395 A.D. of King Narasimhadeva IV of Orissa contain long prose passages in Oriya which, apart from a few archaisms, appear strikingly modern in phonology, morphology and syntax. From this it appears that the Oriya language had originated centuries before. The Oriya lithic records of the 14th, 15th, and 16th centuries are scattered not only in the various districts of Orissa but also in a few places of Andhra Pradesh, viz., Srikakulam, Visakapatanam, Kurnool, Warangal and Nellore.

In literature its rudiments can be traced in the *Charyacharya-binishchaya* ascribed to the 9th century A.D.

In the Indo-European sub-family this language is unique in a number of ways. First, it is relatively more conservative in character. This conservatism is possibly due to the topographical features of Orissa, the comparative inaccessibility of its forest-clad mountainous highlands. Another reason could be the relatively more political freedom it enjoyed through the ages. Secondly, as Grierson points out, this language has an advantage in that it is pronounced exactly as it is spelt. Thirdly, like in Telugu, every word in it ends in a vowel. Fourthly, it still uses the old verbal endings -nti or -anti and -ntu so that 'hasanti' (they laugh) and hasantu' (let them laugh) are the same in modern Oriya as in the language of the Vedas. Thus it has the unique distiction of retaining a salient feature of the primitive Indo-European. The Indo-European ending -ont and -nt of the present participle still survive in Oriya in the form of -nta.

The Oriya vocabulary consists of five categories of words. They are: tatsama, tatbhava, deshi, Perso-Arabic and foreign. The first two are traceable to Sanskrit and the older language of the Vedas. The fourth category consists of loan words from Arabic and Persian and the fifth chiefly from English, Portugese and French. The third group includes the rest of the vocabulary. The tatbhava words are pivotal to the language. Some of them are traceable to forms in the Vedas. The deshi words are traceable to the Munda family of languages.

It is generally held that Oriya has evolved from Magadhi Prakrit through Magadhi Apabhramsha and

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through Prakrit it is traceable to the language of the Vedas.

While the declension in Prakrit is synthetic, the same in Oriya is generally analytic and post-positional. The same post-positions are used both in singular and plural forms to denote differrent case-relations and are added to the stems directly. There are no oblique forms. Colloquial Oriya has lost the grammatical gender. Early Oriya inflection has not been entirely free from the Prakrit influence. The ending -e in the nominative plural, and the ending -em in the instrumental singular are surviavals of the Prakrit inflection. Similarly the ending -u or -hu of the ablative case, e.g., 'ehau ana' 'other than this' 'different from this' is a Prakrit survival. The pronominal ending -tahu and -tahim used in the locative singular are traceable to Sanskrit tasmin-tatah. The solitary and interesting -su of the fifth case is still used. For instance, 'belasu', literally 'from time', is traceable to Prakrit original.

The post-positions of modern Oriya are corruptions of words of the Old Indo-Aryan stage, e.g., kike (dialectical) kai-kahi. -ku of the dative or sometimes of the accusative case is traceable to -kakshe; -pai (dative) 'for' is traceable to Sanskrit -atmane; -re (genitive sign) is traceable through Prakrit kera or kerake to Sanskrit krita. The early Oriya plural sign -nta, also found in early Assamese, is traceable to Sanskrit santah, plural of sat. In early Oriya inscriptions -sa is used as a sign of genitive singular. This may be regarded as Prakritism. On the other hand, many examples of Snaskritism can be found in early Oriya literature especially in the *Bhagavata* of Jagannatha Dasa.

The pronouns in Oriya are traceable through Prakrit to Sanskrit origin. They are declined normally by means of suffixing post-positions or post-positional words as in the case of the declension of nouns.

The inflexional base of the pronouns is formed by the simple genitive singular form e.g., toha your, moha mine, taha his, jaha of whom etc. The shortened forms of all these,-to, mo, ta, ja are also used alternatively.

In Oriya there are seventeen tenses and moods. Of these the two called radicals survive from the Sanskrit present indicative lat and imperative lot through the Middle Indo-Aryan with the necessary phonetic decay. The simple past, the simple future and the simple conditional in Oriya, e.g., 'se harita', 'se hariba', 'se haranta' may be called participial tenses in Oriya inasmuch as they use as their base the past participle, the future participle and the present participle of the Old Indo-Aryan passing through the Middle Indo-Aryan. The old Oriya infinitive ending -te (now confined to northern Orissa) or -ta is traceable through the Ardha Magadhi ending -ttae or -ittae to the Vedic dative infinitive sign -tave. The usual Oriya infinitive ending -ibaku is really the dative sign -ku added to the verbal noun ending in -iba.

The Sanskrit passive sign -ya is the basis of Prakrit -a, -jja, -ia, or -ijja. The usual passive in Oriya is called compound passive, e.g., 'diajae' and 'karajae'. These are traceable to the Maharashtri forms like 'dijjai' whereas the simple passive ending in -i used in Old Oriya is traceable to forms like -ia.

The usual Oriya absolutive ending -i is traceable through Prakrit -ia to Sanskrit -ya whereas the rare absolutive ending -ina (now confined to poetry) may be traceable through the Prakritic -una to the Vedic form -tvinam.

It may thus be seen that Oriya as a language is an important member of the Indo-Aryan group of languages growing parallel to other modern Indian languages and has finally acquired a distinct character of its own, Even the modern Oriya, enriched by generous borrowings, has retained its basic character.

K.T.

LANGUAGE (Prakrit). Prakrit was the spoken language of the Indian people after the Vedic period. According to Indian grammarians it was not the name of any particular language. Prakrit in the widest sense of the term was indicative of any language that in any manner deviated from the standard one, i.e. Sanskrit. Consequently it was the common name for all the Indian popular dialects in ancient India and only remotely it signified the particular forms of the Prakrit dialects that were remodelled from the popular dialects to the status of literary languages. The etymological meaning of the word 'prakrita' is 'natural'. Actually the spoken language was used as the primary dialect in early Vedic period in the form of Prakrit. Some scholars are of the view that the dialects are not deviations from classical and accepted modern standard, but all have a history stretching right back through the centuries. Sanskrit was the artificially perfected literary language. The dialects were known as Prakrits, and as these Prakrits developed literatures of their own, even they became influenced by the literary Sanskrit. In Vedie texts the terms 'Prakriti' is also regularly used for the word which 'isolate' in contradistinction to 'vikasa' (modification, variant), the latter being applied to the junction forms. There are so many words used in *Rik-pratishakhya*, e.g. 'Samhita padaprakritih' and 'Padaprakritih' where the meaning of 'Prakritih' is obviously basic Prakritic or Prakrit especially refers to the natural language or common speech of people. Broadly speaking, Prakrit is a generic term; it covers half a dozen dialects (including Apabhramsha) and its literature has been enriched by Jain, Brahmanic and Buddhist authors in different parts of India. Apabhramsha is one important Prakrit; it inherits a good deal of Prakrit vocabularly; but has developed some new features which are parallel to and fore-runners of the new Indo-Aryan all over India. Prakrit has a wider canvas as compared with Pali.

There is still a tendency in linguistic works to treat it as an intermediary and to regard it merely as a transition-

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al stage between the Vedic and the classical Sanskrit on the one hand, and Apabhramsha and the modern languages on the other. A careful study of literary texts in the Prakrit dialects and a comprarison with the inscriptional usage shows a remarkable uniformity prevailing in the form and function of the obligatory participle. L.A. Schwrizzchild observes that middle Indo-Aryan was in some ways a richer language than old Indo-Aryan. Instead of three morphemes being used for the one obligatory participle, viz., 'tavya', 'aniya', 'ya';/Pkt (iy) avva > evva (Apa.) developed in Middle Indo-Aryan.

In the early stage of Indo-European language, there were some vowel sounds which gradually disappeared in Indo-Aryan. These include short e.o. also. This is definitely the tendency of dialects that have prevailed in Apabhramsha frequently. It is a historical fact that there were some popular dialects. It is true to say that 'ri' sound was lost long ago and remained only in spelling bound by grammar, but became a, i or u in Pali, Prakrit and modern Vernaculars. Therefore, we find 'Kada' for 'Krita', 'Vuda' for 'Vrita', 'Mada' for 'Mrita' etc. in the Vedic literature. Modern philologists mentioned many words and usages which crept into the *Vedas* and Sanskrit also. It is confirmed that Prakritisation began even in the *Vedas* and it was not a later development as many still believe. In addition to the loose style and use of many archaic forms and obsolete words, the Vedic language is also characterised by a lack of rigid 'sandhis' and long compounds. In Sanskrit, sandhi within a word is compulsory, but in the *Vedas* anaptyctic forms and words without sandhis are frequently used as 'Indera', 'suvarga', 'tita', 'prauza'. In Prakrit also anaptyosi is abundant in usage. Prof. L. Alsdorf rightly observes: 'Even in the *Vedas* there are words, which bear unmistakable evidence of the Prakrit influence, so far as the phonological changes are concerned. One of the basic characters of Prakrit prevailed over the period of the *Vedas* which were composed as Sandhi between Padanta and Padadi in the Rk Sahita, as is well known, is due to the manipulation of the text by later redactors, the material evidence clearly showing that in the original text no sandhi was allowed in such a position. In fact the Siksha recommends the pronuciation of anaptyxis as 'a', (vowel) which represents a geographical area to which Ardhamagadhi belonged. Thus, the large scale use of Anaptyxis which is found in Prakrit has similarity with the Vedic dialects. There are so many words which are found in the Vedas which originally belong to Prakrit dialects." For example, the word 'satya' is derived from 'sat' abundantly used in RK-Samhita, but for 'satyasatya' we find 'sachchasacha' (RK 7.104.12), and like that Sanskrit words, Marisha, Ingala, and Maireya are actually Prakrit words: Marisa, Ingala, Miara; like this meha, vayu, vanka, titau, dadha, maranda, khidakkia, etc. are frequently used in samhita texts. R Pischel's hypothesis that the Prakrits, mostly those of Ashokan times, were current at the time of the Vedic language even is supported by Geldner.

The word 'Prakrita' is used to include a number of languages or dialects, traces of which are found in the religious, literary and dramatic literature of the Jains and non-Jains, beginning from about the 6th or 5th century B.C. down to the 10th or 11th century A.D., covering a period of over fifteen centuries. The linguists have employed the term Middle Indo-Aryan as opposed to Indian term 'prakrita', by maintaining a parity with the old and new stages of Indo-Aryan languages. Hence the Middle Indo-Aryan does not only include Prakrit as described by the grammarians and rhetoricians, but also Pali and other inscriptional languages, such as the edicts of Ashoka, the pillar edicts of Kaluvaki and Heliodoras, the copper plate inscriptions of Kalawan, Hathigumpha inscription of Kharvela, the Kharosthi documents from Niya region and the Khotan Dhammapada from Chinese Turkestan, etc. Beside the Ashokan inscriptions, other Brahmi inscriptions are also available in India. These inscriptions are more than two thousand and were inscribed between 300 B.C. and A.D. 400 within seven hundred years. A comprehensive history of Prakrit dialects can easily be reconstructed on the basis of documents written in different Prakrit dialects. We can easily divide them into four stages: i) First Stage (600 B.C.-200 B.C.)—early stage, Ashokan Prakrit; ii) Second Stage (200 B.C.—A.D. 400)—(transitional stage); iii) third Stage (A.D. 400-700 A.D.)—dramatic prakrit stage; iv) Fourth stage (A.D. 700-1500)—Third Middle Indo-Aryan Stage.

In the first stage we have a great number of inscriptions and coins relating to the period of B.C. 400-A.D. 300. The second stage was replenished with inscriptions, from Pali, Jaina writings, Ashvaghosha's Prakrit etc. The canonical literature and dramas of Ashvoghosha fall within the third stage. The literary Prakrits also belong to this stage. Prakrit and Apabhransha literature, in fact, belong to the fourth stage which ended with Avahattha.

The importance of the Jain writings for studying Deshaja words is two-fold. Some Jain writers have made direct contribution to Deshaja lexicography. In the field of Prakrit lexicography Hemachandra's *Deshinamamala* is an authentic work that gives the meanings of about four thousand Deshaja words. Apabhransha had a stronger tendency to use Deshaja. Svayambhu's Paumcharia has about five hundred words and Pushpadanta's *Mahapurana* about thirteen hundred, which can be classified as Deshaja. The *Puhaichandchariya* of Shantisuri, composed in A.D. 1105, contains about eight hundred Deshaja words. There are so many works and literary compositions which restored Deshaja words properly. These numerous Deshaja words are also significant to prove the tradition that has sprung down from the Prakrit dialects containing folk elements which cannot be derived by rules from estab-

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lished words in Sanskrit lexicon nor used in their secondary (i.e. metaphorical) senses. Words used in other regions would be infinite in number; but these words used in Prakrit are called Deshi.

There is no doubt that from the very beginning Prakrit has been a spoken language. Hence it has short vowels, some simple inflectional forms and loss of vibhakti cases. The Indo-Europen languages had six phonemes called semivowels, each of which could function as a vowel, as a consonant, or a vowel plus a (homorganic) consonant. These three forms composed; i,u (vocalic form), y, w (consonantal form), iy, uw (vocalic plus consonantal). Out of these Prakrit has vocalic and consonantal, but Apabhramsha has vocalic forms only. H.C. Bhayani believes that during the later days of Prakrit inherent tendencies of the speech were such that the old inflexions obtained traditionally were fast disappearing and making the language shorn of terminational elements. The disintegration of the old morphological system paved the way for the use of the stem-forms in all numbers and cases—a phenomenon which is remarkably found in the old Marwari speech, commonly known as Dingal.

It is clearly noted that the tendency of duplication is a common feature in Prakrit and Apabhramsha also. In the history of phonological development this tendency obviously appears in the old dialects, as it is preserved in the form of padanta consonantal formations, such as: nadda, sadda, chhadde, ghatta, ghalla, galla, badda, futta, etc. in the modern, languages—Punjabi, Rajasthani, Lahandi, Sindhi, Kacchi, etc.

A large mass of Vedic variants that bear striking resemblance to the phonetic features of the latest middle Indic dialects has been collected by Bloomfield and Edgerton in their *Vedic Variants*. This was followed by studies of Oertel, Wackernagel, Tedesco and Devasthali, on this aspect for the Vedic Sanskrit. These studies are convincing for the existence of dialects in the contemporary vedic texts having phonological features that we know from the later attested Middle Indo-Aryan dialects. It is also obvious that Prakritic influences are revealed in the works of Panini, Katyayana and Patanjali. Skold states that the Sanskrit of Yaska and Panini was the spoken language of the educated class, the brahmans, but it could not remain uninfluenced by the vernaculars. In Panini, Emeneau finds some clear evidence of this nature which he easily expects in view of the chronological proximity of Panini to the Buddha who taught in the colloquial or Middle Indo-Aryan dialects. When we find a whole class of words assumed by Panni showing irregularities of formation and yet granted a special sanction by him, it is not difficult to agree with the conclusion of Emeneau.

As pointed out by A.M. Ghatage, usually assimilation of all kinds of conjunct consonants along with a few other changes, is considered the most characteristic feature of the Middle Indo-Aryan by which it is distinguished from the Old Indo-Aryan stage. The testimony of the inscriptions is instructive in showing that the Prakrit and Apabhransha were popular dialects and mainly Brahmi script is found in the Prakrit inscriptions. The Jain inscriptions of Mathura are almost pure Prakrit which prevails down to the first century A.D. Macdonall remarks clearly that these medieval Prakrits are important in connection with Sanskrit literature, as they are the vernaculars employed by the uneducated classes in Sanskrit drama. They are the sources of all the Aryan languages of modern India. From the Brachad Apabhraṃsha are derived Sindhi, western Punjabi and Kashmiri; from Saurasheni come eastern Punjabi and Hindi (the old Avanti), from Nagara Gujarati, Rajasthani, Pahari, Lahanda, etc. and from Ardhamagadhi come eastern Hindi (Bhojapuri, Magahi, Awadhi and Chhattisagarhi, etc.), and from Magadhi come Bihari, Bengali, Oriya, and Assamese. Now it is an established fact that the Middle Indo-Arya literature is closely connected with our understanding of the Prakrit and Apabharamsha literature. It is also realised that the knowledge of Prakrit is indispensable for understanding not only the old Hindi literature but also the literature in Old Rajasthani, Old Gujarati, Old Marathi, Old Bengali, Old Maithili, etc. and in fact all the languages of the Middle Indo-Aryan group.

The phonetic structure and the consonants, vowel sounds of Prakrit and Apbhransha are preserved in the present Indo Aryan cental languages. Apart from this certain other phonetic features have also developed in other Indo-Aryan languages. Some of the salient features are:

1) 'Ri: The pronounciation of ri was not in use during the period of Pali. In Indo-Aryan languages this came to be pronounced as *ri* and *ru*. Even the pronounciation of *i* is now centralised, not fronted as previously.
2) Sh is not pronounced in any modern Indo-Aryan languages.
3) The low vowel sounds of e and o have been retained in Modern Indo-Aryan, e ē, o, ō came to be pronounced as pure vowels.
4) Cerebral or retroflex sounds 'ṛ' 'ṛha' developed in Hindi, Urdu, Sindhi, Punjabi, Oriya, etc.
5) The declension system got reduced in both Prakrit & Apbhramsha. Instead of seven, only four declensions were used.
6) Post-positions started being evolved at the time of Apbhramsha. 'Na', 'ni', in Gujarati, 'cha' in Marathi, and da, dā in Punjabi are post-positions showing the sixth declension.
7) In Apbhransha all words belonging to neuter gender were treated either as masculine or feminine. So the neuter gender was lost. Except Marathi and Gujarati no Modern Indo-Aryan has neuter gender.

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8) The verb forms of Middle Indo-Aryan have influenced the present form and imperative forms in modern Indo-Aryan.

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D.S.

LANGUAGE (Rajasthani). Rajasthani is comparatively a recent name given to a group of languages earlier known as 'Marubhasha' or 'Maruvani'. It originates from 'Rajasthan', a geographical name adopted in lieu of 'Rajawara' or 'Rajaputana' of the British period. The word 'Rajasthan' has its own history. Medieval Rajasthani historians used it to denote the capital or main seat of a princely state. James Tod took a fancy for it and adopted it as a part of the title of his immortal work, *Annals and Antiquities of Rajasthan* (1829). This was the first use of the word signifying the entire tract of land held by the Rajput princes and nobles. The litterateurs of the land are indebted to Tod for this innovation. However, it was G.A. Grierson, who first coined the word 'Rajasthani' to use it in his *Linguistic Survey of India* (1908), which was first followed by L.P. Tessitori and subsequently by a host of others.

Though Marubhasha or Rajasthani has been a separate group of languages for over eight hundred years, no attempt was ever made to conduct a survey of its various dialects or constituents and to specify their characteristics. Credit in this respect also goes to G.A. Grierson, who devoted a separate part (Vol. IX, Pt. II) of his *Linguistic Survey of India* to this purpose. Piecemeal attempts were made earlier also to present grammatical studies of some of the dialects, prominent among them being that of G. Macaliester (1899), on the sub-dialects spoken in the erstwhile state of Jaipur.

As is apparent, Rajasthani is a language of the Indo-Aryan group. It claims its descent from the 'Abhira Apabhramsha'. A predecessor of the joint family of Rajasthani and Gujarati languages has been termed 'Maru Gurjara' or Old Western Rajasthani by modern scholars. Linguists hold different opinions as to the mother Apabharamsha. While the majority name it Abhira or Saurashtra or Gurjara, there are others who plead for the 'Shauraseni'. As Shauraseni Prakrit happens to be the main source of both these Apabharamshas, the latter opinion seems to have prevailed for want of proper understanding of the problem. Notwithstanding the fact that even L.P. Tessitori has subscribed to this latter theory, there are strong reasons to believe that Shauraseni, the mother of 'Nagara' and 'Pingala', was much different from that form of Apabharamsha (Saurashtra or Gurjara or Abhira) which gave birth to 'Maru Gurjara'. Moreover, it is still to be seen how far the 'Maharashtri' Prakrit, which has been profusely used by many a Jaina scholars in this part of the country, was responsible for imbibing some of its striking peculiarities in Rajasthani, which are so evident even to the casual reader.

Tessitori has also hinted at the eastern dialects of Rajasthani (Mevati, Dhundhadi, etc.) being more influenced by 'Western Hindi', just as the western dialects (prominently Marwadi) were infuenced by Gurjari. This observation goes much in favour of the contention that the literary languages known as Pingala (western Hindi) and Dingala (western Rajasthani) had different roots in two separate Apabhramshas known as Shauraseni and Gurjara (or Abhira or Saurashtra). The theory of origin has been further stretched to suggest that there was a literary language known as 'Avahattha' which should be treated as the original language.

Tessitori was the first scholar who traced the historical development of Rajasthani, especially that of western Rajasthani from the root Apabhramsha during the period from the 14th to the 16th century. Eminent linguists like S.K. Chatterjee have hailed it as a unique and the very first attempt to identify the missing links between Apabhramsha and the modern regional languages in Rajasthan. He put in much labour in deriving the modern grammatical forms from old acknowledged literary texts, extensively quoted in support of his theory.

George A. Grierson was the only scholar to have done a detailed survey of the language with all its dialects and sub-dialects. Besides giving the grammar and specimen text of each dialect, he has provided comparative charts of grammatical forms of all major dialects which help in understanding the peculiarities of each of them. Though linguistic studies of some of the dialects have been attempted in recent years, the one that of Grierson still continues to be the backbone of all linguistic know-how for inquisitive scholars. Studies of Vagadi, Hadauti (Dhundhadi), Shekhawati, (Marwadi) and Bikaneri (Marwadi) have been presented by L.D. Josi, K.L. Sharma, Dr. Kailasha Chandra and R.K. Vyas respectively. Scholars have also worked separately on the composite grammar of the language as well as on its various forms. Ramakarna Asopash's *Marwadi vyakaran*, Sitaram Lalasa's *Rajasthani vyakaran* and N.D. Swami's *Rajasthani vyakaran* deal with the entire grammatical structure, while K.C. Bahala of Chicago University and W.S. Allen of England have mentioned some of the grammatical forms. Historians of the language, such as H.L. Maheshwari and M.L. Menariya have also given some outlines and discussed the subject in their own way.

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Linguistic studies, inclusive of those dealing with the grammatical part, have not gained any momentum among the scholars. Apart from the derivational aspect, which has been awfully lacking, no attempt has yet been made for recording the phonetic patterns and the resultant difference in spellings of one and the same word. There has been no attempt at studying the geographical, historical, social, anthropological and cultural factors responsible for such sound effects.

Rajasthani as a language could not attract the attention of ancient grammarians and there is practically no earlier grammar available. But the drawback has been compensated for more than enough by attempts in the derivational side by no less an authority than the great Hemchandra, the doyen among grammarians and linguists of his age. Hemchandra's *Deshinamamala* stands unique among all works of this type, though some of his findings are now being challenged by modern scholars. Some other Jain scholars have also registered Rajasthani equivalents of Sanskrit words, but no attempt has been made at giving any philological base. As such, it has remained only an exercise in search of synonyms. As a matter of fact this practice has been in use for long in Sanskrit lexicons and commentaries which quote such equivalents by mentioning 'iti bhashayam'.

Before discussing the gradual development of the language, its basic structure at the dialectal levels as philologically and grammatically analysed by Grierson in his study in 1910 needs mention. While registering his findings in the second Volume of the *Linguistic Survey of India*, the renowned linguist has mentioned the following major groups of dialects, each consisting of several minor constituents: 1. Marwadi (spoken in the entire Bikaner and Jodhapur divisions and large tracts of Udaipur and Ajmer divisions). 2. Dhundhadi (spoken in the Kota division and large tracts of Ajmer division). 3. Mevati or Ahiravati (largely spoken in Alwar district). 4. Shekhavati-Marwadi Spoken in the tract of this very name in Ajmer division), 5. Malavi (Malava-in Madhya Pradesh 6. Nimadi (spoken in Nimad area of Madhya Pradesh) and 7. Bhili (spoken in the hilly tracts of the Aravali and the Vindhya ranges). The number of subdialects under each of the above major heads may be guessed from a study of the Jaipuri dialect spoken in the erstwhile state of Jaipur, including the Shekhavti region of Marwad, done by G. Macaliester in 1898. He has mentioned twelve sub-dialects of Jaipuri (itself a sub-dialect of Dhundhadi) alone and supported his theory by no less than eighty specimens of them. A more thorough investigation of the sub-dialects of the other groups may swell up the existing figures to a still larger number. The seemingly different looking sub-dialects are more so on account of the variation in spelling, with practically very little change in the structural forms of words. Still there are certain peculiarities attached to some major groups which separate them from the others.

Scores of such peculiarities have been noticed by Tessitori in the works mostly composed during the 14th and the 15th centuries. The process of gradual change lingered on till the end of the seventeenth century when the language was able to achieve a standard of its own. This was mainly due to the frequent visits of Dingala poets from all parts of the state. Practically all of them hailed from the stock of Charana caste and their emotional integration helped in bringing about uniformity in the language.

Though the princely states had come in contact with the Muslim overlords of Delhi long back, the impact of the language of the conquerors was not so pronounced till the advent of the Mughals. It was during the Mughal period that the Rajputs were closely associated with the imperial courts at Agra and Delhi. This association was responsible for bringing out a swift and deep-rooted change in the language and culture of the states and the literary writings during this period bear testimony to this fact. The influence was so striking that about fifty per cent of their vocabulary contained words of Arabic, Persian and Turkish origin.

Poets like Prithviraj Rathore and his contemporaries, during the later half of the 16th century, hardly used more than two to three per cent of foreign words, and that also mostly proper nouns concerned with warfare. But the trend of such usage continued to increase till the vast vocabulary of foreign words was assimilated and made an intrinsic part of the lexicon.

At the very start, during the 13th century, the language was first used only in poetical compositions. But soon, during the 15th, stories were attempted and 'Balavobodha Tablas' were written by the Jainas to propagate their faith and to help the students in understanding the old texts. The Charana poets also developed prose forms of 'varta', 'vachanika' and 'duvavaita', which were styled as prose metres by the prosodists, being composed with rhymed terminations. The 'duvavaita' followed the grammatical structure of modern Urdu or Hindi, which was the common link language used for interstate communication.

Another genre of poetry known as 'nisani' was also introduced during the 15th Century, which contained majority of Punjabi words woven into the structure of the Punjabi grammar. This was, perhaps, due to the wandering minstrels of the Dhadhi clan who frequented Punjab and Rajasthan to give professional performances of their ballads. The genre was, thus, borrowed from Punjabi and introduced into Rajasthani. Some of the earliest and the best nisani works are their creation.

During the 16th and the 17th centuries, historical accounts were written which provided ample ground for the development of the language as a vehicle of non-literary writings also. Translations and commentaries of technical works on medicine, astronomy, astrology, sexology and of occult learning were also done. Thus, it was made possible to take the language to the masses who

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could be benefited by the knowledge so far limited to the Sanskrit texts. Translations were also done of Persian texts, such as the *Ain-i-Akbari*, *Akhalaqa-ul-Mohasani*, etc., which proved its capability as a potential language. The eighteenth and the nineteenth centuries saw scores of prose works containing short stories, histories, commentaries and various other forms which enriched the old prose. During this period, it was an accepted vehicle of correspondence, administrative work, commercial translations, education and other fields of life. Even the British overlords had to adopt it for regular correspondence with the princes.

With the advent of the British rule after 1858, the princely states adopted Persian and Urdu alongwith English for higher administrative purposes while at the lower levels and in the educational curricula Hindi ousted the local language. It continued to be so for about 90 years. By that time the language and its dialects were reduced to nonentity so far as its use for education and administration was concerned.

The cultural renaissance during the post-Independence period again brought the language to the forefront, and literary works including poetry, novels, short stories, one-Act plays, dramas, essays, translations and adaptations began to appear. Monthlies, weeklies and fortnightlies were brought out. A daily paper under the title *Jagati jot* was also published as an experiment. Research works and journals also were not wanting. Editorials on topics other than literature tended to enrich the language by adding to its vocabulry to suit all types of subjects. Radio talks and discussions on a variety of subjects were more such attemps in the same direction. Fresh genres were introduced. A beginning was also made in literary criticism. Private literary bodies, the Board of Secondary Education and the Universities conducted examinations in Rajasthani which required the students to answer in that language. All these factors proved much helpful for the development of the language. It is hoped that the introduction of the language in educational curricula and the patronage offered through the central and state academies will go a long way in further strengthening the language and in enabling it to regain its lost glory.

Raw.S

LANGUAGE (Sindhi). A language of the Indo-Aryan family, Sindhi is spoken by about fifteen million people, distributed in two countries, Pakistan and India. About eighty per cent of them are in Sindh and Lasa B'elo (Baluchistan) regions of Pakistan. Nearly three million Sindhi speakers are in India; approximately one third of them are from the Kutch-Saurashtra region in Gujarat and the Jaisalmer district in Rajasthan; the rest are associated with the post-Partition migration from Sindh spread throughout the urban and semi-urban centres in the country with concentrations in Maharashtra, Gujarat, Rajasthan, Madhya Pradesh and Delhi. Many Sindhi speakers engaged in overseas trade called 'Sindhwarkis', are also scattered in important trade centres throughout South-East Asia, the Gulf, African coast and Gibralter, USA, England and Canada.

The 1951 Indian Census records 12.5 lakh claimants of Sindhi; in 1961 Census the number increased to 13.7 lakhs; and in 1971 Census it claimed 16.8 lakh Sindhi speakers, and now the estimated figure is three million.

Different varieties of Sindhi speech are classified into six major dialects: 1. Siraiki (spoken in Siro, upper Sindh), 2. Vicholi (spoken in Sindh), 3. Lari (in Laru, Lower Sindh), 4. Lasi (in Lasa B'elo state and a part of Kohistan on the western side of Sindh), 5. Thari or Thareli (in Tharu, the desert region on the south-east border of Sindh and a part of Jaisalmer district in Rajasthan) and 6. Kachhi (in the Kutch region and a part of Kathiawar, now known as Saurashtra, in Gujarat, on the southern side of Sindh).

Vicholi is considered to be the standard dialect by all Sindhi speakers except those speaking the Kacchi dialect. It is commonly used by the educated class and is accpeted as the language of literature, education and administration. Although Kachhi is very close to Sindhi, a Kachhi speaker does not make any effort to speak the prestige dialect Vicholi because of political and social separation of the Sindh and the Kutch regions for the last four centuries, and he shows a much closer socio-cultural affinity with the Gujarati speaking community. Now, with the Partition of the Indian subcontinent, the Sindh-Kutch border has come to form the international boundary demarcating Pakistan and India on the western side.

Sindh was the seat of the ancient Indus Valley Civilisation during the third millennium B.C., On the basis of an interpretation of the objects excavated from the bottom layer of this pre-historic site, it is considered to be a pre-Aryan settlement. In the second millennium B.C., Sindh became one of the early settlements of the Indo-Aryan speakers in India.

The seals and clay tablets obtained by the excavation of Mohen-jo-daro still await proper dicipherment by epigraphists. This has given rise to many speculative inferences regarding the origin of the Sindhi language, mostly based on external evidences claiming unique character of the language, its antiquity and its supposed superiority over the sister languages. Ruchandani has tried to show the correspondences of modern Sindhi vocables with Phoenician and Sumerian sources with the claim that those languages must have been influenced by Sindhi. Taking cue from Kramer's remarks on Dilmun, a Sumerian site near the Gulf, Siraj concludes that the Indus Valley civilisation spread among the Babylonian and the Sumerian people. Etymologising 'Phoenician' as 'Pani' or 'Ponir' mentioned in the *Rig Veda* and then correlating it with Sindhi 'vanyo', Sanskrit 'vanikah' (trader), it has

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been claimed that they belonged to the Sindhi stock. Siraj even surmises that the Phoenician script was derived from Proto-Sindhian of Mohen-jo-daro times. Under the spell of language chauvinism, Siraj and Ruchandani were so biasad that they claimed the heritage of the Indus Valley civilisation, identified the supposed pre-Indo-Aryan stage anterior to Sanskrit with the protostage of the Sindhi language and held that the other languages of Northern India were later off-shoots of Sindhi.

But the structural evidence of the language establishes, beyond any doubt, its affinity with the Indo-Aryan language family. Grierson classifies it as a member of the North-Western group of the family; the other member of the group is 'Lahnda' (also known as 'Lahndi' or Western Punjabi). Sindhi shares the antiquity of Primary Prakrits with its sister modern Indo-Aryan languages. Like its sisters, it has passed through the stages of the Old Indo-Aryan (OIA), Middle Indo-Aryan (MIA) and New Indo-Aryan (NIA), till it reached the stage of present day Sindhi. Trumpp regards it as much more closely related to the old Prakrit than Marathi, Hindi, Punjabi and Bengali of our days and shows that it has preserved an exuberance of grammatical forms for which all these sisters may well envy it.

Pischel claim it to have been directly derived from the Vrachada Apabhramsha on the basis of Markandeya's statement in *Prakritasarvasva* that the Vrachada Apabhramsha from Prakrit had its origin in Sindhu Desha. Very little is known about the Vrachada Apabhramsha itself, except for the nine peculiarities noted by Markandeya. Grierson supports Markandeya's statement by illustrating certain Vrachada characteristics in Sindhi like cerebralisation of Middle Indo-Aryan dental stops, implosive (j) representing Vrachada (y), etc. In support of this theory of Inner and Outer Indo-Aryan languages, he claims that the modern languages of the North-West India (including Sindhi) are intimately connected with those of the East (from Bihar to Assam).

Turner discusses the development of Sindhi cerebrals in Sindhi from Primitive Indian dentals suggesting that Dravidian speech habits might have affected the final direction of a tendency already existing in the language. Turner also claims the development of recursives in Sindhi, termed 'implosives' by Bailey, from geminated voiced plosives: Sanskrit, 'agra', 'agga', Sindhi ag'u (before).

During the present century, various Indo-Aryan scholars have modified the myth that all New Indo-Aryan languages could be traced directly to the early "primary" Prakrits spoken during the Vedic period and that classical Sanskrit depicts a standardised variety of one of the later "secondary" Prakrits. In this light, Jairamdas Daulatram also raises doubts concerning Pischel and Grierson's view that the Sindhi language was derived from Vrachada and suggests that an ancient variant of the pre-Vedic period spoken by the people of the lower Indus Valley, probably continued to evolve, acquiring the from of Old Sindhi in the phase of the "secondary" Prakrits.

On the other hand, scholars in the post-partition Sindh such as Baloch, Jatoi, Allana, have been painfully striving to demonstrate the ancestory of Sindhi as different from the other Indo-Aryan languages; some of them even speculate its close connection with the Semetic languages and claim that 'the Sanskrit Prakrit languages have only insignificant infuence on Sindhi' (Baloch).

At present there is no earlier record of or reference to the features of the Sindhi language than Bharatamuni's *Natyashastra* of the second century, which makes mention of the language of the people of Sindhu-Sauvira and refers to some of its features. The languages of the Saindhavas figured among the important 'desabhasas' of the country in Udyotana's *Kuvalayamala* written in 779 A.D. (Upadhy, 1959). It includes short specimens of early NIA dialect variations including the variety spoken by Saindhavas. In this work the author speaks of the poetry of the people of Sindh as 'graceful, sweet, soft-toned and inspired by patriotic sentiment'. Hemchandra's *Desinamamala* also includes a specimen of Sindhi.

Sunitikumar Chatterji referred to a Persian version of the *Mahabharata* translated by Abul-Hasan in 1026 from Arabic which itself was translated from an Indian language by Abu Salih. On the basis of the phonological study of the forms of the Indian names, as they can be reconstructed from the Arabic transcription, Chatterji claims that the language of the original composition may be called Old Sindhi, the Sindhi language at the time of its emergence as a New Indo-Aryan speech from Middle Indo-Aryan prior to or around 1000. The initial portion of the Persian version covers the early history of Sindh prior to Sindh's connection with the *Mahabharata* heroes. Jairamdas refers to the same version, summarised at a later date, in *Mujamil-al-Tarikh* and on the strength of certain historical references, infers that the original Sindhi composition must be of around 300 B.C., written by a minister of the court named Saper. Khubchandani, on the basis of the phonological reconstruction of the proper names, supports Chatterji's conservative claim that the original composition belonged to about 1000.

From certain oblique references in the historical records of Al-Biruni (11th century) and other Arab writers, it can be deduced that Sindhi was not only spoken but written as well during the 8th century. The *Quran* was first translated into Sindhi in 883 A.D. A Persian history of ancient Sindh written around 1216 called *Chachanama*, also refers to the varieties of writings prevalent in Sindh during the eighth-ninth centuries.

The folklore attributed to Mamui Fakirs and Rajput poets is traced back to 14th and 15th centuries. From the 16th century onwards, writings in Sindhi are available in the from of Sufi poetry, till the beginning of prose in Sindhi in the 19th century. Shah Abdul Latif of Bhit

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(1689-1752) popularly known as Shah Bhitai ranks very high among classical Sufi poets in Indian literature.

The Sindhi region is surrounded by Balochi (an Iranian language) and Brahui (a Dravidian language) on the west, Pashto (another Iranian language) and Kashmiri (a Dardic language) on the north, Multani and Bahawalpuri (Lahnda dialects: Indo-Aryan) on the north and north-east, Marwadi (a Rajasthani dialect: Indo-Aryan) on the east and Gujarati (Indo-Aryan) on the south.

Sindh, situated astride some of the major approches to north-western South Asia, had been a much frequented invasion route and served as a meeting ground of different cultures from the North-West such as the Aryan, Greek, and Sythian, Arab, Turk. Hence the language shows great susceptibility towards borrowings from different languages. In the eighth century, Sindh was the land of earliest invasion by the Muslims in India. Since then the Sindhi vocabulary and grammar has become saturated with Arabic and Persian elements in rougly similar proportions as English is with French. Besides, with the presistent influences of Hinduism, the Bhakti Movement and the spread of the Sikh faith (during the 15th-18th centuries) with the cultural impact of the British rule during the one hundred years before 1947 and with the influence of modern technical advancement in both the countries, Sindhi has come to include a large stock of borrowings from Sanskrit, Hindi, Urdu and English, as a pan-Indian characteristic.

During the past three decades, two different drifts affecting the phonological, grammatical and lexical patterns of the language, have caused a conspicuous breach in the Pakistani Sindhi and the Indian Sindhi styles. The language of the post-Partition Sindh (in Pakistan) continues to lean heavily on Perso-Arabic and Urdu styles to identify itself with Islamic culture, whereas in Indian Sindhi the use of unassimilated Perso-Arabic elements are getting considerably reduced. The contemporary Indian Sindhi is drifting towards tatsamisation under the influences of Sanskirt and Hindi, in order to conform to the general pan-Indian trends. Another prominent feature affecting the style of Indian Sindhi is the drift towards Anglicisation under cosmopolitan and modern influences on the immigrant population. Though Hindi, English and other contact languages show profound influences on the very core of the Sindhi language (in quantum), yet these have so far not radically changed its essential core, i.e., the structure.

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L.K.M.

LANGUAGE (Tamil). Tamil is one of the oldest spoken languages in the world today with a very long history—even prehistory. In the absence of reliable historical documentation, scholars found it difficult for a long time to trace its development and growth and the changes it had undergone. Only recently, after the publication of Caldwell's *Comparative Grammar of the Dravidian Languages* and the significant progress made by the new discipline of linguistic studies and the considerable research done by Indian scholars like Prof. T.P. Meenakshisundaran, it has been possible to piece together some kind of a historical account of the language.

The sources of information are many but they have to be used with circumspection. The literary sources are not available in print and when available, do not display much evidence of careful editing. They contain old and new usages as later writers reverentially retained in their works, old phrases out of vogue in the speech of their times. The grammars like *Nannool*, too, often reiterated the rules of earlier grammars even though they had changed during their times. We have a number of inscriptions available to us and since they use colloquial terms, they are certainly useful in a study of the history of the language; but they generally use conventionalised legal terms which have been in vogue for quite some time and hence prove unreliable as sources of history unless used with the greatest care. The study of modern dialects reveals certain valuable processes at work and the resultant changes brought about by such processes are helpful in reconstructing the history of Tamil, if the study is conducted with the full knowledge of the accepted principles of linguistics.

The fact, now widely comprehended, that Tamil belongs to a big language family of which the other more prominent members are Telugu, Kannada and Malayalam came to be realised only through the work of Ellis of the East India Company and the incomparable Caldwell in the early decades of the 19th century. And it was Caldwell who placed this study on a firm footing; it must be remembered that comparative language studies were in their infancy at that time and the science of phonetics was yet to develop. The structure of Dravidian language studies was built on the foundation laid by Caldwell by the epoch-making work of Emeneau, Burrow and Jules Bloch. Among the native scholars mention should be made of L.V. Ramaswamy Aiyar and S. Bhattacharya who had collaborated with Burrow. The work of scholars like T.P. Meenakshinsundaran, P.S. Subramanian, Sunitikumar Chatterjee and B. Krishnamurty have been of the highest order in this field.

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LANGUAGE–TAMIL

Statistically, it is computed that out of the total population speaking the 20 Dravidian languages, 35 million speak Tamil forming the second biggest group, next only to Telugu. Out of these 20 languages, only four, viz., Tamil, Telugu, Kannada and Malayalam, are literary languages. It must be borne in mind that Brahui which is spoken in Baluchistan in Pakistan is a Dravidian language; there are considerable sections of the population in Sri Lanka, Malayasia, South Africa and Fiji who speak one or the other of the Dravidian languages.

As can be predicated from a knowledge of the history of civilizations the areas most easily accessible like those on the sea-shore and river valleys are the most advanced and the languages spoken there are the most advanced, having a well-developed literature. The Dravidian languages spoken in the mountains and in the interior Madhya Pradesh and Orissa are much less developed and lack a formal literature. But research on the history of this language family is based both on the literatures available and on the spoken languages which may not have a formal literature.

This research from the last century encourages the postulation of a source language, Proto-Dravidian, from which all these were derived at various points of time. Emeneau has suggested a vowel and consonantal structure for the Proto-Dravidian which is accepted with minor changes by most scholars. Thus a consensus has been arrived at on the outlines of the phonology and the morphology of this postulated source language which marks a very good beginning for the study of the history of the Dravidian languages. The family itself is divided into three groups, the northern, the central and the southern, as languages geographically contiguous show certain affinities. Tamil belongs to the southern group of languages.

There are two cardinal factors that make it difficult to fix the probable date of the Proto-Dravidian languages. There are a number of words in Sanskrit which cannot be traced to the Indo-European source; many of them can be traced to the Dravidian languages. There is an acrimonious debate going on regarding this and this has been clouding the issue and impeding objective research on the subject.

The second circumstance is the discovery of an iron-using Megalithic culture at Brahmagiri, found in one layer, suggesting that the authors of this culture were Dravidians who must have come newly to South India around 500 B.C. As this date is being disputed and there is yet no clue about who the natives could have been whom they displaced, this discovery, though of great significance, has not been able to clinch the issues in Dravidian history.

Now, the Southern Dravidian group deserves some closer attention as Tamil belongs to it. The characteristic feature of this group is the fully developed feminine singular as distinguished from the neuter singular and there is still no distinction between them in the languages of the other two groups. Scholars also feel that there is an absence of metathesis in these languages while it is observed in Telugu and other central Dravidian languages. Further, a difference is noticed even between the Tamil and the Kannada sub-groups in which the latter agrees in this respect with the languages of the other groups; the law of palatalisation of the initial velars when followed by a front vowel finds application in Tamil and Malayalam as in the instances where 'kinna' becomes 'chinna' (young) and 'ken' becomes 'chem' (red). This palatalisation, however, will not occur, if, in the second syllable, there is a retroflex; 'keitu' and 'kili,' thus, will not become 'chetu' and 'chili' in Tamil as they do in Telugu.

A special feature of Proto South Dravidian was the persistence of forms like 'kcheyyum' commonly used for 3rd person singular with human and non-human subjects alike. These are clearly earlier forms preserved in the later tongue even after the development of pronominal suffixes; the forms for the I and II persons and for the III person plural appear with pronominal suffixes. The analysis of some of the forms shows that the pronominal suffixes came to be added to the predicate forms of the older language, the Proto-Dravidian 'cheytu', 'ninru', 'kandu' taken as participles by moderns must have really been finite predicates; we find commentators, too, interpreting them in this manner.

It is also a remarkable fact that many primitive forms which had a definite element of tense in them have lost this and have become part of compound verbs today with auxiliaries like 'vanduviduvan' where the auxiliary is idicative of the future and the whole compound verb is also indicative of the future while the main verb is in the past tense. It may be remarked here that in Tamil the past is clearly indicated while often the present is used to indicate the future too as when we say 'nalai varukiren' in preference to 'nalai varuven'. It is certainly possible that even the past tense developed later and in the earliest days of the development of the language the "pastness" of an action was suggested by the relative positioning of the predicate, the earlier action being indicated by the earlier positioning of the predicate, which in those days must have been a substantive.

We now come to the great grammar, *Tolkappiyam.* Despite the perennial debate going on about its age, the major part of the work can be assumed to be pre-Sangam, with perhaps some sutras added by later writers. However, it would also appear that the entire old work has not come down to us as there are hiati here and there. Tolkappiam, while giving the alphabet is unique, among ancient grammars in giving the distribtution of the sounds or phonemes.

Tolkappiyar's vowel and consonant structure is as it is today; the structure he derived from Proto-Dravidian is retained mostly but Tolkappiyar adds the diphthongs ai and au. According to T.P. Meenakshisundaran, Tolkappiyar has taken au from Sanskrit and uses this to rewrite

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words like 'avvai' and 'pavvam' as 'auvai' and 'pauvam'; ai, according to him, is a vowel cluster, a+i.

Tolkappiyar retsored order and discipline everywhere as befits a great grammarian; but everywhere his great power of observation and minute knowledge not only of scholarly, poetic diction but of the speech of the common people are evident in the practical concessions he makes. His dispensations are: 'vittisai', kutriyalukaram' and the intractable 'aytam' are all similarly most resonable and in conformity with people's natural proclivities.

Tolkappiyar divides words into two divisions—nouns and verbs, which is not remarkable; but his legislating for 'uricchol' and 'itaicchol' is wonderfully modern as his thinking seems to run on the lines of recent writers who group all words expressive of the ideas of the concepts as one and those that indicate the connections between them as another. His defintion and development of the concept of uricchol are very brilliant and are of fundamental improtance.

Tolkappiar's treatment of itaicchol is comprehensive; he includes the following under this broad banner: tense signs, case signs, particles of comparison, expletives (called 'asainilai' in Tamil, like 'mato' which are formatives whose meaning has been mostly lost), sound—or metre-fillers (works used to satisfy the exigencies of metres), suggestive particles and chariyai, like 'am' and 'an', which were originally suffixes whose force was lost in course of time and which had to be reinforced by new particles.

'Peyerechcham,' the Tamil equivalent of the English gerund is extremely well-developed in Tolkappiyar's times, as also the 'vinaiechcham', the verbal participle. Certain older forms continue to be current in his time like 'ceyku' and 'nuvantrichin' which lack pronominal suffixes. His forms for the II person 'ika' also must have been slowly disappearing during his time, for it has totally vanished from the Tamil land being heard only in Sri Lanka. The expletives 'mati' (Kenmati), and 'mo' (used in 'viyankol') are also similar; they receive the great grammarian's attention but are sparingly used after him.

Compounds are analysed by Tolkappiyar with clarity and brilliance and little change was needed in the rules governing them in the succeeding centuries; his 'panputtokai' and 'anmolittokai' still rule the field, though such compounds are decreasingly used in daily conversation or even in writing today. But the significance of case signs has been changing fairly fast and Tolkappiayar's dicta are not all relevant today, though it is surprising how he is right on the spot in so many cases even in this. It is customary in such cases where there is difference in usage to cover them under the convenient over-all device of 'verrumai mayakkam'.

Tolkappaiyar's language except for a few changes is essentially the language of the Sangam age. The changes need not all be set down to the efflux of time; for in literary usage, poets may bring in older forms though they may not be very much current in the people's speech. While some of the changes can be put down to poetic needs, others can be traced to the influence of foreign languages (like Greek) and of Sanskrit; for instance, initial palatals c, n and y were not followed by the short a during Tolkappiar's times; but words like namali (dog) and 'yavanar' (the Greeks) are common in the language of the Sangam. We see the first person suffixes ku, tu, tu and their versions with m disappearing from the language. Some other changes are: 'vantan and 'vantai' are used alternately with 'vantanan' and vantanay; the 'vayankol' forms 'valiya' and 'vali' are replaced by valka; viyankol' becomes common to all persons and numbers, developing additionally the signification of blessing, cursing and request.

An important development arising out of the contact with Sanskrit is the use of the passive voice. A similar development on a much larger scale is seen in our own times when the media like the newspapers, the radio and the TV use the passive voice more freely than is seen in people's speech, this is clearly the result of the domination of English. The passive is not at all native to the Tamil and its use should be understood to be the result and even a measure of the influence of other languages.

When we come to the language of the Pallava and Chola regimes, we find that the same vowels continue as phonemes. We see a number of changes in this consonants, clearly owing to the influence of Sanskrit; stressed letters like, kh, dh and combinations like ks appear in the learned dialect but not as phonemes; in some works r and l occur as initials—a heresy in the eyes of Tolkapiyar; clusters not permissible in Tamil also appear because of the Sanskrit words used. But this seems more the characteristic of individual poets than a generally prevalent tendency.

The shortening of vowels especially before long consonants or clusters, the tendency to cluster as 'pala' becoming 'pla' and changes like 'kata' becoming 'kita' are noteworthy in the Tamil of this period; and changes (of this type) like 'chelavu' becoming 'chlavu' and 'kontatu' becoming 'kontutu' became more common as time progressed. In regard to Sanskrit words, changes like 'puttakam' becoming 'pottakam' and 'ulakam' becoming 'olakam' were very common in popular speech, u becoming o even in native Tamil words progressively as in 'ural' > 'oral' and 'unakku' > 'onakku'. In Sanskrit words, a became e quite often, a tendency that continues even today, as 'retam' for 'ratam' (chariot) and 'kenkai' for 'Ganga'; this happened to Tamil words, too, though less often. We also notice a labialisation of a followed or preceded by a labial 'kampam' becoming 'kampom' and 'unkal' becomes 'unkol'; also i becomes u as in 'tampiran' getting pronounced as 'tampuran'.

In regard to consonants, the more remarkable and widespread change is when preceded by a front vowel becoming palatalised into long cc like 'Vaitha'

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vaichcha; and n becomes n as we see in Malayalam of today. A confusion between the two letters t and r due to the sounds falling together is seen frequently as time progresses. Falling in of l and l is also frequently noticed, kel being written as kel; on this principle, we may infer that alvar must orginally have been alvar, though a very acceptable meaning is offered for the former in Viashnava tradition. People clearly found y easier to pronounce as they substituted y for k and c in many places—as vaiyachi for vaikachi and iyaitta for ichaitta. The aytam also underwent some modifications; we now have *muttaytam* (fully pronounced 'aytam') being one matra in length and a 'aytyakkutukkam' being half a matra in length.

In morphology, a new particle kil (to be able) appears in this period and it began to be used as a separate root in its conjugated forms like kitpan (I am able). Forms of the Sangam age like 'ceykintu' gave rise now to the form 'cheykinta' by the addition of a relative participle suffix a and then personal suffixes were added to form the various kinds of finite verbs like 'cheykinten', 'cheykintan' etc.

After Malik Kafur's invasion of the south in the 14th century, the influence of the North naturally increased; there was a greater admixture of Sanskrit words, most of which, however, were Tamilised as risi becoming richi and 'kshanam' becoming 'chanam'; a more radical change was ashyam becoming achinkam. In Tamil words themselves, a tendency to shorten the vowels after long consonants or clusters was becoming evident, as 'kanpam' and 'tanner' becoming respectively 'kanpam' and 'tanni' clearly convenience of enunciation guided this as well as the loss of final u after r as in vayitu becoming 'vayar'; also 'untan' becomes 'untan' universally in the Tamil country.

The likely borrowings from Tamil to Sanskrit as suggested by Emeneau and other eminent writers are: 'mayura' 'khala' and 'phala' are borrowed from 'mayil', 'kalam' and 'palam'; 'bala' was borrowed at a very early (Vedic) stage from 'val', a Dravidian root meaning "to be strong". From these pieces of evidence one may infer that Dravidian people were neighbours of the Rig Vedic people who borrowed many such words (besides customs and gods and methods of worship) from the former. Clearly words for the fauna and flora not found in Central Asia but met with by the Aryans in India were adopted from the Dravidian, like 'Ketaki' from 'Kaitai' for the fragrant screwpine, 'ela' from 'elam', the cardamom, and 'mayura' from 'mayil', the peacock. Similarly the Aryans who were a land-locked race took most of the maritime vocabulary from the Dravidian like 'mina' from 'min' (fish) and 'mouktikam' for 'muthu' (pearl).

Tamil and Dravidian words are found in the languages of many countries with which there was commerce or other forms of contact; thus Dravidian words have been traced in Chinese and Thai languages in Sinhalese and in the languages of the Middle East. For instance articles sent from India like peacock feathers which were welcomed as curiosities in Assyria carried their Tamil name too and were known only by that name in the country importing the article. French words and English words have been borrowed in the last 3-4 centuries but it is not always realised that French and English languages have borrowed a number of Tamil words, in their turn.

We can now consider briefly the changes that have taken place in the language in recent times. The progressive steps through which these changes have taken place can be traced in some cases through grammars written at various points of time like the Viracoliam.

An important development in recent times, linguistically speaking, is the multiplication of dialects among the Tamils in Sri Lanka, Malaysia and South Africa and in India itself, in Bangalore and Andhra Pradesh. Talking of the variations within South India itself we can point to the different ways in which i is pronounced—as y in 'payam' for 'palam' in Madras, as c in North Arcot ('icru' for 'ilu') as s in Chidambaram ('tiruvisa' for 'tiruvila') and as i in the southern districts and in Sri Lanka. 'Pandal' is used in Chettinad only to indicate a funeral shed.

On account of these differences of dialects, contrasts existing in one do not exist in others. Another thing to be noted is that some changes usually noted to occur do not occur in some specific cases to avoid a pathological homonymic tension; for instance; though i and u in the initial syllable change into e and o respectively when not followed by a high vowel, 'ivan' (this man), 'muttai' (egg) and 'muttam' (courtyard) do not become 'evan' and 'mottai' and 'mottam' as the meanings change radically.

An important development is the nasalisation of vowels; it will be found that the nasal vowels have become distinct phonemes from the last century.

A development leading to the introduction of the voiced plosives as separate phonemes is due to the use of foreign words with voiced plosives in the initial position like 'pavam' (sin) and 'bavam' (idea). Clusters were avoided in the earlier forms of the language but they occur in today's speech frequently; clusters of even these consonants are heard. Vowel contrasts get clearly established as in 'idu' (put) and 'idu' (equal, comparable) and 'odi' (break) and 'Odi' (having run).

In morphology, in past tense conjugation of finite verbs and even some participles, the final morph with the longer vowel has been uniformly adopted like 'tinna' (he ate). Also 'kontu' becomes 'ktu' in most dialects and 'k'nu' in Madras as in etuttuk 'tu' and etuttuk 'nu' (having taken).

Some honorific suffixes developed as society became more sophisticated and it was felt necessary to distinguish some from the others; the plural suffix 'ar' was added to the masculine and feminine forms to show respect. This is in the third person; in the I and II person, the plural form itself was used.

New words are being formed with the help of auxiliaries in Tamil: 'mel' (above) and 'par' (look)

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together yield 'metpar' (supervise). This is a prolific device in modern Tamil yiedling a host of meaningful terms that have enriched the language; this device is particularly useful for forming words to express new concepts spawned by the vast changes in the world of today.

A.V.S.

LANGUAGE (Telugu). Telugu is the most widely spoken language of the Dravidian family. In terms of population Telugu ranks second to Hindi among the Indian languages. According to the 1971 Census, Telugu is spoken by 43.4 millions in Andhra Pradesh. Taking into account the Telugu speakers residing in the other states within India and also in the other parts of the world, we can easily say that Telugu is the first language of at least 60 million people.

The evolution of Telugu can be traced through centuries in terms of its form as well as its function. The formal evolution of Telugu should show how modern Telugu can be traced to its earliest beginnings through several stages of change. The functional evolution should deal with the varying roles in which the language has been used through centuries.

The reconstructed parent of all the modern Dravidian languages, called Proto-Dravidian, split up into three sub-families some 5,000 years ago, viz., South Dravidian, Central Dravidian and North Dravidian. The Southern sub-family split up into two branches around 2000 to 1500 B.C. One of these branches known as South Dravidian I developed into the modern Southern languages—Kannanda, Toda, Kota, Kodagu, Inula Tamil and Malayalam. The other branch known as South Dravidian II developed into Telugu, Gondi, Konda (or kubi), Kui, Kuvi, Pengo, and Manda. There is evidence to show that even by the 5th or 6th century B.C. Telugu emerged as an independent language—no longer mutually intelligible with its sister languages. Although culturally Telugu is closer to its southern neighbours—Tamil and Kannada, genetically it is closer to its northern neighbours, Gondi, Konda, Kui, Kuvi, Pengo and Manda. There is evidence to show that these languages freely borrowed vocabulary from Telugu even from the pre-historic period, whereas borrowing between Telugu and Tamil-Kannada has been mostly during the historic period, i.e., after the 5th century B.C.

It is possible to identify broadly four stages in the history of the Telugu language: (1) 200 B.C.-500 A.D., (2) 500 A.D.-1100 A.D. (3) 1100 A.D.-1400 A.D. (4) 1400 A.D. -1900 A.D. During the first phase we only come across Telugu place names and personal names in the Prakrit and Sanskrit inscriptions found in the Telugu country. From this we know that the people's language was Telugu although the language of the rulers was different. The first complete Telugu inscription belongs to the Renati Cholas, found in Errangudipadu, Kamalapuram Taluk, Kadapa district about 575 A.D. It appears that literature also existed in Telugu about the same time, because we find a literary style in the inscriptions some three centuries even before Nannaya's (1020 A.D.) *Mahabharata*. By the time of Nannaya the popular language had considerably diverged from the literary language as can be inferred from such forms as 'istimi' 'we gave','eembhay' 'fifty', 'tombha' 'ninety' as opposed to the corresponding literary forms of Nannaya, viz., 'ichchitimi', 'yabadi', 'tombadi'. Telugu was exposed to the influence of the Sanskrit and Prakrit languages and literatures as early as the 3rd century B.C.

The literary language confined to the poetic works flourished in the courts of Kings and among the scholars. Sound changes which occurred in the popular language are reflected in the literary language, although the two streams remained apart in grammar and vocabulary. Most of the sound changes which took place between the 7th and the 9th centuries got settled by the 11th/12th centuries.

The literary language got stylized and rigid shutting itself off the influence of the contemporary spoken language. Keetana (13th century A.D.), a disciple of Tikkana, prohibited the use of spoken words in the poetic works and quoted some spoken forms; '*techchutaadu*' 'he will bring', '*mammu*' 'us also', '*panchaakumu*' don't divide,' '*toopinchakumu*' 'don't cause to push', etc. These examples provide valuable evidence on the form of the spoken language of that period as well as on the high-brow attitude of the literati even on the educated speech.

Many changes, phonetic and grammatical, continued to affect the spoken language as are evidenced from the inscriptional language. Z which split up into *r* and *D* was slowly on its way out in the written form.

During 1400-1900 A.D. period many changes culminating in today's form of Telugu took place: Kr-, tr-, pr-, etc. totally became K-, t-, p-, by losing *r*, e.g. krotta kotta, krinda kinda etc. Iyaka/iyyaka 'without giving', cheyaka/cheyyaka 'without doing', etc.

Forms in -tu make their appearance in the inscriptional language, e.g., palistu 'ruling', cheestu 'doing'. In the sense of 'must' in the 2nd person, forms like etteedi '(one) must raise' became popular in the place of the poetic ettundi, etc. In the place of older wachchinan, cheesinan, one finds by the 16th and 17th centuries only forms like wachchina, cheesina etc. They are there in present-day Telugu.

The prose langauge of the 19th century as can be seen from 'kaifiyats' shows the educated speech as base with occasional influence of the literary language. We also notice the influence of the Urdu language on Telugu before the English education spread.

From the foregoing overview of the history of the Telugu language one can see that what we now use as modern standard Telugu had its origins in the spoken

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variety right from the 10th century. The language was progressively enriched by contact with Sanskrit, Prakrit, Urdu and English from the beginning of its history.

Until the advent of the printing press and the school system of education, Telugu was broadly used in four areas: (1) inscriptions, (2) folk literature, (3) poetry and (4) common speech (social and perhaps official). The language of the inscriptions has always been based on the contemporary speech of the educated with occasional admixture of literary and rustic expressions. Folk literature—in the form of songs—drew mainly on the speech of the common people among whom it circulated—basically rural in its base. Both in its appeal and its form, the poetic language was confined to royal courts and the interested elite and care was taken to keep it insulated from the speech of even the scholars and poets who used it in other areas of communication. Because of this restriction on the medium, prose never emerged as a form of classical literature in Telugu. Even the sparse scientific writing on prosody, arithmetic, medicine, and grammar was cast either in Telugu verse or in Sanskrit shlokas. The emergence of popular literary forms like the shataka, devotional songs, and the yaksagana, necessitated extensive reliance on contemporary spoken language to extend their appeal and expressiveness. Early commentaries, historical accounts (like *Rayavachakam*), and the few prose works that were written for instructional purposes in the first half of the 19th century were all written in educated speech which was distinct from the language of the literary dialect. In 1853, Chinnayasuuri, a Telugu Pundit in the Pachchayyappa College, first experimented with a prose variety based on the classical poetic language in his book *Nitichandrika*. In 1855 he published *Baalavyakaranamu*, an excellent grammar of the poetic language–but was intended for school study and as guide to 'correct writing'. These works had, to some extent, given support to the traditional pundits who upheld the *kaavyabhasha* as primary and the spoken language as its degenerate variety. The influence of Chinnayasuri temporarily arrested the growth of creative prose by famous writers until Gurazada appeared on the scene and first produced his social play *Kanyashulkam* in 1897 in a near-modern language. The controversy that raged between the two schools, classical and modern, subsided in 1919 with a victory for the classicists to perpetuate the use of the so-called *granthika* (or the poetic dialect) as the text-book language and as the examination medium. However, teaching has all along been done only in the spoken variety of the teacher.

For about 90 years (1850-1940) Telugu prose had a stunted development, although scholars like Kandukuuri Vireesalingam and Paanuganti used a 'liberalized poetic variety' in their writings which was neither fully classical nor fully modern. But for Chinnayasuri and the subsequent controversy, perhaps better novels in Telugu would have come at about the same time as in Bengali or even earlier.

Since the forties, Telugu prose style got out of the clutches of the traditional pundits. The emergence of the mass media of communication—like the radio, the cinema, the language newspapers and new forms of writing under the impact of the Nationalist movement reinforced the importance of the spoken word and various literary forms blossomed in modern language. By and large, the prosperous Krishna-Godavari belt became the breeding group of many writers and scholars and their spoken variety entered various prose forms and slowly spread to the other areas assimilating other dialects. The language used in all modern forms of literature and newspapers now has a great degree of uniformity and acceptability which lends it the status of a standard language. Now the nationalized text-books and those prescribed for Telugu language degrees by Universities are the only 'sanctuaries' of the poetic dialect.

In April 1964, a Seminar sponsored by the State Government was held on the campus of Sri Venkateswara University under the Chairmanship of the late Sri Pingali Lakshmikantham to resolve the style controversy in school books. It was resolved at this seminar that only the modern language should be used for all subjects (non-1st language) books written in Telugu and in all the 2nd language books. This resolution has been implemented in the case of subject text-books produced by the Telugu Akademi, although a few odd forms like *chuuDawale* (insted of *chuuDaali*) '(one) must see', *pustakamu* (instead of *pustakam*) occur in the name of standardization of the language. The Andhra University Academic Council resolved in 1973 that modern Telugu should be allowed as the examination medium and modern literature should also be prescribed for study at the University level. In 1971 the Sri Venkateswara University permitted the use of modern Telugu for Ph.D. theses in Telugu. In 1966 Telugu became the official language of the State and it was decided in 1974 that correspondence at the Taluk level would only be in Telugu. In 1969 Telugu as the medium of instruction was introduced on a large scale in higher education.

It must be noted that no language can ever be spoiled. However, wrong planning and rigidity may slow down the process of its growth. Correct language planning involves mainly creating conditions under which the inherent processes of language-change and growth are allowed free play to speed up the development of the language.

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Bh. Kr.

LANGUAGE (Tibeto-Burman). A large number of languages of India spoken in the States of Assam, Nagaland, Manipur, Tripura, in parts of Meghalaya Sikkim, Arunachal Pradesh and Mizoram in north-eastern India and in the Laddakh region of Jammu & Kashmir and in northern hill areas of U.P. and Himachal Pradesh bordering Tibet, belong to the Tibeto-Burman sub-family in the Indo-Chinese or Sino-Tibetan family. All the languages of Indo-Chinese family except those belonging to the Tai or Chinese branches were considered to belong to the Tibeto-Burman sub-family. There are about 3 million people in India speaking these languages scattered in an area covering about 3,00,000 sq. Km.

The study of the Tibeto-Burman sub-family of languages was initiated through the work of a Norwegian scholar, Sten Konow, with Sir George Abraham Grierson for a linguistic survey of India. For this work sample vocabularies and texts were gathered from about 113 languages and 82 dialects, all of which showed similarities in vocabulary, grammar and phonology. These languages were then classified together as members of the Tibeto-Burman sub-family.

There was inherent limitation in the linguistic studies involved in Grierson's *Linguistic Survey of India*, mainly due to two reasons: (a) The Survey was conducted mainly for the languages of India within the geographical boundary of India and even the reliable data pertaining to a large number of the languages spoken on the borders were not-available. Later on linguistic data regarding more than 300 different Sino-Tibetan languages belonging to India and the neighbouring countries were published throwing more light on their linguistic traits. (b) The Grierson study was of a very preliminary nature which is a common trait of any pioneering work. Grierson classified the Tibeto-Burman sub-family of languages into three branches, which are (a) Tibeto-Himalayan, (b) North-Assam branch and (c) Assam-Burmese branch of languages. The classification of the North-Assam branch of languages, spoken by the people of Arunachal Pradesh was not based on philological considerations; it was only a geographical one. The reason was that only four out of about thirty languages of Arunachal Pradesh were included in the *Linguistic Survey of India* and the material available at that time was too scanty for any detailed philological study. Apart from the vocabulary of the Aka language spoken in the hills immediately north of the plains of the Darang district of Assam and on the south-east corner of Bhutan by a small tribe—prepared by Robinson (1841), Hesselmeyer (1868) and Enderson (1896) and the grammars and dictionaries of Abor-Miris, residing in the neighbourhood of Sadiya in the immediate nearness by Needham, Lorrain and Haimiltan,—there was no other published material available at that time. The same was true of a large number of Naga languages as the area covered by the Tuensang and Mon districts of Nagaland and the Tirap district of Arunachal Pradesh remained unadministered even after the publication of the *Linguistic Survey of India.*

The Tibeto-Himalayan languages were classified by Grierson into three groups. The first group was termed as Tibetan or Bhoti group. The main Tibetan is a tonal language and is highly developed and has enormous Buddhist literature in it. Laddakhi, Balti and Purik languages are spoken in Laddakh and Baltistan regions of Jammu & Kashmir. Among them Laddakhi has dictionaries and some literature. They constitute Western Bhotia sub-group of languages. The main Tibetan constitutes the Central sub-group of the same. The Eastern sub-group consists of Lhoke (Bhotia) of Bhutan, Danjongka (Sikkimese Bhotia) of Sikkim, a few minor languages of Nepal and Bhotia languages of the northern hills of Uttar Pradesh i.e., Nyamkat, Jad, Kagta, etc. and the Spiti dialect of Himachal Pradesh.

The other two groups of Tibeto-Himalayan languages are pronominal languages and non-pronominal languages. Pronominal languages include the languages spoken in parts of northern U.P. hills (Kanawari is most important among them) and northern Nepal, where Limboo, Rai, Dhimali, Khambu, Thami etc. are spoken. A large number of people speaking these languages have settled in Sikkim and Darjeeling hills of West Bengal. Pronominal languages show great resemblance to the Munda languages in many ways. Non-pronominal languages show less influence of Munda languages on them. Many of these languages (like Gurung, Murmi, Sunwar, Newari etc.) were originally spoken in Nepal. They are spoken by a large number of Nepali people of Darjeeling. Rong (Lepcha) is used in Sikkim.

The Assam-Burmese branch of the Tibeto-Burman family, according to Grierson, was classified into 4 groups, viz., Bodo, Naga, Kuki-Chin and Kachin group of languages.

Bodo (Kachari), Dimasa, Lalung, Koch, Rabha, Garo, Tripuri, Chutia and Moran constitute the Bodo group of languages. Except in the case of the Bodo-speaking population of parts of Golapara and Kamrup districts of Assam, other Bodos in the plain areas of the Brahmaputra and the Surma valleys have more or less forgotten their mother tongue, and have adopted the Assamese and Bengali languages respectively. The Naga group of languages are spoken in Nagaland, in the Tirap district of Arunachal Pradesh and the northern hill districts of Manipur. There are sixteen major languages spoken in the State of Nagaland. They are Ao, Angami, Sema, Lotha, Konyak, Chokri, Kheja, Rengma, Sangtam,

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Pochury, Yimchungru Phom, Chang, Khiamıgan, Zemi and Liangami. Except Zemi and Liangami. The languages of Nagaland are divided into Western, Central and Eastern sub-groups. Zemi and Liangmai along with Kabui and Khoirao languages of the north-west Manipur hills constitute Naga-Bodo sub-group of the Naga group of languages. They form a link between the Naga and the Bodo languages. Languages of north and north-east Manipur i.e., Mao (or Sopvoma), Tangkhul, Maram and Maring along with the Karbi language of the Mikir Hills district of Assam form a link between the Naga and the Kuki languages and are termed as Naga-Kuki sub-groups of the Naga group of languages.

Kuki-Chin group of languages are spoken in Mizoram, in the south and western hills of Manipur and in parts of the North Cachar Hills of Assam and in south-west Nagaland. The most important member of this group is Manipuri, which is not a tribal language. Mizo (previously known as Lushai) is the lingua franca of Mizoram. Paite, Hmar, Thadou, Gangte, Simte, Zou, Kom etc. are other languages of this group. Singpho is the only Kachin language in India which is spoken by about 3,000 people in Tirap and by a thousand people in the Lohit district of Arunachal Pradesh. Singphos are the Kachins of Burma who came to India in the later half of the 18th century. Initially it seemed incredible that about 200 mutually unintelligible languages of the Tibeto-Burman sub-family should be the mother-tongues of only 40,000,000 people, while hundreds of millions of people spoke a few dozen Chinese, Mizo-yao and Tali languages. The fact that there is indeed more linguistic diversity in the area covered by speakers of the Tibeto-Burman languages than in any other comparable area of group of related languages was confirmed after the publication of linguistic data on more than 300 different Sino-Tibetan languages.

Recently, scholars have started considering Sino-Tibetan to be a linguistic phylum or macro-family (a linguistic phylum or macro-family is a major division of languages, whose member families have common ancestral language, which may or may not be reconstructible), although undoubtedly, all the languages formerly classified as Tibeto-Burman tend to show more agreement among themselves than do other Sino-Tibetan languages. The Sino-Tibetan linguistic phylum consists of nine more or less co-ordinate language families, which are Chinese, Tibetan, Burmese-Lolo, Miao-Yao, Kam-Tai, Karen, r-Gyarung-Mishmi, Bodo-Tangsa-Kachin and Naga-Chin. Due to this classification the validity of Tibeto-Burman sub-family hypothesis is likely to remain questionable for years to come. Even then the term 'Tibeto-Burman' is still useful to cover those Sino-Tibetan families, which differ from the Chinese, Miao-Yao and Kam-Tai.

Among the Tibeto-Burman families, India does not have Burmese-Lolo and Karen speakers. The r-Gyarung-Mishmi family is divided into three widely separated branches consisting of the Mishmi dialects spoken in the Lohit district of Arunachal Pradesh.

A few dialects of Tibetan are spoken in India in the Himalayan Border states, which are divided into several distinct branches on the basis of pronominal affixes to the verb. The Naga-Chin family covers a few dozen languages spoken in Nagaland, Mizoram, and parts of Manipur, Assam-hills and Tirap district of Arunachal Pradesh. Apart from the Naga and Chin languages, they also include ancient Meithei and Sak. Their area extends upto the Chin Hills State of Burma and the Chittagong Hills of Bangladesh in the Arakan mountains. The cover term 'Bodo-Tangsa-Kachin' is given to the language family from its three major language branches. Bodo languages are spoken from Bhutan southward to Tripura State and in North Cachar Hills district of Assam. The Kachin languages are spoken from Western Yunnan throughout North Burma into the Arunachal Pradesh of India. Tangsa languages are spoken in between the two, mostly in the Tirap district of Arunachal Pradesh. They were formerly classed with the Naga languages.

Rong (Lepcha), Limboo and Laddakhi are the only three Tibeto-Burman Indian languages, which had their own scripts. Most of the Naga-Chin languages and some others e.g., Garo is now written in Roman script. Bodo and the dialects of Arunachal and some others are written in the Devanagari script and a few like Tripuri and Manipuri are written in the Bengali script.

Dictionaries of the Ao, Tangkhul, Dimasa Cachari, Lushai and a few other languages and grammars of Ao, Angami, Lotha, Sema, Mikir and few other languages were prepared by Christian Missionaries and British Administrators for which they used the Roman script. The Roman script is also used in a large number of the Bible translations. Nagaland Bhasha Parishad, a registered voluntary organisation has published lexicons, grammars and self-teachers of 56, 16 and 15 Tibeto-Burman tribal languages of India respectively in which Devanagari is used for writing the respective languages (except the Naga-Chin languages where Devanagari and Roman both are used).

1. Except for Balti and Purik, all the Tibeto-Burman languages are tonal in nature. The tonal contrasts are observed from the simple two level system of the Tibetan dialects (such as Mompa, Memba, Lahuli and Laddakhi) to complex three-four level system (as in most of the Naga languages) and in a rare case, as in Angami Naga language, up to six. The tone is an integral part of the phonetic syllable. The lexical meanings change with change of tone.
2. Most of the Tibeto-Burman languages of India are agglutinative. They show varying degrees of inflection usually expressed by affixes without changing the roots. They show a much lesser degree of monosyllabism and isolating structure.

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3. The Naga-Chin, Mishmi and Tibetan dialects exhibit pronominal agreement expressed within the verb-affixual structure.
4. The primary or head word (noun and verb) is preceded by modifying words, phrases and clauses with affixual particles following. Categories of voice, mode, direction and aspect are usually included in inflectional affixes with verb forms.

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B.B.K.

LANGUAGE (Urdu). Like classical Persian, Urdu is a 'mixed' language, as is indicated by one of its early names 'Rekhta' (mixed one). However, its being a mixed language does not deprive it of having a root and a linguistic history. Like all modern Indo-Aryan languages, it has passed through three stages of development, viz., Old Indo-Aryan (OIA), Middle Indo-Aryan (MIA) and New Indo-Aryan (NIA). In the NIA period, it developed from Shaurseni Apabhramsha which was current in the eleventh century in the 'Madhya Desha' (Midland, comprising Haryana, western U.P. and the nothern tracts of Madhya Pradesh). Grierson calls the language of this region Western Hindi, sub-divided into five dialects:

A. 'a' based dialects:

(1) Khadi Boli
(2) Haryanavi

B. 'o' based dialects:

(1) Braj Bhasha
(2) Kannauji
(3) Bundeli

In the first group of dialects, the nominal and verbal endings take the (-a) form like 'ghora' (horse), 'chala' (went), while the dialects of the second group usually end in (-o) like 'ghoro' and 'chalo'.

Urdu is based on the first group of dialects converging on the royal city of Delhi. The linguistic shift is from Haryanavi to Khadi Boli.

The earliest mention of the Urdu language is found in the Persian writings of Amir Khusrau (*Nuh Sepehr*, 1318), who includes it as a separate language in his list of ten principal languages of India. He calls it "the language of Delhi and its environment", and clearly distinguishes it on the one hand from 'Lahauri' (Punjabi) and on the other hand from 'Aud' (Awadhi). He, however, makes no mention of Braj Bhasha.

The Muslims conquered Delhi in 1193. The Sultans of Delhi marched to Gujarat and Deccan under the banner of Allauddin Khilji and reached Tamil Nadu in 1312. Muhammad Bin Tughlaq (1325-1351) made his great experiment of shifting the capital from Delhi to Daulatabad (Devagiri) in 1327 unsuccessfully and lost his Deccan Empire to the Bahmanis in 1347. The ruling classes of the Bahmanis mostly belonged to the north and spoke some kind of 'Zaban-e-Delhi'. In the Deccan they found themselves in a totally alien linguistic environment,—Marathi in the west, Telugu in the east and Kannada in the south-west. With the break-up of the Bahmani Empire by the end of the fifteenth century, Bijapur in the Kannada area and Golkunda in the Telugu region emerged as the great centres of the Hindi/Hindavi, later on Dakhani Urdu.

A linguistic analysis of the written Dakhani Urdu between 1455 and 1700, provides interesting insight into the nature of the language carried over to Deccan from Delhi and preserved in the alien linguistic environment of the three languages mentioned above, including Kannada and Telugu of the Dravidian stock.

Dakhani differs from modern Urdu in many linguistic features. These are the features which must have been current in and around Delhi during the times of Amir Khusrau, but have been lost since then in the onward march of Urdu. The literary growth of Urdu in the north remained stunted as Persian remained the dominating language of the court, administration, learning and literature. We can, however, reconstruct the type of language spoken in the bazaar of Delhi by piecing together the remanent of Dakhani as preserved in its literature.

On the phonological level, Dakhani Urdu has the following peculiarities:

(1) Shortening of vowels: in linguistic terminology, replacement of long vowels by short vowels.

asmaan for aasman	sky
hath for haath	hand
sunna for sona	gold

(2) Over-nasalization of vowels:

bolnan	bolna	speaking
bunti	buti	shrub
munj	muj(h)	me
kuncha	kucha	lane

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(3) Loss of aspirates and aspiration:

charna	charhna	to climb
suka	sookha	dry
aguti	anguthi	ring

(4) Change of retroflex consonants into dental:

dhundna	dhundhna	to search
tutna	tutna	to break

(5) Change of (q) to (x)

axal	aq(a)l	wisdom
qabar	xabar	news

Morhological features:

1. Gender is sometimes reverse of that of standard Urdu:

(a) Masculine instead of feminine
dua (prayer), raah (path), daulat (wealth), izzat (honour), muhabbat (love), bhaun (eye-brow), namaaz (prayer), masjid (mosque)

(b) Feminine instead of masculine:
adab (respect), naau (name), khwaab (dream)

2. Number:

The standard plural suffix in Dakhni Urdu is (-an) instead of modern (-on)

hathan	hathon	hands
aurtaan	aurton	women
motiaan	motion	pearls
logaan	logon	people

3. Dakhani Urdu pronouns also differ from modern Urdu

(a) haun ('I' along with 'main'), haman and hamna ('we' along with 'ham'), muj, munj ('me' along with 'muje').

(b) tain ('thou' along with 'tun'), tuman, tumna ('you' along with 'tuman', 'tumna')

(c) une ('he/she' along with 'o' 'vo'), uno ('they' along with 'un' and 've')
yeh ('this' is 'yo', 'e'), its plural is 'ye'.

4. Verbs:

The principal features of the Dakhani Urdu verbs are:

(a) It sometimes uses (-n) instead of usual (-na) for infinitive
dhundan (to search), autan (to boil), rahan (to live)

(b) Along with usual forms of incomplete verbs ahe (for hai=is), atha (for tha=was) and its different forms are also used.

(c) The past tense, in contrast to modern Urdu, is formed by adding (-ya) instead of (-a), uthya for utha (raised) rahya for raha (remained) etc. This is a peculiar form of Haryanavi.

(d) A very important, although rare feature, is Dakhani's future tense formation by adding se, sen, sun, si. These forms are usually preceded by a negative 'na'.

5. The key words of Dakhani are 'nako' (for nahin) and (-ch) for hi=also.

Dakhani also differs from Urdu in its syntactic structure, wherein feminine plural dominates the formation of the sentence. The absence of nominative particle 'ne' changes the composition of the whole sentence. The Dakhani Urdu draws heavily on the Prakrit vocabulary which led some Hindi scholars to assume that under the name of *Hindavi*, it could be assimilated into the mainstream of Hindi literature, although it is an oversimplification of the linguistic facts. In fact Dakhani literature, with all its significant features, is the oldest form of Urdu.

The earliest specimens of northern Urdu do not go beyond the later part of the 16th century, the most authentic being the language recorded in Afzal's (d. 1625) *Bikat kahani*. The specimens of the language during the 17th century, as found in the north, show the continuity of certain features of Dakhani Urdu, such as shortening of vowels, their over-nasalization, de-aspirisation, etc. The gender of some of the nouns is still unstable; for example, 'bahar' (spring), 'jan' (life) 'rah' (path) sham (evening) were used as masculine. By the end of 17th century, the (-on) plural was well established. But (-an) plural still lingered on, especially due to the influence of the Persian language. Regionalism interferred in the process of standardization. However standardization of the language continued throughout the 18th century. Mazhar Jan Janan (1699-1781) led the movement culminating in the writings of the great masters like Sauda (1706-1781) and Mir Taqi Mir (1722-1810).

The change of the capital from Delhi to Agra in 1504 and back by Shahjahan in 1648, played a very important part in the development of Urdu. One hundred and fifty years' stay in Agra brought all the linguistic influences of Braj Bhasha that Urdu could assimilate. It softened the tone by adopting long vowels, and discarded over-gemination of consonants like baddal (cloud) chaddar (sheet), gaddi (carriage), etc. It rejected outright retroflex (n) common in Khadi Boli area. At grammatical level, Braj (-t) was fully established in Urdu as (-ta) for aorist tense, e.g. chalta for chalay, etc.

The process of standardization continued in a new centre at Lucknow during the 18th century. By this time further rejection of vocables of Prakrit origin was completed. These were replaced by Perso-Arabic words the number of which increased as Urdu developed into a strong vehicle for political, scientific and journalistic literature under the inspiration of Syed Ahmad Khan and other stalwarts of the period like Shibli, Hali, Abul Kalam Azad and Muhammad Iqbal.

In 1917, a University with Urdu medium was estab-

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lished in the erstwhile dominion of the Nizam. Overnight a mass of scientific literature was translated from English to Urdu by its Translation Bureau. Terminology Boards for various disciplines were set up. The supra-structure that was fabricated for this purpose was totally based on Arabic and Persian sources. It seemed that the manifold growth of the language was now complete.

It was at this point of time that the 'Great Divide' came. The growth of Urdu as a medium of higher learning has, since then, stunted in India. It, however, continues in Pakistan on the lines finalised in the corridors of the late Jamia Osmania of Hyderabad. The standardization of Urdu was hampered by the unnatural division of the country. Delhi, Lucknow and Hyderabad are no more the centres of Urdu. Lahore and Karachi cannot be, situated as they are in the midst of the Punjabi and the Sindhi languages. Urdu is now a linguistic minority, with no region of its own. The only state which has honoured it as official language is the state of Jammu and Kashmir, where it is the mother tongue of not more than a few thousand people.

Urdu is significant for its unique scripts also, which is an adaptation of Perso-Arabic system of writing. It shares this common feature with Kashmiri and Sindhi. This script was employed for Urdu from the very beginning and is a part and parcel of the language.

Ma.H.K.

LANGUAGE AND LITERATURE (Austric-Khasi). The Khasi Language, with its many dialects, is on present evidence, the only representative of the Mon-Khmer Language Family on the Indian sub-Continent, its nearest relatives being the speech forms spoken over a wide area of South Asia, stretching from Northern Burma to what used to be known as Indo-China.

Its affinity to these languages has been marked by philologists since the mid-19th century. For a fuller description of the works of these men, notably Professor Ernst Kuhn of Munich, Pater Schmidt of Vienna and others, reference may be made to the Chapter on language in P.R.T. Gurdon's monograph on the Khasis (Gurdon: 1914). Common features in Khasi and the other Mon-Khmer languages, as pointed out by Pater Schmidt include the phonetic systems, the widely extended agreement in vocabulary, agreement in important points of grammar as well as in the system of affixation, including infixation, of which Khasi has many examples; e.g., *snad* (comb) and *sad* (to comb), *shnong* (village) and *shong* (to dwell); *shlur* (brave) and *shur* (to venture) and others. In point of vocabulary, one needs only to consider a few basic words—words relating to items of food and drink, parts of the body, aspects of nature and to accept the proposition advanced by these scholars. A few of these may be cited as examples:

day	Khasi 'sngi'; 'tngoi' (Mon) and 'sengei' (Palaung)
year	Khasi 'snem'; 'snam' (Mon) and 'sanam' (Bahnar)
water	Khasi 'um' (cp. 'am' in the Khasi dialect of Amwi); 'em' (Palaung), 'um' 'to bathe' in Stieng.
bird	Khasi 'sim'; 'hsim' (Palaung and Wa)
eye	Khasi 'khmat'; 'mat' (Mon, Stieng, Bahnar, Annam)
to weep	Khasi 'iām' (pron. yām'); yam '(Mon, Khmer, Palaung)
one	Khasi 'wei' ('mi' in the Khasi dialect of Amwi); 'mwoi' (Mon), 'muoi' (Stieng)
six	Khasi 'hynriew' ('thrao' in the Amwi dialect); 'trou' (Bahnar); 't'rou' (Mon)

This theory must hold even when it is argued, as some Khasi scholars have done, that the large number of Indo-Aryan words in Khasi suggest a different origin.

Radhon Singh Lyngdoh, who holds a different view, has pointed out that the total number of Indo-Aryan words in U Nissor Singh's Khasi-English Dictionary is about 400 out of a total of over 6800 entries, surely a very small percentage. Even if the proportion were greater, one would hesitate to urge the second view as even in English the proportion of borrowed words to native words would be at least 7:3 Even more important than the number of words is the grammatical system. The order of words in the Khasi syntax is Subject—Verb—Object. In does not also take long to realize that the Khasi verb very often performs the function of an adjective, whence it is often specified as an attributive verb as distinct from a verb of action. For example,

'U briew u ba iong' may be loosely translated as 'a dark man' and 'iong' has been described in many of the earlier grammars as an adjective. However, an almost identical constuction 'u briew u ba shong' means 'a man who sits'. Further, the word *iong* can like any verb take the tense affixes "yn" or "n" (future) and "la" (past) e.g.,

'Phi'n (phi=you + 'n) iong lada phi shah sngi=You will be dark if you expose yourself to the sun.

'U la iong ba u shah sngi=He has become dark because of exposure to the sun.

Borowings there have been, and are still taking place, and these have served to enrich and invigorate the Khasi language. Those of an earlier period, i.e., prior to the 19th century, will reveal that in the process they were reshaped to conform to the requirements of the Khasi phonetic system, which does not possess several sounds found in Indo-Aryan; e.g.,/g/ or final aspirates or final consonant clusters. A few examples will show how these foreign elements were adapted into Khasi.

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g>k ; Indo-Aryan 'gadha' (ass) becomes 'kada' in Khasi; Final th>t ; 'rath' (chariot) becomes 'rot' in Khasi; Final s>t ; 'kapas' (cotton) becomes 'kynphad'/kṇpha:t/ Final ndh>n ; 'bandh' (closure) becomes 'bon' Nasalized vowels become simplified as in phasi<phansi (hanging)

The first descriptive grammar of Khasi appeared in 1855. This was Rev.W. Pryse's *Introduction to the Khasi Language* based to some extent on the material collected by Thomas Jones. In some ways this is more satisfactory than the later grammar prepared by the Rev. Hugh Roberts. The first one, however, to be prepared on the basis of modern linguistic principles was Lili Rabel's *Khasi,A Language of Assam*. A German scholar, Dr Alfons Weidert, made an intensive study of a southern dialect, that of Amwi and published his findings in *I T caong Amwi* (i.e. the Amwi Speech). A few more have come out in recent years, including a descriptive grammar brought out by Dr. Nagaraj of the Deccan College.

The first Khasi books, written in the Bengali script, were the *New Testament* (1824) later rewritten by Alexander Lish, and this same missionary's translation of *Dr Watt's Catechism*. The earlier Testament had been prepared on the basis of material collected in the field by the Bengali convert to Christianity, Krishnachandra Paul, who was chosen by the great William Carey of Serampore to work among the Khasis. Because of the then unsettled conditions in the hills, Krishnachandra Paul had to confine his activities to the area around Pandua in the foothills to the south of the Khasi Hills. To prepare a book on the basis of word lists and on the pattern of the Indo-Aryan grammars was, to say the least, an extremely hazardous venture. Moreover, it is highly probable that in his collection gleaned from informants from various parts of the Khasi-speaking area, Krishnachandra Paul unwittingly included words from a number of dialacts, some of them obscure. It is understandable, therefore, that this publication should now be regarded as at best a literary curiosity. It was only when the situation in the hills was made secure by the advent of the British who established their station at Cherrapunji that it was possible for outsiders to work in the hills in security. A young missionary named Alexander Lish, was deputed by Carey to continue the work so faithfully started by Krishnachandra Paul and in 1832, Lish took up his residence at Cherrapunji and opened three schools at Sohra, Mawsmai and Mawmluh. Residing in a single dialect area, Lish started with an advantage that Krishnachandra Paul never had and his translations and writings, also produced in the Bengali script, are acceptable renderings of the Khasi speech.

The emphasis then was on Christian work, and perhaps because the results were not encouraging, the London Missionary Society (to which Lish belonged) closed down its work at Cherrapunji in 1838.

In 1841, however, another missionary, Thomas Jones I and his wife, of what in time became known as the Welsh Presbyterian Mission, arrived at Cherrapunji. The choice of Cherrapunji as a base for mission work was a very happy one, as the local dialect called 'ka ktien Sohra' (the Sohra, i.e., Cherra, dialect) is admittedly the most euphonious of all Khasi dialects and possessed of an ancient rhetorical tradition. Cherra being also an old entrepot in the trade between the Khasi hinterland and the outside world, it is conceivable that many of the words borrowed from other languages, words which have made the Khasi language so facile, came in through Cherrapunji.

Coming direct from Wales, and with no knowledge of Bengali, Thomas Jones who was keen to get the Mission's work started, decided to work with the alphabet best known to him—the Welsh form of the Roman alphabet—using 'c' initially to represent, as in Welsh, the phoneme /k/. It did not take him long to realize that this alphabet was inadequate for Khasi. The word for 'to bless' was initially rendered as 'cyrchhoo', an obviously uncouth form. Finally, Jones devised a 21-letter alphabet which continued to be used in Khasi writing till 1896. These letters were:

A B K D E G* N G H I J L M N O P R S T U W Y $

(*'g' is actually non-existent in Khasi; 'y' is a semi-vowel as in Welsh)

In 1896, two other letters were added—i and ñ—to represent respectively two common Khasi phones, what may be called 'consonantal *y* as in English "young", and the palatal nasal as in Spanish "señor". Credit for the innovation must go to Khasi intellectuals who had for some time been airing their views on the state of Khasi literature in the first Khasi periodical, *U Khasi mynta* (The Khasi today). There is ground to suppose that the man directly responsible for this desirbale innovation was U Radhon Singh Berry Kharwanlang (1854-1904).

In a brief appraisal of the development of Khasi literature one can see important influences at work. The period from 1824 to 1880 was a period when Missionary influence was extremely powerful. Scriptures and religious tracts were brought out in a steady stream and even the primers and readers that were used in schools had a very strong doctrinal content. To cite an instance, till 1852 seven books had been published in Khasi five of them being religious publications.

With 1881, we enter a new period, a period of re-awakening, when the Khasis began to look more closely into their own heritage and, farther afield, to the rich resources of Indian literature. This was also a period when the Khasi society produced several eminent personalities like U Jeebon Roy Mairom (1838-1903) U Rabon Singh Kharsuka (1840-1910) U Radhon Singh Berry Kharwanlang (1850-1904) and others whose contribution to Khasi literature have been outstanding. U Jeebon Roy deserves special mention as a writer who, with limited

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formal education, was yet eminently scholarly. Familiar not only with English but also with Bengali and Sanskrit, he translated into Khasi such classics as the *Hitupodesha* in four parts (1898-99), the *Ramayana* (1900), *Chaitanya* (1900), and *Buddhadeva charita* (1901) as well as a history of India in Khasi.

Strange as it may appear, it needed the voice of a non-Khasi to awaken the Khasi people to the folly of discarding their own rich heritage. In 1881, Amjad Ali, an expatriate from Murshidabad brought out a collection of short poems under the title *Ka myntoi* (Benefit, blessing or advantage), two pieces of which were 'Ieng riw Khasi' (Stand up, ye Khasis) and 'Synshar riw Khasi', an exhortation to look to the traditional democratic principles of the community, rather than to others, for good Government.

Over the years, Khasi writers have put their hand to the various genres of literature—poetry, prose and drama.

Apart from Lish's few contributions, mention may be made of Thomas Jones's translations of the Welsh book of catechism, '*Rhodd mam*' or "Mother's Gift" (1842) containing the basic tenets of the Christian faith; a Scriptural Catechism (1845); a translation of the Gospel of St Matthew (1846) and a Primer in Khasi (846) entitled *Ca Citab Nyngcong*" (i.e. first book). The Rev. William Lewis who followed Thomas Jones to the field prepared a small Scriptural Catechism in 1848. School readers which played an important part in shaping the minds of generations of Khasis were brought out from time to time by the Welsh Mission. U Jeebon Roy himself brought out three such books, *Kitab Khasi* I-III, in 1899 feeling as he did as a staunch follower of the ancient Khasi faith that such readers were necessary. The coming of Rev. John Roberts to the Khasi & Jaintia Hills in 1871 introduced a breath of fresh air into education. The readers that he prepared and brought out in his capacity as the second Principal of the Normal School for teachers at Cherrapunji included many pieces of general interest likely to catch the mind of growing children, short pieces on Natural History, sections on Khasi grammar, idioms, proverbs and the like as well as stories like '*U Jak Jyntang bin* (Jack and the Beanstalk), *Ka Jingithuhpaw u Mirsa* (from Addison's Vision of Mirza) and telling lessons regarding habits. For his lead, John Roberts has often been called the Father of Khasi literature. His last work *Ka Jingiaid u Pilgrim (The Pilgrim's Progress)* was published posthumously in 1910.

Among the Khasis, a new generation of intellectuals had come up who realized that the rich folk traditions of the Khasi people and their cultural heritage contained much that they could be proud of. U Rabon Singh Kharsuka brought out two books—*Ka kitab niam khein ki Khasi* (about rituals of the Khasi faith) and a collection of folk-tales, *Ka Jingiathuhkhana Puriskam*.

Other publications with a cultural motif include Homiwell Lyngdoh Nonglati's *Ka Niam Khasi* (1938), an authoritative book on the Khasi religion. His smaller books on the cremation of the Syiems of the Cherra State *(Ka Thang Syiem Sohra*, 1926) and on the annual goat sacrifice of the Khyrim State *(Ka Pomblang mongkrem*, 1927). U Primrose Gatphoh published a collection of folk stories—*Sawdong Ka Lyngwiar Dpei* (Around the hearth) in 1933 and four years later brought out a miscellaneous collection of stories and verses—*Ki Khanatang Bad U Sier Lapalang*, literally, "legends and the story of a stag". In the same year Father Hopwell Elias Sohlia introduced his own collection of legends, *Ki Khantang U Ba Rim*. In 1936 and 1937, the Roman Catholic Mission in shillong authorized the publication of two volumes—*Ka Riti Jong Ka Ri Laiphew Syiem* (the heritage of the land of the thirty kings) i.e., the land of the Khasi people. The collections were edited by an erudite Italian priest, Father Giulio Costa (1901-1970).

In a separate category may be placed U Soso Tham's *Ki Phawar U Aesop* (Aesop's Fables), U Mondon Bareh's miscellany published by his son,U Denzile Bareh, in 1956. U Mondon Bareh (1878-1932), as a Deputy Inspector of Schools, was quite clear in his mind about the need to expose school-going children to the literatures of other peoples. The collection included translations of Roman and Greek legends but provided a place for local legends. He also brought out his translation of Aladin's lamp (*U Aladdin Lame Ka Sharak Jadu* separately in 1926.

In the 10th Chapter of his history of Khasi literature R.S. Lyngdoh speaks of the 20 years between 1941 and 1960 as the 'years of lethargy': very little creative work was written during these years. The War with the Japanese, next door in the Naga Hills-Manipur Front, pre-occupation with political pamphleteering but, perhaps, even more than these, the craze for English fiction to the neglect of Khasi literature, were responsible for the decay.

This, happily, was a temporary phase and since 1960 we have seen a steady spurt in the writing of Khasi books. The time that has elapsed since then is too short for a fair assessment of the quality of many of these writings, and, for this reason, mention can only be made of books published up to 1970. Original experiments in fiction writing include Simon Jenkins Duncan's *Phuit: Ka Sabuit* (1968), a novelette by U Harding Pde, *Ka Bih* (Poison), dealing with social problems, U.S. Quotient Sumer's *Ka Hima Ka Jingieit* (The Kingdom of Love) touching on problems that are inherent in inter-racial marriages and the first full-length novel in Khasi, U Dewi Singh Khongdup's *U Don Putit* in two parts, which shows the writer's consummate skill in the use of the Khasi language.

To close this Section, it is well to remember the contributions of such eminent Khasis as U Jeebon Roy Mairom and the ideals that lived on in his sons. U Sib Charan Roy (1862-1952), in spite of his pre-occupation

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with sectarian polemics, completed the translation of *Chanakya-niti-darpana* (1902) and the *Bhagavad Gita* (1903). U Rash Mohan Roy, (1872-1962), one of the founder-members of the Seng Khasi, also contributed with his translation of the story of Damayanti, *Ka Damayanti Bad U Nol*; but the date of its publication is not clear. He also compiled a collection of stories intimately connected with the life of the Khasi people under the title of *U Khasi Hyndai* (the Khasi in olden times).

Plays, including skits, have been a favourite form of entertainment with Khasi audiences all over the hills for a very long time. Many of the earlier plays, commissioned perhaps for particular occasions, were little more than improvisations, albeit skilful ones.

One of the earliest fragmentary compositions was a translation of part of *Julius Caesar* by Rev. John Roberts and included by him in his Fourth Reader (1895). We have to wait many years longer to see original Khasi compositions. The first translations worthy of mention were those of Jeebon Roy's sons—U Hari Charan Roy Dkhar's *Savitri* (1910) and U Dinonath Roy Dkhar's *Sromotimail, U Arbnai* and *U Tipsngi* (1924).

U Peace Roy Pariat was a prolific writer whose plays were sponsored by the Khasi Native Club and later by the Panora Club. Many of his plays were written to convey some message to the audience. Many of his plays have been lost, only their names are remembered. Among his best were *Ka Jingrhah* (Malice, spite), *Ka Bor Ksuid Pyrshah Bor Blei* (Devilish power against divine power), *Na Kyndong Sha Sor* (From village to town), and *Ka Shang Khawiah Ki Rang* (A snare for men). These dealt with social problems, the last being a ruthless exposure of the moral decay during the war years.

U Mondon Bareh had written a play, *U Mihsngi*, which he, however, could not complete. His son, U Hamlet Bareh Ngapkynta, put the finishing touch to it and published the play in 1965. Another son, U Victor Bareh wrote a play, *Ka Drama U Tirot Sing* (1956), on the life of the Khasi hero who made a desperate bid to drive out the British from the Khasi Hills but was captured and sent to Dacca as an exile there to die.

U Frank M. Pugh in 1967 brought out two tragedies: *Ka Sawangka Ia Ki Sawngut Ba Iah*, dealing with the problem of drunkenness and *Ka Sawangka La Ki Sawngut Ba Iap Mynsaw*, which deals with the insidious effects of incestuous relationships and the inevitability of divine retribution. He also translated Shakespeare's *As You Like It* though by sticking too closely to the original text, without making allowances for differences in idiom, he failed to produce the effect of the original play.

In 1968, S.J. Duncan brought out his *Ka Tiew Larun* based on a Khasi story.

A new generation of playwrights is coming up but their works will have to wait for an objective appraisal of their quality and merit. These include U H. Wamphaign Sten, U Webster Davies Jyrwa, U Hamarbabiang Myllieemngap, U.D.S. Khongdup, U Antony Jalla, U Donbok T. Laloo, U Remy Phankon and U Reginald Nongkynrih.

Poetry has been a favourite form of literary expression with Khasi writers since the last century. Even before Khasi was reduced to writing, minstrelsy had for long been very much a part of the Khasi folk tradition, with minstrels captivating their audience while they sang ballads of events, joyous and sad, to the accompaniment of stringed instruments like the '*marynthing*' or the '*duitara*'. This race of natural poets is sadly fast dwindling, only a few remaining in remote parts of the hills.

One class of composition, the 'phawar', forms an essential part of community celebrations, as after a successful hunt or victory in archery contests. The phawars may be termed rhymed catches, usually in the form of couplets, each line of which is divided into two parts. The first line serves as a rhyme-setter for the corresponing part of the second line and appears as a meaningless string of words, the whole purpose of the chant being expressed in the second line. For example,

U kyndeh ka jalyngkhan, u sohbrap ho ia ka skei;
Wat leit leh kam bymman, ioh tim-pap ho ka blei.

Literally:

He pants for curry-leaf, the passion fruit ho! for the deer,
Do not commit evil, or the goddess will curse.

The couplet was used consistently by U Radhon Singh Berry Kharwanlang as in his collection of maxims, *Ka Jingsneng Tymmen* (Precepts of the elders) and *Ki Akor Khasi* (Khasi manners).

Khasi poets have generally shown a preference for the standard forms popular in English poetry, particularly of the Welsh variety as the Welsh missionaries had given a lead with their translations of hymns. It is not possible now to say how many of these hymns were written by the Khasis, but we are on surer ground when we consider anthologies that have been published during the last six decades. Among the pioneers in poetry writing was the Rev. Morkha Joseph Chyne (?–1921) who seems to have written primarily for his own amusement because poems that he had begun to write since the 1890's were only published by his son, U Hilkaiah Tham, in 1967. The first poem was probably 'U Siriapaiang' which appeared in the periodical *U Nongkit Khubor* in the issue of December, 1891. U Morkha Joseph translated many English poems, including Macaulay's "Lays of Ancient Rome" and "Virginia" and others, but these lack the spontaneity of his original compositions on Khasi themes.

Foremost among the Khasi poets to this day is U Soso Tham, a relation of U Morkha Joseph. Discouraged by the lack of Khasi poems that he could use as a model, he decided to write them himself, beginning with his translation of "Drive the Nail Aright" (Sah Beit Ia U Prek). U

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Soso Tham's genius lay in his telling use of Khasi idioms which imparted even to translations a new look. The boldness of approach is clearly seen in his translation of Cowper's "John Gilpin". He never allowed himself to be restricted by the language of the original. Consider the following verse:

So 'Fair and Softly', John he cried,
  But John he cried in vain;
That trot became a gallop soon,
  In spite of curb and rein.

U Soso Tham rendered this as:

'Aste kariwan!' ong u John;
  Shano yn 'aste' pat!
Wat la u khun—u kodom phrak,
  Ba'n sied syndon arkjat.
  This may freely be translated as:
'Aste gadiwaan'! cried John,
  But how to 'aste' now!
Pull as he would, it bolted fast
  Galloping, feet together.

He did not even hesitate to use a non-Khasi phrase if that served his purpose and conveyed, as he wished, a sense of desperate urgency.

U Soso Tham's output exceeds that of any other Khasi writer both in variety, and interest. His humanity reveals itself in short poems like 'U Sib' in which he has immortalized a blind Khasi street-singer, a natural-born poet like himself, who was very much a part of the Shillong scene in the 1920's. The collection, *Ki Poetry Khasi*, was first published in 1925.

U Soso Tham's major work is *Ki Sngi Barim U Hynniem Trep*, literally, 'the olden days of the seven huts' (i.e. the Khasi race), a total of 175 verses under ten main heads, a composition depicting, at times in sombre tones, the career of the race from the Age of Innocence to the present, its lapses into error and conséquent alienation from God. The poem, however, ends on a note of encouragement, and the poet's final message is that, whatever its mistakes, the race should learn from experience and realize that its salvation lies in its ability to see, and its strength to pursue, the path of righteousness.

U Soso Tham's son, U Primrose Gatphoh, was also a prolific writer whose contributions to Khasi poetry started with a collection of nursery rhymes and short poems, *Ki Phawar Sara Bad Ki Poetry Rit*, published in 1928.

Among the more serious poets of the years 1930-1970 mention may be made of U Father Hopewell Elias Sohlia whose *Ka Pansngiat Ksiar Ki Saw Aiom* (The golden crown of the four seasons) includes many poetical compostions of great merit. U Victor Bareh's *Ki Poetry Khasi* was first published in 1957. U Dewi Singh Khongdup's *Na Lum Khasi* and S.J. Duncan's collection of poems included in the *Ka Tiew Larun* and *Kiwei Pat Ki Syntiew* both came out in 1968. Here we see lyrical compositions, many of them in the sonnet form, that reveal great depth of thought and feeling.

Since then several writers have come up like U H. Wamphaing Sten, U Weston Dkhar, U Chedrach Jyrwa, U Hamarbabing Mylliemngap, all of whom are regularly bringing out collections of poems which are yet to be fully assessed.

I.M.S.

LANGUAGES (Pan Indian). It is a commonplace that India is a subcontinent. Actually the newly-invented name, South Asia, is a convenience in that it covers India, Pakistan, Bangla Desh, Sri Lanka, Nepal and Bhutan, which together constitute a single world region with a geographical, historical, demographic, and to some extent, cultural unity. South Asia also constitutes a linguistic area. The languages of India in spite of their great and complicated variety have to be viewed against this backdrop.

The migration history of the Indian population is still something of an unsolved mystery. However, the study of the various existing and extinct speech varieties of India has made it possible to think of four distinct series of migrations into this subcontinent. The speakers of ancient Dravidian languages came probably through the north-western frontier with the starting base somewhere in the Uralic mountains. Although Dravidian language speakers are today concentrated largely in the far south (Karnatak, Kerala, Tamil Nadu, Andhra Pradesh), it is significant that there are Dravidian language groups scattered in central India and even in distant Baluchistan and Nepal. The speakers of Austro-Asiatic languages must have come through the eastern corner of India from a base in South-East Asia, a world region to the east of South Asia. The speakers of Tibeto-Burman languages are currently found along the north-eastern border of India and probably came in a series of migrations along that border from Tibet and Burma. Even the relative chronology of these three movements is uncertain. Finally, the country saw a major upheaval in its population and linguistic stock as a result of the migrations of Indo-Aryan language speakers from the north-west. There is no scholarly concensus as to the place of the Indus-valley civilization in the linguistic history of this area.

It must be emphasized that the speakers of each group (whether at the time of immigration or at the present time) do not constitute a racially homogenous group, not even a stable collection of racially determinate groups. It is also likely that the biological ancestors, say, of present-day Indo-Aryan or Dravidian speakers may have been speakers of languages of a language family different from their present speech from. We simply must not speak, for example, of the Dravidian race.

Later invaders—one cannot quite call them immigrants—have left only a limited trace on the language

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map of India. Persian (A.D.1200-1820) and English (A.D.1820) have competed in their time for the status of an all-India link language with homegrown candidates like Sanskrit (500 B.C-1400), Prakrit (600 B.C.-A.D.1000), Apabhramsha (A.D.900-1250),Middle Braj (A.D.1540-1740), and Hindi-Urdu (A.D.1400-more insistently A.D.1920). (Hindi-Urdu is rather like Serbo-Croatian, essentially a single language divided by two scripts partially through their association with different religious denominations).

It will have been noticed that we have spoken of language families. A language family (or subfamily) is a group of languages known to have descended from a common ancestral speech-variety: the similarities they exhibit are too systematic and detailed to be attributed to mere chance or mutual influence. In other words, as we go back in history linguistic diversity gives place to relatively greater linguistic homogeneity. Apart from these family affiliations and cutting across them, there may be linguistic influences. Thus, the languages of India have borrowed from each other and from classical languages like Sanskrit and from foreign rulers' languages like Persian, Portuguese and English. (Borrowings from classical Arabic and from Turkish have been largely channelled through Persian). When speakers of one language gradually adopt some other language, they leave the stamp of the earlier language on the new one. (One is thinking here not so much of classical Persian and English as spoken or written in India as of the Dravidianisms in Marathi, Tibeto-Burman traits in Asamiya, or the like).

Some of the speech-varieties also have a script and a written literature. India exhibits a variety of scripts. Most of these scripts are traceable to the Brahmi script of the inscriptions of Asoka (3rd c. B.C) which in turn represents a phonetic systematization of some early west Asian script. Variants of the Arabic and the Roman scripts are also in use.

The 1961 Census of India records a total of 1852 language names returned as mother tongue. (The language data from the 1971 Census is very imperfectly available). It must be borne in mind, however, that this figure also reflects the difficulties of census enumerations in a large country with poorly equipped staff and low literacy (some 28 per cent) in the population; and that some 633 of these languages are spoken by foreigners or by very small groups. Not counting classical Sanskrit (which some 2212 Indian citizens have insisted in 1971 to be their mother tongue), only 13 languages needed to be recognized in the Eighth Schedule of the Constitution of India when it was promulgated in 1950. (Sindhi, spoken by the refugees coming from Sindh in Pakistan at the time of 1947 Partition, has been added since as the fifteenth.) Population figures to the nearest million according to the 1961 Census (and parenthetically of the 1971 Census where available) are given below (the scheduled languages being marked with an asterisk).

Indo-Aryan family		322
*Asamiya (Assamese)	7 (9)	
*Bangla (Bengali)	34 (45)	
*Gujarati	20 (26)	
*Hindi	133/(163)	
*Urdu	23/(29)	
Others	37	
*Kashmiri	2(2)	
Konkani	1	
*Marathi	35(42)	
Nepali	1	
*Oriya	16/(20)	
*Panjabi	11(16)	
Sindhi	1(2)	
Others	—	
Dravidian family		107
Gondi	2	
*Kannada (Canarese)	17(22)	
Kurukh (Oraon)	1	
*Malayalam (Malayali)	17(22)	
*Tamil	31(38)	
*Telugu	38(45)	
Tulu	1	
Others	1	
Austro-Asiatic family		
Ho	1	
Mundari	1	
Santali	3	
Others	1	
Tibeto-Burman family		
Bhotia	2	
Bodo	1	
Meithei (Manipuri)	1	
Others	—	
Other families		—
Grand total		439(548)

Other families include genetically isolated languages like Burushaski (in north-west Kashmir) and Andamanese. Some of the important languages known in addition to the mother tongue are (with 1971 figures to the nearest thousand) English (11200), Hindi (9400), Tamil (3700), Kannada (3600), Telugu (3300), Marathi (2700), Urdu (2000), and Bengali (1900). The following languages are spoken by substantial numbers of people outside India—Bengali (in Bangla Desh), Urdu (in Pakistan) Nepali (in Nepal), Panjabi (in Pakistan), Sindhi (in Pakistan), Gujarati (in Pakistan, East Africa), Tamil (in Sri Lanka, Malaysia), Bhotia (in Bhutan), Hindi (in Mauritius, Fiji, Surinam). While none of the Indian languages is recognized as an international language, one

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would do well to keep in mind that population-wise Hindi-Urdu, Bengali, and Telugu have the status of world languages.

The classical languages that have been studied in India as part of a living tradition are the following: Sanskrit (especially among Hindus, Jains, Buddhists), Pali (among Buddhists), Ardha-Magadhi (among Jains), Classical Tamil (among Tamil speakers), Classical Latin, Classical Greek and Syriac (among Christians), Classical Hebrew (among Christians, Jews), Classical Arabic (among Muslims), Classical Persian (among Muslims, Zoroastrians, and some Hindus in the North), and Avesta-Pahlavi (among Zoroastrians). All of these other than Persian and Classical Tamil have also figured as scriptural and liturgical languages as also Tamil (Tamil Shaivas), Kannada (Virashaivas) and Marathi (Mahanubhavas). English and, in very small numbers, other moden foreign languages like German, French, Potuguese, Russian, Japanese and Chinese are being studied. Reliable figures, however, are not available.

As one can only expect, bilingualism is not the occasional necessity but almost a way of life in India. Informal bilingualism is seen in border areas among migrant artisan groups, plantation and industrial concentrations of migrant labour, and larger urban and semi-urban centres of trade, pilgrimage, learning and government. This has led to similarities that cut across the family groupings and that in turn make bilingualism even more easy. Not only do words, idioms and proverbs reflect common modes of classifying things, events and feelings, but relatively deep-seated habits of grammatical ordering (e.g., verb last, postpositions instead of prepositions, formal or semantic reduplication as seen in Hindi 'ghar-ghar' or 'gharbar' or 'dhandaulat' and of sounds in connected speech (e.g., having two t-sounds, sentential emphasis and tone) are such as facilitate the learning of languages. There are no sharp language boundaries in the Indo-Gangetic plain. This informal bilingualism has sometimes been extended to literary creation (e.g., Braj and Avadhi verse by Avadhi-speaking Tulsidas in the 16th-17th centuries, Marathi and Gujarati prose by Marathi-speaking Kalelkar in the 20th century). Surprisingly, however, the formal study at school and college levels of a modern Indian language other than the speaker's own and Hindi-Urdu has not found favour except sporadically in the recent past. Even translations of literary texts from one modern Indian language to another do not find a wide readership except sporadically (e.g., Khandekar's Marathi novels in Gujarati and Tamil, Bankim and Sharachchandra's Bengali novels in Hindi and Marathi). Literary creation in classical languages like Sanskrit, Prakrit and link languages like Hindi-Urdu, Persian and English has played an important role. Non-Indians like Persian courtiers and European Christians, too, have written in some of the Indian languages.

The literary heritage of India could be divided into Proto-Historic, Ancient, Medieval, and Modern periods.

The Proto-Historic period yields known texts that were written down much later. The beginnings have been dated variously from 3000 B.C. to 1400 B.C; the close comes around 600 B.C. It covers Vedic Sanskrit verse and prose (the hymns compiled in 4 collections 3 of which overlap to 1200 B.C.; prose stories and ritual descriptions; philosophical-mystical dialogues, 1200-600 B.C.), the two epics the *Mahabharata* and *Ramayana* (composed in early popular Sanskrit over a long period and receiving their present shape in the next period). These proto-historic texts are in varieties of old Indo-Aryan not quite identical with classical Sanskrit. The *Mahabharata* received its present expanded shape in 900-500 B.C. and the *Ramayana* in 600-300 B.C.

The Ancient Period (600 B.C.—1200 A.D.) covers classical Sanskrit verse and prose, (400 B.C.—1700 A.D) longer verse narratives, plays using prose and song, prose romances, shorter lyrics, and moral fables (of secular, Brahmanical, late Buddhist, late Jain inspiration), popular Sanskrit (the epics, the puranas, Buddhist, Jain, and Tantric writings), Pali verse and prose, (500-200 B.C) early Buddhist canon translated from a lost Old Magadhi version, lyrics, fables, dialogues); Prakrits (verse and prose, (300 B.C.—800 A.D.) Asoka's didactic inscriptions Prakrit prose and song embedded in classical Sanskrit plays, narratives and shorter lyrics of secular, Jain inspiration, Old (classical) Tamil verse and prose, (300 B.C.—1350 A.D.) longer verse narratives, shorter lyrics and aphorisms, of secular (pre-Brahmanic), Shaiva, Vaishnava, Buddhist, Jain inspiration.

The Medieval period (A.D. 1200-1820) covers later classical Sanskrit verse and prose; later popular Sanskrit verse and prose (technical writings); Apabhramsha verse (800-1450, secular, Jain, Buddhist, Shaiva inspiration); New Old (classical) Tamil verse and prose (300 B.C.—1350 A.D.; longer verse narratives, shorter lyrics and aphorisms of pre-Brahmanic secular, Shaiva, Vaishnava, Buddhist, Jain inspiration). Indo-Aryan languages of Northern, Western, Central, and Eastern India (verse and prose of secular, Vaishnava, Shaiva, Nirguna Bhakti, Sikh, Sufi, orthodox Islamic, Christian inspiration; long verse narratives, shorter lyrics, prose chronicles; Old Maithili, Old Gujarati-Rajasthani, Middle Gujarati, Middle Rajasthani, Old and Middle Braj, Middle Avadhi, Old and Middle Bangla, Old Asamiya and Old Oriya, Old and Middle Marathi, Old Urdu, Old Kashmiri, Old Panjabi); Indo-Persian verse and prose (1100-1700, including translations from Sanskrit); Middle Tamil (1350-1820), Old and Middle Kannada (respectively 800-1150, 1150-1820, Middle Telugu (1100-1820, Old Telugu being exclusively inscriptional), Middle Malayalam (1350-1820, the older texts being indistinguishable from Old Tamil), the Dravidian literatures of southern India verse and prose, of secular, Brahmanical, Shaiva, Virashaiva, Vaishnava, Jain inspiration). 'Old' and 'Middle' divide roughly

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around 1300-1400 (except for Kannada and Telugu).

The Modern period (1820) covers New Indo-Aryan languages (Modern Kashmiri, Punjabi, Sindhi, Urdu, Marathi, Gujarati, Bengali, Assamese, Oriya literatures; also literature in Rajasthani, Maithili, Konkani; representing Indian Enlightenment and Hindu, Muslim, Sikh renascence; shorter lyric, prose fiction, fiction, discursive prose and, in the case of Marathi, Bengali, Gujarati, Urdu, the stage play); Dravidian languages (Tamil, Telugu, Kannada, Malayalam; representing Indian Enlightenment and Hindu, Tamil renascence; shorter lyric, prose fiction, discursive prose); Modern Sanskrit; Indo-English verse and prose (1870-; shorter lyric, verse narrative, prose fiction, discursive essay).

Reviewing the four periods, one may notice the following: (1) Religion is a dominant theme and source of inspiration throughout (2) The secular literature is governed by Sanskrit, Perso-Arabic, and modern Western poetics; Old Tamil seems to have had its own poetics (3) The literature is largely in verse, except in the modern period (4) Leaving aside folk theatre blending improvised dialogue with music, dance and song, there is no literary stage except the classical Sanskrit courtly theatre and the modern theatre either reviving that or imitating the western theatre of Shakespeare, Molière, or Ibsen (5) The absence of a strong tradition of discursive prose, scholarly interpretations and disputations (except in Classical Sanskrit Periods) has seriously hampered the growth of intellectual content in pre-modern and modern literatures in Indian languages other than classical Sanskrit.

The diversity of scripts was less of a handicap in the oral culture of memorized texts among the cultivated and memorized-improvised texts among the peasants and artisans in the ancient and medieval periods than it is in the modern period. There were classes or castes of bards and minstrels, religious singer-mendicants, mimes, preachers, scribes and so on who served as disseminators of texts at various levels. In the Modern period, the dissemination is taken over by the printed word (newspapers, popular and cultivated periodicals and books), the sound-recorded word (phonograph records of songs and lately of poems, cassette tapes of poetry and lighter prose forms), the theatre and the song concert, the sound-film, the radio (songs, poems, plays, stories, lighter prose), and, lately, the television.

A writing system consists of a script, i.e., a system of using visual shapes in a row, and an orthography, i.e., a system of spelling language forms as sounds, syllables, words, or meanings.

In present-day India, most of the languages use scripts of the Brahmi origin and orthographies are more or less modelled after the Sanskrit orthography. The script is from left to right; the alphabetic order is rationalized phonetically according to the Sanskrit plan. It is fairly easy to predict pronunciation from spelling but somewhat less easy to predict spelling from pronunciation. Vowels are attached to preceding consonants if any and consonants to following consonants if any—giving a syllabic look to an essentially alphabetic script. The numerals are decimal and employ a zero. Word spacing and punctuation are largely borrowed from the West. In this family are—

Devanagari (used for Sanskrit, Hindi, Marathi, Konkani, Nepali, Sindhi with minor calligraphic differences; letters hang from a clothesline).

Assamese, Bengali, Bodo (practically the same script).

Mahajan script (used for Gujarati).

Gurumukhi script (used for Punjabi and the multilingual Sikh scriptures, has fewer vowel letters).

Kannada, Telugu (practically the same script, but with quite different calligraphic styles; Telugu prefers international numerals).

Malayalam (prefers international numerals)

Tamil (has fewer stop consonant letters, prefers international numerals).

Some languages use the Arabic script—Urdu, Kashmiri with Persian style calligraphy and Sindhi with Arabic-style calligraphy. This script is written from the right to the left; diacritics mark short vowels and distinguish long vowels, diphthongs, and semi-vowels from each other making it difficult to predict pronunciation from spelling (especially since full marking is confined to children's books.) Etymological spellings for borrowings from classical Arabic and Persian make it difficult to predict spelling from pronunciation. Successive letters are linked in complicated ways. Word spacing and punctuations are largely borrowed from the West. Decimal numerals are borrowed from India and subsequently passed on to the West as the so-called Arabic numerals. With Kashmiri and Sindhi the phonetic adaptation is more systematic.

The Roman script is used for Khasi of Meghalaya and for the Naga dialects of Nagaland whose official language is English. It is also used for Konkani—some Christians use it with Portuguese orthographic conventions, like 'x' rather than 'sh'.

It will be noticed that Sindhi and Konkani have used at least two scripts; Kashmiri was also earlier written in the Sharada script of the Brahmi script family.

The use of adaptations of Devanagari and Roman scripts as link scripts has been advocated for meeting certain everyday needs like display signs, telephone directories, maps, and the like. The existing calligraphies are not always suited to the needs of quick and cheap printing, typewriting, map-making, display, rapid alphabetization and scanning, data-processing, or speed-writing. The existing orthographies are not always suited to rapid spread of literacy. Proposals for auxiliary scripts, script-reforms, and spelling reform come up not only against human inertia and practical problems (such as maintaining accessibility of material printed earlier or printed outside India in the same language), but also

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against emotional charges positive and negative (Devanagari, Gurumukhi, Arabic are sacred to some Hindus, Sikhs, Muslims; Sikhs and Tamil-speakers are prejudiced against Devanagari; Roman is associated with orientation to the West and thus subject to the resulting likes and dislikes).

But the problems connected with the languages as such are far more important and more formidable than the problems connected with writing systems.

A certain utilitarian trend of thinking is gaining ground; one looks upon this linguistic diversity as a costly charge on a developing economy (seen as cost of multiple versions, limited mobility in matters of employment, research, information transfer, and higher education) and as a political liability for a developing polity (seen as lurking fissiparous tendencies and nursing of grievances about unfair advantages for one language group over another). Countering this trend of thinking stands a more romantically slanted notion of national resources and political equality: one would like to see a hundred flowers of regional and popular expression bloom within a less monolithic conception of nationhood, any imposition of a single language at all levels will only weaken the democratic unity. In any case, India scores for better on linguistic understanding than Western Europe with comparable size and linguistic diversity. Two trends of thinking do not always stand opposed: the linguistic reorganization of states mooted during the 1920s and completed in the 1950s was defended as much on grounds of administrative expediency, economic interests as on grounds of regional identity and the need of making government actually more responsive to the people. In any case there need be no two opinions that the Indian society faces certain pressing language problems and has to solve them in a determined and planned manner. Emotional charges (positive and negative) stupidity and inertia, vested interests and intransigence may complicate the issues, but the issues themselves are genuine enought.

The issues are inherent in the transition from an agricultural, religion-oriented, conservative, custom-bound, stratified, largely illiterate, slow-paced society to an industry-oriented, secular, innovative, contract-and-law-bound, egalitarian, literate, fast-paced society, the transition from an India that was a self-contained world to an India acutely conscious of the outside world. Pre-modern India of course recognized lignuistic diversity (consider the oft-quoted proverb char kosh par pani badle aur barah kosh par bani; this Hindi version of the proverb means the (taste of) water changes every 8 miles, the speech changes every 24 miles), and tackled it in its own way so that the traders, travellers, pilgrims, rulers, and scholars could go about their business. Modern India cannot tackle language problems by slogan-montering *(angrezi hatao*; English ever, Hindi never), violence and vandalism, and speechifying without action. Whatever solution is ultimately adopted, India will need, like any developed country, to expand, improve, and diversify languagelearning facilities.

The need for link-languages has to be gauged at three levels, regional, national, and internation. Al the international level, India needs English but must not lose sight of other windows to the world like French, Spanish, Russian, Chinese to name only the other official languages of the United Nations. At the national level, India can exploit Hindi, English, Urdu, even Sanskrit and Classical Arabic and Persian—each in its appropriate niche. (Thus, Sanskrit is spoken among traditional physicians and pandits, used ceremonially, and drawn upon in coining technical and other expressions). If the regional languages like Telugu, Tamil, Bengali feel jealous of the link languages or apprehensive of their own positions, the regional languages in their turn are link languages or apprehensive of their own positions, the regional languages in their turn are link language of the regions concerned and it is best to bear in mind that minority languages like the tribal language Santali, other regional languages present in the region, and above all minor languages like Urdu, Sindhi, Nepali, Konkani, Tulu, and English as-mother-tongue fell equally jealous and apprehensive about the regional link language.

Finally, language diversity is not the only language problem faced by India. The languages of India nurtured in a traditional society and lacking a sustained and strong tradition of prose are now being called upon, rather suddenly, to face certain modern needs. Centuries of adaptation seen in the languages of the West have to be compressed here into decades. These modern needs are—

(a) the need of an impersonal, standardized expression for scientific, legal, administrative, routine communication in a manner accessible to the person who needs them;
(b) the need for the innovative, creative, richly distinctive expression of novel ideas and personal feelings in literature and thought so that the individual is not submerged in a mass society;
(c) the need of a mode of expression for sharing and celebrating common ideas and feelings in public life, popular literature, and journalism without degenerating into cliche, bombast, or pseudotechnicalities.

Even a linguistically homogeneous developing country needs to make its younger generation articulate in these different ways.

A.R.K.

LANKESH, P. (Kannada; b. 1935) is a short story writer, playwright, poet, novelist, film director and editor. An M.A. in English (1959) from Mysore University, he taught English at several colleges and resigned in 1978 to continue his career as a Film Director. He started *Lankesh patrike* (Weekly) in 1980. The first collection of his short stories is *Kereya niranu kerege chelli* (Return the pond

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water to the pond, 1964). In his first collection of poems, *Bitcchu* (Open/peel off, 1967), one can discern the influence of Whitman, Sylvia Plath and Ezra Pound. His second collection of stories, *Nanalla* (Not me, 1970) contains stories which have been praised for their subtle lyricism and intensity. *Umapatiya scholarship yatre* (Umapaty's trip for a scholarship, 1973) is his third collection of stories. He has written a number of short plays like 'T. Prasannana gruhastashrama', (T. Prasanna's married life, 1964) and 'Nana tangigondu gandu kodi' (Find a husband for my sister) which are 'angry' plays. 'Teregalu' (The waves, 1967) has been highly praised by Gopalkrishna Adiga for its poetic power. This is an 'absurd' play. These plays along with 'Giliyu panjara dolilla' (The parrot is not in the cage), 'Kranti bantu kranti' (Rebellion o rebellion come), 'Siddate' (Preparation), 'Polisariddare eccharike' (Beware, the police are there) were published in a collection called *Elu natakagalu* (Seven plays, 1971). He made an excellent translation of *Oedipus* and *Antigone* (1973). His only full-length play *Sankranti* (1973) is based on the life of Basavanna, the 19th century mystic poet and leader of the revolutionary religious movement, who questioned the social values of the orthodox Brahminism. He also dramatised his novel *Biruku* in 1973.

In the sixties he was an admirer of Gopalakrishna Adiga, the leader of the modern movement whom he hailed as 'an eye-opener of a generation'. This he recanted later when he supported the anti-brahmin movements like Okkuta, Shudra etc. He has published two novels. *Biruku* (Breach) in its narrative method and incidents relies on Kingsley Amis's *Lucky Jim* and J.D. Salinger's *Catcher in the Rye*. The other novel, *Mussanjeya katha prasanga* (The incident in an evening, 1978) contains episodes of village life. *Prastuta* (The present) and *Kandaddu kanda hage* (As it is seen, 1975) are his collections of essays. The latter contains two controversial essays, one on B.V. Karanth and the other on Gopalakrishna Adiga. He edited a collection of modern poems in *Akshara hosa kavya* (1970). His second collection of poems *Talemaru* (Generation, 1973) contains some of his poems from the early collection and there is no new development. He has also translated Baudelaire's poems in his *Papada hugalu* (Flowers of evil, 1974).

In his writings, man's cruelty, meanness and pretension are exposed.

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Su.N.

LAST LABYRINTH, THE (English) is the fourth novel of Arun Joshi. It won him the Sahitya Akademi Award in 1983. The hero is Som Bhasker, a successful industrialist, not yet forty, and happily married to Geeta. He is possessive and relentlessly driven by an insatiable hunger. He is like a hare "chased by an unseen hounder". He is, in fact, a neurotic, obssessed with a love for power and money.

He meets Anuradha with her sensuous manners, with the tracery of mehndi on her pink palms, with "the delicate curlicues, golden arabesques, roadsigns of fate wound and unwound". He is instantly driven by a lust of feverish intensity to possess her as well as the shares of the Company of Aftab who he thinks is her husband. This takes him from the sky-scrapers of Bombay to the narrow, dusty lanes of Benaras and the 'Lal Haveli' of Aftab with its Last Labyrinth—a metaphor reflecting the working of Som's complex feelings and desires. He is also introduced here to Gargi, a deaf and mute priestess and Azisum, a dancing girl, with a voice "husky, a little nasal" reminding one "of the core of loneliness around which all of us are built". But Anuradha is still the centre of his passions. Subsequently he suffers a heart attack and accompanied by his doctor, who is his super ego, he journeys to the mountains and to a leper colony. He retrieves the remaining shares of Aftab's Company but fails to possess Anuradha.

It is a tale superbly told as it blends concepts and ideas with reality in a language at once striking and beautiful.

C.M.K.

LATA ANE BIJI VATO (Gujarati), a collection of sixteen short stories by Gulabdas Broker, was first published in 1938. The stories 'Lata shun bole?' and 'Ba' of this collection have been translated into English, Spanish, Hindi, Marathi, Punjabi, Malayalam, Kannada, Tamil and Sindhi. The theme of the most of the stories is relationship between man and woman in the light of psychological awareness of the human mind. Human weakness and superficiality in matters of love are revealed in the stories of this collection. In 'Jivanani moj', Navin, Shanta and their young friends take life very easily. They associate with each other freely. They believe that marriage is not necessary for having sexual relations. Shanta becomes pregnant because of her association with Navin, who rejects her proposal for marriage by saying that there is no proof of his being the father of the child. Shanta is shocked. Her mother manages to take her far away from the scene to find a solution of the problem. But Shanta cannot compromise with what has happened and commits suicide. Navin, however, does not even feel sorry for what he did to the girl. He laughs and murmurs: 'What a fool! Sentimental idiot.' Through the story, the author satirises the trend of the modern society in regard to sex, though he sympathises with Shanta. 'Juna samaskar' reveals that sometimes a man cannot be blamed for taking liberties in

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sexual relations. Chunilal, a wanton fellow in his early life, decides to be faithful to his wife. But when his wife fails to satisfy his desire, he goes back to his girl-friend. 'Gadiman' draws a romantic picture of infatuated love. Two unknown youth Vijay and Jaya meet frequently in the train. The process of the conversion of their attraction into love provokes curiosity and makes the story interesting. 'Beguna' and 'Dhor jevi' also depict the relationship between a man and a woman, but from a different angle. The heroes of these stories consider themselves to be the masters of their wives and treat them very cruelly. The author's statement 'Many muktas move before my eyes', in 'Dhor jevi', points out that this situation is not rated high in our society. 'Janun ane navun' and 'Ba' show the writer's neutral outlook on two generations. In the former, generation-gap is exposed with necessary aesthetic distance. Ramkor Dosi does not like the mixing of her daughter-in-law with her husband's friends. She cannot adjust herself with them and yet loves them. Inability of two generations to understand each other is shown in 'Ba'. Nobility of Ba is expressed effectively. Tragic element behind the situation makes the stories so touching. The writer tackles the situation so skilfully that nobody seems to be at fault.

'Maneklal', 'Juni maitri' and 'Mitho ratalo' delineate socio-economic aspects of life. The complexity of commercial world is well exposed in the stories. Broker has fully exploited his personal experience in the world of commerce. The human touch saves the stories from being mere documentation.

'Agali rate' and 'Pila pradeshman' deal with the political background. The former narrates the emotional picture of the Independence movement, the latter depicts the realistic picture of the native states.

Though the stories of this collection are chiefly written in simple style of narration and do not depend much on incidents, the situations develop with the exposition of deep and surprising inner workings of human mind of the simple day-to-day life of higher middle class of the society. In 1930 when most of the Gujarati short story writers, influenced by Marxism, preferred socio-economic problems as the themes, it was Broker who, under the influence of Freud, tried to probe the dark recesses of human mind and did the psycho-analysis of his characters. It was because of this that 'Lata' was accepted as an ultra-modern story as soon as it was published.

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Di.M.

LATIFA (Sindhi) is a novel by Ram Panjwani, first published in 1945.

Latifa is a story of Latifa, an innocent and beautiful woman, daughter of a farmer, who is made to suffer because of lascivious advances of a young zamindar, who gets his good natured and pious uncle, the owner of the land holdings, killed in order to misappropriate the property, and entangle her father, a faithful farmer and worker of his uncle. The police also assumes the role of an accomplice and tortures the poor farmer to the extent of forcing him to confess the crime which he had never committed. After the farmer is sent to life-imprisonment, the aunt of Latifa tries to deprive her of her rightful property left behind by her father in the custody of her uncle. In the process the old lady whips up a situation that leaves no other alternative to Latifa but to abandon her home and commit suicide. But she is saved by a Maulvi who gives her shelter.

The young zamindar indulges in wine and women and spends his wealth on fast living. He indulges in repressing his farmers and refuses to help them when they meet a disaster because of natural calamity in the form of a hurricane which damages their crops. The uprising of the farmers angers him more and he tries to get their leader killed.

When he sees Latifa, he gets her kidnapped to fulfil his lust, but a miraculous event saves Latifa from his clutches. The young zamindar is bitten by a cobra and confesses his crimes before he dies. The end is a happy one, for the heroine meets her father and her betrothed lover.

The novel describes in detail the misdeeds of the police authorities. The diction is simple but dreary at some places, especially where the author tries to load the description with his statements about fate, the inability of human beings to free themselves from such situations, the advice to remain contented with the doings of the fate, etc. However, the novel tells us of the real condition of the society in pre-Independence days, which compels us to compare it with the present day situation and to see if there is any change between the two.

M.D.B.

LATTER DAY PSALMS (English) is a collection of poems by Nissim Ezekiel which won him the Sahitya Akademi Award in 1984. It contains, besides 'Nudes 1978', and the 'Latter day Psalms', from which the collection takes its name, about thirty poems from his earlier collections viz., *Very Indian Poems in Indian English, Songs for Nandu Bhende, Postcard Poems, The Exact Name*, and *The Unifinished Man*. Some of these poems are: 'Counsel', 'Healers', 'Jewish Wedding in Bombay', 'Minority Poems', 'The Professor', 'Dilemma', 'The Night of the Scorpion' and 'The Visitor'. The 'Latter day Psalms' is a group of ten poems corresponding to

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numbers 1, 3, 8, 23, 60, 78, 95, 102 and 127 which the poet takes as representative of the 150 psalms.

Nissim Ezekiel offers in these poems complex and absorbing insights into the variegated patterns of life, thus effecting a harmonious synthesis between abstruse intellectualisation and concrete experience. He voices the disenchantment, irony, aversion to pretension and false values against a background of urban squalor and intellecual decay. His setting is, however, the inevitably paradoxical Indian milieu: the retired Professor Sheth with "children well-settled in life" offering the generous invitation: "Visit please my humble residence also"; the orthodox Jewish Wedding with a touch of the 'progressive': "The Sabbath was for betting and swearing and drinking"; The Nude: "Sensuality—a word that stands by itself"; and the scenario:

> The wives of India sit apart.
> They do not drink,
> They do not talk,
> Of course, they do not kiss.
> The men are quite at home
> Among the foreign styles
>
> (What fun the flirting is!)

The poet achieves a very high degree of precision and conveys the distilled meaning reminiscent of Eliot and Auden: "Home is where we have to gather grace" and "What have we done with the dominion thou hast given us?" In the depiction of complex incongruities, Nissim Ezekiel carefully preserves the poetic unity by welding a cultivated craft into an integrated symmetry.

C.M.K.

LAVA TA PRAVA (Kashmiri) is the second collection of poems of Muhammad Amin Kamil, published in 1965. The book comprises 58 'nazms' and 'ghazals'. The book established its author as one of the three major contemporary Kashmiri poets, the other two being Dinanath 'Nadim' and Abdul Rahman 'Rahi'. The first lines of its foreword are: "Abdul Rahman 'Rahi's' ghazals and Dinanath 'Nadim's' poems contribute two distinct poetic manners to our poetry. But change is the essence of life. Time flies on fast and makes ever new demands. As a result of these demands, I also experimented in a poetic manner. This experiment is showing success and several of my friends have begun to adopt this very colour and tone." It is not very easy to define Kamil's individual talent which, of course, is amply present in his *Lava ta prava* (Dew and shine), particularly in its ghazals. Although no ostensible innovation is seen here, nor any exciting departure, yet his individual manner of dealing with things in perceptible even to a cursory reading. Some of the features of *Lava ta prava*, which distinguish it from the poetry of the sixties, are the conversational tone producing intimacy, blending of Persian and Kashmiri words and expressions, aphoristic comments on life, intermingling of satire and pathos, use of musically potent metres, masterly use of simile and image, oblique but exoteric expression, and finally the use of Persian and Indian mythological allusions. *Lava ta prava* displays Kamil's power of sensuous suggestion which, however, does not remain under the control of his mind when there is a tendency towards profusion and musicality. The concreteness of images is retained only in his ghazals and some short poems like 'Jangul' (The forest), 'Nethanan mane' (The naked meanings) and 'Yad kariyamakh' (I remembered you) in which two lines make a separate unit. Here are a few examples: 'Ak jalan nesf rats kod pakhi vash/zon zaredeyi thanthrey yadash' (In the silence of midnight, a bird moved its wings. The moon turned pale and memory shivered); 'Kikara lanji aki manz khats soon/thachmats thachmats hish zaman' (The moon rose through a branch of acaccia tree like a very tired yawn); 'Zal vahrith chhu door tan janjul/chashma losam vuchhan vuchhan jangul' (The forest has spread its snare as far as I can see. My eyes have grown weary of seeing the forest). The best poems of *Lava ta prava* are 'Jangul' (The forest), 'Shilij bon' (The soothing chinar tree), 'Pren shahrah' (The white road), 'Zero bridge' (Name of a bridge in Srinagar) and 'Nila naag' (Name of a spring). In all these poems, the poet seems to be preoccupied with themes of transitoriness of life and its dichotomy of construction and destruction. Whether the mood is melancholic, serene or exalting, it is highly personal. Comparing *Lava ta prava* with Kamil's earlier collection of poems, *Mas malar* (Flask of wine, 1955), it is visible that the poet has given up his revolutionary messages and reformative zeal. He seems to have dedicated himself to the exercise of imagination and expression of his personal experience. He has assimilated the varied influence of some Urdu poets, especially Allama Iqbal and Mirza Ghalib. He has also borrowed from contemporary Urdu poets, but he has very skilfully tinged these borrowings with his individual style. The style established in *Lava ta prava* gets further expansion and refinement in Kamil's later collections of poetry, namely, *Beyi suy pan* (Again the same self, 1967) and *Padis pod t'shay* (One foot shadowing the other, 1972). *Lava ta prava* got the Sahitya Akademi award in 1967.

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Sh.S.

LAVANI (Marathi). About the etymology of this folk form of poetry, there are several opinions. A.B. Kolhat-

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kar thinks that 'it is Lavani' because it touches the heart. Durga Bhagavat opines that it is a farmer's song, based on the sowing and transplanting of saplings (lavani). G.K. Modak gives the etymology of lavani from 'lavan' (salt), which is the root of 'lavanya' (beauty). B.S. Pandit's theory is that this verse-form and many words used in it are from Hindi or Urdu. So it is not an indigenous Marathi form of folk-poetry. Dhond refutes the theory of its being an agricultural song, and interprets the verb 'lavane' as 'arrangement of words', a kind of composition.

Generally lavani is of two types, the erotic and the mystic. Different kinds of lavanis are described, according to the style of their rendering and the mannerisms which have become traditional. 'Shahiri lavani' is sung to the accompaniment of the small drum, 'daf', and one stringed instrument, 'tuntune'. 'Baithakichi lavani', generally sung by dancing girls with the accompaniment of tabla and harmonium, is sung in the style of 'Thumari'. 'Tamashatil lavani' is sung along with a 'vag', or a song-dance-play, with other actors like the clown (songadya) and a dancing girl (nachhi).

Namdev Vatkar has given different divisions of lavani according to subjects and renderings: some like 'Vagachi lavani' have a story-base; the 'Baleghati' is generally tragic and the separation of lovers is the motif; 'Chhakked' is full of eroticism; Junnari lavani is almost like prose read in haste; 'Handyachi lavani' has long musical dialogues.

Lavani attained its zenith in the regime of the Peshwas. Ramjoshi, Honaji Bala, Anantafandi, Parashram, Saganbhau, Prabhakar and others excelled in this form. The first three belonged to upper Brahmin caste, while others were not so well-educated. Some were Muslims and the caste of some is not known. Mostly the Mahar community kept up the traditional purity of this musical form of the folk-poem.

Most of the compositions are concerned with woman's physical form, detailed description of her beauty and her various moods, coyness and coquettish expressions, suggestive dialogues and highly provocative scenes and situations. But there are other lavanis narrating the festive pilgrimages to Tuljapur and Pandharpur; descriptions of cities like Bombay, Pune, Kolhapur, Sholapur; documentation of famine, or the way the Peshwas enjoyed themselves on Ramgapanchami; or reflections on philosophical subjects full of advice, and commentary on the vanity of all things mundane, and so on.

Shahir Haibatrai, Dagadu Baba Mali, Patthe Bapurao, Lahri Hyder were some of the lavani composers of the Peshwa period. Madhvamunishwar, Amritrai, Devanath, Dayalnath, Vishnudas Mahurkar and other saints wrote spiritual lavanis. In modern period, G.D. Madgulkar, Raja Badhe, P. Savataram, Kavi Sanjiva, Jagdish Khebudkar and others have composed many lavanis for the films and the stage. Many popular records and cassettes are also available.

In Marathi poetry, this musical form of writing has been very popular and is always remembered along with the heroic ballad, the 'Powada'. Many poets wrote both to commemorate the heroic deeds and exploits of the warriors as well as such erotic poems to entertain the common soldier. Not all lavanis are printed or published, as this form belongs to the oral tradition of folk literature. This form of poetry was for a long time not considered very cultured or moral, and was spurned by the prudish high-brows.

P.M.

LAVANI (Rajasthani). The word 'lavani' means harvesting, a kind of 'tatanka' metre observing no rule in endings of even feet, and a particular 'raga'. All these meanings are not co-related. In fact lavani is 'upa-raga' (sub-melody) named as 'lavani jogi', 'jangi', 'ahanga', 'suhana', 'kollika'. It is 'desi' raga which has different classification due to the local influences, the names of which being 'lavani Bhupali', 'lavani Jangala', 'lavani Kalanagada', 'lavani Rekhata'. It is a popular raga of Marathi. It originated in Lavanak (Lavani region), which was near Magdha and took its name after it. It was a popular folk melody there and was used in many folk-songs. Tansen gave it a classical form Sa, Re, Ga, Ma, Pa, Da, Ni notes are used in it in their pure forms. From Lavanak it came to Braj region, where it became very popular. Later, it travelled to south-east Rajasthan with Krishnabhakti. It was so popular in Uttar Pradesh that in Bhartendu period lavani singers used to gather for competition. Bhartendu himself composed so many lavanis. It reached the temples and also registered its entry in the folk devotion-poetry. Later, it was adopted in folk-ballads and in folk-songs. In *Gopichand lila*—'Raja Singa ne mat chedo karun mhun binati'—and it has also been used in folk devotion-poetry—'Mhare darsan ki abhilasa sari Brajnath ki'. It is often sung at the end of the folk-dramas. This raga has no 'antara', but it contains a story. In folk-songs sung by women, the 'sthai' covers all the succeeding dohas. It connotes pathos, devotion and separation in love.

BIBLIOGRAPHY: Dhirendra Verma, *Hindi sahitya kosh* (Varanasi, 1949); Jagannath Prasad 'Bhanu', *Chhandprabhakar* (1939); Keshavdas, *Sangit kalpadrum*.

K.L.S.

LAVANYASAMAYA (Gujarati; b. 1465, d. 1534), a disciple of Lakshmisagarsuri and Samayaratna, is one of the major Jain poets of fifteenth/sixteenth century. He has written several 'rasas' such as *Siddhanta chatuspadi* (1487), *Gautamprichchha chaupai* (1516), etc. His *Vimala prabandha* (1512) is an outstanding work of 1356 stanzas

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on the historical life of Vimal Mantri who spent much of his time and money in getting constructed the world famous Delwara Jain temple on mount Abu. He wrote *Surapriya Kevallno rasa* in 1489 and *Devaraj Vachcharaj chopai* in 1511. Lavanyasamaya has written several other poems of the type of 'samvad', 'stavana', 'sajjhaya' 'chhand', etc. His chhand of Gautamswami is still recited every day in the morning by the Jain community.

R.C.S.

LEELAVATHY, M. (Malayalam; b. 1929), the daughter of Kunchunni Nampiti and Mankayya Mantal, is perhaps the only well-known woman critic in Malayalam literature. She took her M.A. degree in Malayalam with distinction and qualified for Ph.D. and worked as Lecturer and Professor in many colleges in Kerala from 1949 to 1983. Though a profound scholar in all fields of literature, poetry is her pet subject of study. Leelavathy has a pronounced predilection for the psychological approach as is shown by her studies of modern poets. She does not go by fixed standards to adjudge poetry. *Varnaraji* (Spectrum, 1977) is her best contribution in criticism. It is a collection of lengthy appreciations of prominent modern poets like G. Sankara Kurup, P. Kunjiraman Nair and Idassery Govindan Nair. She received the Kerala Sahitya Academy award, Otakkuzhal award and Sahitya Pravarthaka Benefit Fund award for the book.

Kavitayum shastravum (Poetry and science, 1969), *Kanneerum mazhavillum* (Tears and the rainbow, 1972), *Navatarangam* (New wave, 1976), *Giyute kavya jivitam* (Life and poetry of G. Sankara Kurup, 1980), *Malayala kavita sahitya charitram* (History of Malayalam poetry 1980), *Amritamashnute* (They eat the ambrosia, 1984) and *Kavitadhvani* (Resonance in poetry, 1986) are the major contributions of Leelavathy to literary criticism. *Kavita sahitya charitram* combines both the historical and critical aspects of Malayalam poetry. It is not a mere chronological description of the evolution of poetry, but a systematic evaluation of the contributions of notable poets. Narrow conceptions of persons, religion, faith and ideas have not coloured her appreciations and interpretations. *Kavitadhvani* is a collection of forty essays first published in periodicals from 1978 to 1984. It helps us to acquaint ourselves with the mile-stones and guiding lights in Malayalam poetry in the modern period. The second part of the book deals with western and oriental thoughts on resonance. The book received the Sahitya Akademi award in 1986.

Leelavathy received the Soviet Land Nehru award in 1976 for her book *Vishvottaramaya viplavetihasam* (The great epic of revolution, 1975). She has translated two books into Malayalam: *Mahatma Gandhi* (of Vincent Shean, 1957) and *Vijnanattinte mahaprakaram* (*The citadel of Learning* of James Bryant Connant, 1958). She is a member of the Kerala Sahitya Academy from 1974, Director, Board of the Sahitya Pravarthaka Cooperative Society and the Kerala Press Academy and Executive Committee of Samastha Kerala Sahitya Parishad.

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T.R.R.N.

LEGEND (Tamil) is a tale of past exploits. Whether a legend is fact or fiction is not very important; if it is set in the past and centres on remarkable incidents and enjoys a certain measure of popularity, it is a legend. While many legends rose on the heroic exploits of valiant men in the field of battle, legends have been composed on great saints, great poets and even great patrons of art and literature.

Certain episodes from the *Mahabharata* constitute popular material for legends. In Tamil, one of the most popular legends is of Arjuna, but the chief interest curiously lies elsewhere; the heroine whom Arjuna, the eternal beau weds is given the local name Alli, better known as Alli Arasani, who is an extraordinary character. She is the princess of the Pandya kingdom who has been trained in the arts of warfare and who carves out a kingdom for herself, peopled entirely by women as she hates the very sight of man. She seems to be the south Indian version of Chitrangada, balladized in an immortal play by Tagore. Arjuna succeeds in breaking down the terrific mental barriers in Alli's psyche, but not without near-catastrophes which test even his matchless skills. Alli's tempestuous romance has been put in the form of songs, and plays have been composed on it; a poem called 'Alli Arasani malai' is wrongly ascribed to the classical poet, Pugazhendi.

There are other legends based on the *Mahabharata* one of which relates the story of the love between Abhimanyu and Sundari in popular, colloquial diction. Murugan's elopement with Valli, the girl from the clan of hunters, is a celebrated theme of many songs and plays, very much produced on the stage and filmed.

There are some legends based on puranic personalities which enjoy a certain amount of popularity among rural folk. One such is the legend relating to Chitragupta, the accountant of Yama, god of death. His career as a recorder of good and bad deeds comes in for comment towards the end of the poem, but most of the earlier part concerns itself, in puranic fashion, with spells of penance and curses, and deliverance from them. This, too, is ascribed to Pugazhendi, but from the style and the method of presentation and the total lack of any poetic beauty, one can be sure it was composed by a much lesser person.

In an intensely religious country like India many of

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the heroes are bound to be men of religion. Men who have lived noble, purposeful lives of service to God and man, have become legends; they are worshipped as godly men or gods. In a country where polytheism is the popular faith, it is not surprising that men of sublime thought are worshipped as gods—an idea that may be considered repulsive in strictly monotheistic societies. Madurai-veeran is one such legendary hero whom village people worship as a god. He was born in the palace as the prince of Kashi, but had to be cast out on the basis of the terrible prediction of astrologers. The baby is discovered by a childless cobbler family who gratefully brings him up to be a mighty warrior. Strange and unusual are his qualities and stranger are the adventures he goes through. He elopes with a princess and marries her; his wonderful compassion and heroic exploits on behalf of those in duress earn for him the everlasting reverence of a grateful people.

Similarly, there were two heroic brothers in the Kongu mandalam who have been deified as Annanmar Swami (godly elder brothers). There was a simpleton called Kunrudaiyan who was duped by his cousins and brothers into losing all his property. Kunrudaiyan and his wife Tamarai propitiated the gods and got three children, two sons called Ponnar and Sankar and a daughter, younger to them, called Tangam. The two elder brothers grow into valiant warriors of a noble mien and the younger sister becomes a noted 'pattini', a paragon of chastity. The boys execute a terrible vengeance on the relatives who cheated their father and then proceed to perform a number of noble deeds to succour the oppressed and the afflicted; during the course of these warlike activities, the two brothers die. They become living legends on account of their selfless heroism, and after their heroic death, they were deified by an admiring people; temples have been erected for their worship in a number of places in Kongu mandalam. The chaste sister too is revered; she is reputed to have performed a number of miracles with the power of her chastity.

Valiant heroes have become legendary in all parts of the world, particularly on account of the much greater dramatic impact of the power of arms than of quieter virtues like nobility and piety. Even during Sangam times, it was the practice to raise stones called 'nadukal' to commemorate the martial valour of warriors; there are a number of verses in the celebrated Sangam anthology, the *Purananuru*, which refers to this custom; one of these verses is addressed to a wayfarer, calling upon him to worship the nadukal, right on his path, remembering the heroic act of the young man whom it commemorates; for he took on a mighty army alone, as his colleagues had all run away in fear and he died gloriously after decimating a number of foes.

One of the most popular of legends is that concerning Desingu Raja, the hero of many battles, the most loyal of friends. There are a number of ballads and even stage-plays on this valiant warior and many old villagers can be found who can recite lines from one of them. The earlier part of the story centres round a supernatural horse, intractable to all, in the possession of the Nawab of Delhi, and Desingu, a boy in a hurry (indeed he did not live beyond 22), goes up to the imperial capital with an impetuous offer to control and ride the horse. The Nawab had announced glittering prizes for the one who would tame the beast, and the death penalty for those who failed in the attempt. He is unable to believe his ears at the offer of the stripling before him and permits himself some disparaging observations; the vie of Desingu is roused and he lets fly a torrent of brave words fired with anger at the astounded Nawab.

Desingu is permitted to ride the beast; its pride hurt, it tries its best to throw him down; but Desingu grittily holds on to the horse. Then, we are told, the animal started flying through the skies over hill, valley, ocean, lake and river. Desingu held on and brought it down eventually and rode it in great triumph through the capital streets. He secured the prizes, cornered all the glory and was presented the horse as a bonus. The Nawab offered his daughter in marriage to the brave lad who, however, said he would marry her later, when he would come of age.

On the attainment of 18 years of age, Desingu marries the Delhi princess and assumes the reins of government of his principality with Chengi as his head-quarters. He rules wisely and well, always remembering that a king's highest happiness is but in the contentment of his subjects.

But soon trouble shoots up in the shape of a quarrel between him and the Nawab of Arcot on account of non-payment of tribute; a series of battles is fought during which Desingu's divine horse dies and his greatest friend Moattukaran (Mahabhat Khan?) is cut down in a fierce struggle. Desingu, the most loyal friend loses all interest in life and commits suicide and his wife enters the funeral pyre as a suttee. The ballad reports that a divine vehicle came down and took the royal dead to heaven.

There are stirring passages in the ballad like the heroic attempt of the boyish Desingu to quell the tempestuous horse, the way Moattukaran reports for battle straight from his wedding ceremony, Desingu raja's magnanimous attitude towards his enemies, his disenchantment and death by his own hands and the suttee ceremony in which the queen immolates herself.

Another great warrior who has become a legend is Kattabomman, the rebel who took on the might of the East India Company and who sent tremors through the hearts of the whitemen despite their resources and superior technology. There has been a controversy, unfortunately, around Kattabomman, some scholars denigrating him as a pretender and a dacoit. But he

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continued to inspire the common people of Tamilnadu prompting composition of ballads and songs and plays on him for two hundred years. Public memory is notoriously short and against this background, the consistency of Kattabomman's appeal must be put down to some solid qualities of nobility and bravery not ordinarily met with.

Kattabomman had considerable abilities of military organisation; he was most ably and loyally supported by his brother, Kumaraswamy, better known as Oomaitturai; he was recklessly brave himself and had the dedicated support of similarly courageous warriors who thought nothing of self. That a more than ordinary display of chicanery and deceit was needed from the whites and a major exercise in betrayal called for from Indians themselves before he could be caught and killed, go to prove how high was the standard of revolt raised by Kattabomman.

There are some legends which are certainly very popular, but the factual basis is either scrappy or non-existent. One example is the legend of king Vikramaditya; whoever is the king referred to by this appellation (which is more a title than a name), one can be sure he did not possess a tenth of the qualities attributed by the legend to him. It must simply be a case of a good story-teller grasping hold of a popular historical personality and weaving a lot of fantasy around it. The stories of Vikramaditya and the goblin (vetala) each involving a puzzle are justly popular and constitute some of the finest examples of the Hindu story teller's art. When we read them or hear them told, we are content to enjoy them; it will be a self-defeating exercise to attempt to identify the hero of the legend with Chandragupta II or any historical personage. There could indeed be no human king in any country of the world with the combination of those manifold qualities of the mind and heart and muscle with a supernatural fringe, attributed to the legendary Vikramaditya.

The story of Madanakamarajan is a fascinating story and is interesting alike to children and grown-ups. It is structured in the typical manner of many stories of the East; there is a title story which is quite interesting in itself; but as many as twelve independent narratives are attached to it.

The hero, the young prince Madanakamarajan falls in love with the painted picture of a girl and determinedly pursues the idea of locating her and marrying her. His friend, the son of the minister, is fortunately a very resourceful person; by means of a combination of dour steadfastness, intelligent strategy and force of personality, he overcomes all obstacles and locates the girls (as a matter of fact there are two girls whose likeness is painted), and again by means of a clever trick, he avoids actually marrying them, but creates the feeling in the father that the wedding ceremony has been gone through. He has to spend some days and nights there as the son-in-law of the king and the girls naturally expect sex satisfaction from him. He keeps them (who come to him on alternate nights) deeply absorbed in the stories he spins out to them and on the thirteenth day he takes them to Madanakamarajan who marries the elder of the two, and the younger weds the minister's son.

The twelve stories narrated by the minister's son are beautifully rounded masterpieces of the story-teller's art. There is, too, a special common feature in all of them that their hero is a young man of ideal qualities; in some stories another young man is thrown in, for contrast. And, lest the point be missed, the narrator himself, in winding up each of his stories, takes the opportunity to admonish his listener to choose a good husband, rather like the hero of his story. These stories have been extremely popular in Tamil land, not without reason, for generations.

There is a remarkable series of episodes extolling the sense of justice and the piercing intellectual ability of an unknown young man called Raman who impresses the king of the realm with his special qualities which earn for him the post of judge and the honorific title of Mariyadai Raman. The title story is followed by a number of episodes where the new judge solves complex-looking cases with ease, rendering justice. Most of Raman's judgements are based on an intuitive knowledge of psychology; some remind us of the decisions of the wise king Solomon. The suspense element, the surprise turn and the genuine intellectual exercise involved in unravelling the mystery invest these stories with an unusual interest, often associated with the modern murder thrillers. These legends certainly deserve wider public acclaim.

Another set of legends is woven around the personalities of the famous emperor of Vijayanagar, Krishnadevaraya and his wise minister Appaji. Appaji was minister to one of the vassals of Krishnadevaraya, and the mighty emperor is said to have been impressed so highly with his sagacity and wisdom that he appointed him his chief minister. The stories all emphasise the qualities of the minister more than those of the emperor; they are interesting and if true, bespeak the calibre of the minister.

There is yet another series of stories clustering around a personality connected with the Vijayanagar empire. The court jester of the emperor was one Tenali Raman and he has become legendary as a practical joker and wit. Though his stories are popular, a sophisticated critic would find them to be often naive and not of high calibre. The high currency of these stories is partly at least due to the paucity of humor in old Tamil works leading to the acceptance of mediocrity by a humour-hungry public.

A.V.S.

LEI PARENG (Manipuri) is a collection of eighteen poems by L. Kamal Singh. It has run into many editions by now.

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Lei pareng (Garland 1929), one of the earliest collections in Manipuri, contains some of the finest poems in this language. Some of them were published earlier in journals. These are romantic poems with the warmth of sincere and honest feelings. The description of Nature in many of the poems is romantically realistic and one could feel the presence of an immanent spirit while reading the poems. In many of the poems, the poet has described the beauty and glory of Manipur. What strikes one most is the wonderful magical power of the language. Kamal Singh employs the common everyday language to convey his feelings, but it becomes surcharged with evocative meanings and poetic undertones in the context in which it is used. This kind of effective use of Manipuri is very rare.

Lei pareng is a landmark in the development of modern Manipuri literature. It heralds the dawn of modern Manipuri literature and is the most significant poetical work of this century.

I.R.B.S.

LEIRON (Manipuri) is a poetical work by king Charairongba (1697-1709) describing a variety of flowers, one hundred in number. The work is unique of its kind and amply testifies to the love the people of this land have for nature. King Charairongba reigned over ten tributary kings and was regarded as an incarnation of Nangda Lairen Pakhangba, the progenitor of the Meitei kings. *Leiron* is the first work in old Manipuri literature bearing the name of the writer. With the usual prayer and the paean to the Almighty, the poet portrays the onset of spring:

It is the height of spring and the first rumbling of the approaching monsoon is heard in the distance. Before long the river will flow with swirling waters and it is the time of the year when Poireiton accompanied by Leinaotabi made his sojourn to earth. The hill glades look lush green with young plants growing in thick clusters and entwined with one another.The full-blossomed orchids on the trees have begun to play with the gentle breeze and the fowls have flown out in search of new fruits. The youth, eager to meet his love, has put on his best. When one looks toward the hills they become invitingly attractive and no less charming is the valley. The rolling fields and stretching roads seem to offer both delicious sweets to eat and a pleasant spectacle to look at. Last winter's barren trees have grown new tender shoots. The foot of the hills and the trails by the pasture are covered with new, red blossoms. Indeed the flowers all around present a riot of colour.

After this the poet dwells on individual flowers, some of indigenous variety, others transplanted on this soil. At times he tells us at length the story associated with a flower. This is followed by a description of the flower in vivid detail. Here is an example:

Lei kabok is a local flower that remains ever fresh, nor is it eaten by worms. It is a flower that is fondly sought in the four corners of the world, eight directions, sixteen sub-directions and sixty-one minor directions. The flower is distinct for its beautiful shape, tender stalk and pure white colour. It is a flower once fondly nurtured by king Khagemba, who did not part with it even in his last journey. It is a flower used by both girls and boys as a present of love.

This flower has blossomed forth in an array of extensive white and definitely this is the season of Lei kabok.

C.M.S.

LEITHAK LEIKHARON (Manipuri). It is a book of genesis for the Meitei community. Written in an archaic diction, the work begins with a prayer to the Almighty Lord and the writer begs forgiveness for any sins of omission and commision in preparing it. He then emphatically adds that it should be read only by virtuous, honest and learned persons.

When there was no water or air, the Lord, levitated on His breath, sat meditating on how to create the world. He brought forth his eldest son, Ashiba, from the right nostril and the younger son, Konjin Tuthokpa, from the left. The Lord then ordered Ashiba to create the earth and the living beings and asked Konjin Tuthokpa to be by the side of Him. When Ashiba took up in right earnest the task assigned to him, the younger brother caused a great hindrance to its progress. Thereupon he appealed to the Lord who, being moved, endowed the eldest son with more strength. For the second time Konjin Tuthokpa interfered with his brother's toil. Realising the destructive attitude of His younger son, the Lord at last produced Nongthang-Leiema, a goddess of imaculate beauty, from His own self and placed her, bright and clear, high above in the sky. Konjin Tuthokpa was for sometime intensely captivated by the blazing beauty and thus he was drawn away from further thwarting his brother's endeavour. The creation of the earth being thus complete, the Lord finally asked Ashiba to create human beings after His own likeness. This too being performed to His satisfaction, the Lord wanted to test the intelligence of the two brothers. He bade them to circumambulate the earth with the promise that the one who arrived first should be the master of it. While the elder brother slogged all the way to win the coveted prize, the younger made seven rounds of the pedestal of the Lord's throne. Pleased with this the Almighty bestowed the reward on His younger son, but lest Ashiba might feel mortified, He granted him the highest seat in the echelon of the divine beings. On another occasion the Lord floated down a river in the guise of a dead ox which Ashiba could not recognise, while Konjin Tuthokpa easily did. This further proved the younger brother's superior intelligence.

The rest of the work is devoted to the rejoicing of the

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gods and the goddesses and a description of the genealogies of the different clans.

Though the stories enshrined in the text might have been in the form of an oral tradition, from the point of view of diction the work itself cannot be placed earlier than the seventeenth century.

C.M.S.

LETTERS (Assamese). Like the tradition of autobiography, the tradition of the publication of letters too was absent in Assam before the British period. But whereas autobiography developed as a full-fledged branch of literature during the British rule, publication of letters in book-form is a post-Independence development in Assamese literature. Even so, there has been only one volume of letters published so far in Assamese; and thus a tradition cannot yet be said to have been formed. The letters in this lone volume are from and to Lakshminath Bezbarua published posthumously under the title *Patralekha* (1968), edited by Maheshwar Neog.

Go.S.

LETTERS (Bengali). Letter-writing, as a literary form, is closely related to biography. Authors write letters not only for private communication, but also for expressing opinions and ideas on different aspects of life and art. Many authors write letters in the form of diaries.

Three of the earliest Bengali writers whose letters have been preserved were Iswarchandra Vidyasagar (1820-1891), Michael Madhusudan Dutt (1824-1873) and Debendranath Tagore (1817-1905). Vidyasagar wrote numerous letters to his relatives and friends in his exquisite prose. A good number of them have been published in *Karunasagar Vidyasagar* of Indra Mitra. Madhusudan's letters are mainly in English, but they are a poignant record of a restless and distressed mind and also of his revolutionary literary ideas. Devendranath Tagore's letters, though not of much literary worth, contain a lot of relevant socio-economic information of the period.

Swami Vivekananda (1862-1902) was a prolific writer of letters. He wrote as many as 552 letters in Bengali between 1888-1902. He travelled widely and wrote down the travel diaries in the form of letters to his friends and disciples. Many of his letters were addressed to the editor of *Udbodhan*, in which they were serialized. His *Paribrajaker daeri* (A traveller's diary) was entirely written in the form of letters. Vivekananda's letters are unique in that they reveal a style of writing at once vigorous and colloquial. They also contain his seminal ideas on various aspects of life and his world-view expressed in a variety of moods in a singularly appropriate style.

Nabinchandra Sen (1846-1909), who was a poet, wrote *Prabaser patra* (Letters from abroad). The letters compiled in the book reveal the inner self of the poet. Dwijendralal Roy (1863-1913) wrote *Bilater patra* in which he tells us about his experiences as a student in England. His letters are in a jovial, informal style.

Rabindranath Tagore (1861-1941) has left the rich legacy of his inimitable letters which now form a part of his magnificent output in all branches of literature. Rabindranath's autobiography is brief. He has not revealed much of himself in its pages. But he was an indefatigable writer of letters. Written to individuals all over the world they have now been collected and published in several volumes. Tagore answered every letter he received in his own handwriting until the last phase of his life when he became too feeble to hold a pen. A perusal of Tagore's letters leaves a reader wondering about the energy and versatility of the man who could untiringly express himself in such graceful style on so many diverse issues.

Tagore's *Chhinnapatra* (Torn letters) is a class apart in Bengali literature. These were written in the last decades of the 19th century when the young Tagore was spending his days in a houseboat on the river Padma looking after his family estate in Shilaidaha, now in Bangladesh. These letters offer an insight into the poet's mind against the background of nature and the people of rural Bengal. Written in an exquisite prose, the book's lyrical quality is unexcelled. His other book of letters is *Bhanusinher patrabali* (Letters of Bhanusinha). This also reveals rare sensitivity of mind and enriched intimate style of letter writing addressed to a fourteen years old girl student. Tagore had a wanderlust. All his life he travelled far and wide. He utilised every occasion of his travel to write literary pieces in diary form. He published those diaries and letters in a number of books, e.g., *Yurop prabasir patra* (Letters from a person travelling in Europe), *Bilat jatrir patra* (Letters from a person travelling to England), *Jatri* (Traveller), *Parasya bhraman* (Travel in Persia), *Japan jatri* (A traveller to Japan). His famous book, *Rashiar chithi* (Letters from Russia), as the name suggests, was written as letters when he was visiting the Soviet Union in 1930. Rabindranath's letters written to his friends and relatives containing his personal feelings and opinions on family matters have been published by Visva Bharati under the title *Chithipatra*. He made this form of literature informal, candid and direct, shorn of any artificiality in style. Even in letters written to unknown individuals in response to some queries, Rabindranath expressed himself as an artist unfolding his ideas in a simple graceful language distinctively his own.

Pramathanath Chaudhuri (1868-1946), poet, essayist and editor of the *Sabujpatra*, was an elegant writer. He lent a polish to the colloquial Bengali as he used it in serious creative literature. He also left a number of letters rich in literary flavour and revealing his creative mind. Saratchandra Chatterjee (1876-1938) often explained his stand on literary and other matters through letters.

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Dilipkumar Roy's *Tirthankar* (A pilgrim) is a notable contribution to this form of literature. Dhurjatiprasad Mukherjee's *Sur o sangati* (Melody and harmony) is an important book on music which was the result of exchange of letters between the author and Rabindranath Tagore. Parimal Goswami's *Patra smriti* (Letters and memories) is a collection of letters by eminent writers. Letter-writing has always been a pastime as well as a compulsion of writers in Bengali literature.

Ka.D.

LETTERS (Gujarati). Kalapi's two volumes of letters, *Kalapini patradhara* (Letters of Kalapi, 1931) and *Kalapina 144 patro* (One hundred and forty letters of Kalapi, 1925), are the letters written by the poet to his friends, wives and elderly men of letters, which reveal his internal conflict, his mental agony and his emotions in a very powerful language. Gandhiji's letters to his followers in his 'Ashram', Jamnalal Bajaj, Sardar Vallabhabhai Patel, Kaka Kalelkar, *Ashramni bahinone* (To the ladies of the Ashram, 1951), *Panchma putrane Bapuna ashirvad* (Bapu's blessings to his fifth son), *Premaben Kawtakne, Gangaswarup Gangabhenne* (To the widow Gangaben), *Chhaganlal Joshi ne* (To Chhaganlal Joshi), *Narandas Gandhine* (To Narandas Gandhi), *Parbhavati bahenne* (To Prabhavati bahen), *Viralsahavas patrodwara* (Rave Company through letters) are some important collections of his letters. The letters depict Gandhiji as a teacher and visionary. In one of his letters to women of the ashram, giving his new year's message, he says, 'Let me see what decisions you take on new year's day. Go to those who do not visit you, speak to those who are not on speaking terms with you; befriend those who are averse to you. Do all this not for their good, but for your own good. World is creditor and we are debters'. Kaka Kalelker's three books of letters, *Chi Netramani Bhaine* (To Netramanibhai, 1947), *Chi Chandanne* (To Chandan, 1962) *Vidyarthinine patro* (Letters to a pupil, 1964) depict Kaka Saheb as thinker, loving head of a family and teacher. Ambhalal Purani, who was an inmate of Sri Aurobindo's Ashram, has two publications to his credit, viz. *Bandhu Puranina patro* (Letters of friend Purani, 1939) and *Pathiknan puspo* (Flowers of a traveller, 1940). Letters present his views on various topics which are based on Shri Aurobindo's philosophy of life. Narahari Parikh's *Kanyane patro* (Letters to a girl, 1947) inform a girl reaching the age of puberty of the problems ahead and how to get out of them. Jhaverchand Meghani's *Li snehadhin Jhaverchand* (Your lovingly Jhaverchand), letters written to the members of his family and friends, are remarkable for their frankness. Kishsinha Chavda's *Himalayani patra yatra* (Journey to Himalayas in letters, 1970) is a combination of two genres, i.e. letters and travelogue. Thirty-five collections of letters have been published upto 1978.

C.M.

LETTERS (Hindi). Letter writing has been an integral part of human communication and contact ever since man succeeded in evolving the art of writing. In Hindi, we find numerous references to letters and letter-writing in medieval poets like Jayasi, Kabir, Sur, Tulsi and Mirabai. Uninhibited personal letters express true, intense and intimate feelings of man. In personal letters, if the addressee is intimately related to the writer, one would express oneself unreservedly and unhesitatingly in a letter even if one would find it difficult to express the same feelings to the same person in his presence. We have a glimpse of the real man in such personal letters. It is such letters that may form part of the rich literary heritage of the person and candidly reveal his essential character much more than his other literary compositions. They are a direct pouring out of one's heart. Rightly does James Hovel characterize this role of personal letters "as keys to open hearts". Letter-writing is an art in itself and its essence—truth unmixed and unadulterated—makes it interesting, and often fascinating to the later generation, delinking the author from all his idealistic protestations and pretensions.

Collecting, collating and publishing epistolary literature of great and outstanding litterateurs is a trend of recent origin that filtered into Hindi and other Indian languages from the West. Recognising letter as part and parcel of literary activity and utilising it as an infallible medium of a direct and deeper understanding of the literary, aesthetic, moral and philosophic values of the author is now an established practice and they are cited as corroborative evidence in his appraisals. Sometimes the creative writer himself articulates and interprets the contentwise and stylewise ingredients of his writings in his personal letters. Sumitranandan Pant's numerous letters to Bachchan are a case in point. No other evidence can authenticate a writer's intention better than his own direct epistolary reference. Harishanker Sharma appropriately points out: "All letters, be they artistic or otherwise, speak the language of heart and inasmuch as they do that they are important and useful. They undoubtedly are a great help in knowing one's sentiments, nature, disposition, effect and personality."

We do find evidence of the customary practice of preserving letters of important people right from the medieval times. Literary correspondence or epistolary literature in Hindi is as rich and vast a genre as the Hindi region itself, but tremendous efforts are needed to resurrect and publish the enormous treasure of this type that lies buried and neglected at numerous places. A number of boxes containing letters addressed to the great Hindi editor, Padmasingh Sharma, has recently been handed over to the Nagari Pracharini Sabha for safe custody. Some of them have since been published, but thousands await publication. At this juncture what we need is systematic publication of letters addressed to or by

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significant Hindi writers of yester-years like Bharatendu, Prasad, Pant, Nirala, Mahadevi Varma, Navin, Rahul, Makhanlal Chaturvedi, Paradkar, Vidyarthi, Ramchandra Shukla and others.

When we trace the history of literary correspondence or epistolary literature in Hindi, we find that the credit to bring forth the first ever collection of letters in published form goes to Mahatma Munshi Ram (who later acquired renown as Swami Shraddhanand). In the year 1904, more than eight decades ago, he published a collection of letters on Maharshi Dayanand. A large bulk of these letters were those addressed to Swamiji, those written by him forming a much smaller number. A much larger volume on the same pattern was published five years later by Bhagwat Dutt under the title *Rishi Dayanand ka patravyavahar*. These letters throw pointed light on the total personality of the stalwart of the renaissance in Northern India. His patriotic fervour is all too eloquent in the few lines he addressed to his disciple and leading revolutionary of his times, viz., Shyamji Krishna Varma, while commissioning him for a visit abroad: "Look, always present yourself in a foreign land as an ordinary student of India and utter no word that would bring bad name to your motherland. Think well before you speak."

Letters written by Swami Vivekananda under the title *Vivekananda patravali* and those written by Subhashchandra Bose (153 in number) captioned *Patravali* were later published by Ramkrishna Ashram, Dehradun and Meerut respectively. Swami Vivekananda's letters, apart from voicing his spirituality, throw adequate light on his intense desire to resurrect long lost prestige of India. Subhashchandra's letters cover the period between 1912 and 1930 when he was still studying in London. After he plunged into the freedom struggle on return to his homeland, he wrote some letters during his incarceration in the Mandalay jail. They reflect the steady evolution of a firm self-confidence and unshakeable faith in the ultimate victory of his cause, absolute lack of craving for position, missionary patriotic zeal and an intense desire to inspire the youth in the front line of freedom movement.

Jawaharlal Nehru's celebrated collection of letters addressed to his only child, Indira Gandhi, were published in 1931 from Prayag under the title *Pita ke patra putri ke nam*. They were translated from English into Hindi by no less a person than Premchand. These letters from a fond father to a forlorn daughter impart information on various themes of Indian history, geography, culture, etc. in a style that is at once spontaneous and fascinating. The appearance of these letters gave a tremendous impetus to the publication of collections of letters on various subjects. From Baroda came a collection of historical letters in 1931 under the title *Alamgir ke patra* by Shantipriya Atma Ram. Many a collection followed, the important ones being Dhirendra Varma's *Europe ke patra*, Chandrashekhar's *Stree ke patra*, Bhadanta Ananda Kausalyayana's *Bhikshu ke patra* (2 vols., 1940), *Premchandji ke patra*, (1948), *Vivekananda ke patra* (Nagpur, 1949), Brajmohanlal Varma's *London ke patra* (Bombay, 1954) and Kishoridas Vajpeyi's *Sahityikon ke patra* (Kankhal, 1958).

The father of modern Hindi literature, Bharatendu, was a very sensitive letter-writer. The colour of the paper on which he wrote on any particular day of the week tallied with the conventional colour of the day. He infused his letters with his spontaneous sensitivity and artistic temperament. Amongst his other contemporaries, Pratap Narayan Mishra and Balmukund Gupta were unique as letter-writers. Balmukund Gupta's letters, *Shiv Shambhu ka chittha*, contain satirical pieces inimitable for their deep and biting sarcasm and were nothing but open defiance of the Viceroy, Lord Curzon, published in the *Bharatmitra*. Each word of these letters speaks volumes for his patriotic zeal.

Mahavirprasad Dwivedi's era is the most important from the point of view of literary correspondence. Dwivediji himself as editor of the most significant journal of his age viz., the *Saraswati*, wrote and received thousands of letters and it is perhaps the literary correspondence of the age that saw systematic publication. Padma Singh Sharma's letters, systematically organised, were published under the editorship of Banarsidas Chaturvedi and Harishanker Sharma in 1956. His letters reflect a dignified though low-key personality and profound yet unassuming scholar. His letters are evidence of the difficult circumstances that beset Hindi and the numberless problem that faced the Indian society at large. The names of Banarsidas Chaturvedi, Harishanker Sharma, Baijnath Singh Vinod and Kishoridas Vajpeyi deserve special mention for their untiring efforts to bring to light letters of many outstanding literary personalites which would have otherwise perished. They not only devoted themselves, but also inspired others to undertake the resurrection of such letters. Baijnath Singh Vinod did yeoman's service by editing two collections of important letters, viz. *Dwivedi patravali* (1954) and *Dwivedi yug ke sahityakaron ke kuchh patra* (1958). Dwivedi's letters are important from the point of view of literary activity of the age as also for his social standpoint. Except for some personal letters, they are mostly concerned with some linguistic or journalistic or interlinguistic problems of the age. They introduce us to an elderly, affectionate, benevolent personality concerned with the problems of his country, his language, his people, with total devotion to these causes. Says Dhirendra Varma about the collection: "We know Dwivediji and his contemporaries only through their works, but this knowledge is incomplete in itself. Their personal letters complement this imperfect knowledge. We know through these letters what mettle our literary stalwarts were made of and what irrepressible spirit, fortitude, unshakable faith and courage they dis-

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played in selflessly serving the cause of the Hindi language and literature. These letters represent authentic documents of the historical circumstances of the age.

Two other epistolary collections are the significant contributions of Kishoridas Vajpeyi's long life of service to the cause of Hindi. Though not voluminous, the collections are important because of profuse material evidence they contain. The first is *Sahityikon ke patra* (1950), more importantly, in their own handwriting, and the other titled *Acharya Dwivedi our unke sangi-sathi* (1965). The first one contains letters by twenty-four pre-eminent Hindi litterateurs, viz. Mahavirprasad Dwivedi, Ramchandra Shukla, Hariaudh, Misrabandhu, Amarnath Jha, Kanhaiyalal Poddar, Ramdas Gaur, Ambikaprasad Vajpeyi, Mahamahopadhyaya Girdhar Sharma Chaturvedi, Maithilisharan Gupta, Ugra, Rahul, Hazariprasad Dwivedi, Jainendra Kumar, Devidutt Shukla, Jagannathprasad Chaturvedi, Shukal Narayan Sharma, Siddhanath Madhav Agarkar, Sampurnanand, Shrinarayan Chaturvedi, Banarasidas Chaturvedi, S.K.D. Paliwal, Ramagya Dwivedi and Harishanker Sharma. The editor, Kishoridas Vajpeyi, throws ample light on the personality and literary attainments of each of them in his inimitably interesting style. The editor aptly describes the self-revealing importance of literary correspondence in a couplet of his own: 'Ati duruh vistrit jiwan jo granthon mein hi nahin samata, vahi kisi ke ek patra mein jyon ka tyon pura bandh jata' (the most obscure and long life that cannot be contained in voluminous works does get summed up most succinctly in just a single letter by someone). These letters were written between 1933 and 1956. The other collection contains 34 letters by Mahavirprasad Dwivedi in the first half and contains reminiscences of some of his contemporary stalwarts along with the letters of some of them. These letters, studied thoroughly, may prove immensely helpful in comprehending the course of development of modern Hindi.

Like Acharya Dwivedi and Padma Singh Sharma, Munshi Premchand also occupies an important position as a literary epistolarian during his long struggle as an editor and a creative writer of eminence. The number of his letters many cross a couple of thousand mark. The most important and significant ones have been compiled by his younger son, Amrit Rai, under the caption *Chitthi patri* (2 vols.). Some letters dwelling on Premchand's personality and literary creativity have been reproduced in his biographical work on Premchand, viz. *Qalam ka sipahi*. These collections are a veritable museum of literary styles ranging from letters in suave and standard Hindi style to typically Persiznized Urdu and vary according to the addressee's linguistic limitations and taste. They show Premchand's equal felicity in the two distinct styles. Some of the letters are really inspiring and give us a glimpse of the selfless patriot and litterateur infused with a genuine desire to serve the cause of his language and literature without any ambition for reward, material gains, comfortable life style or fame.

In 1960, Viyogi Hari published a small volume of some of the letters from his collection under the title *Baron ke preranadayak kuchh patra*. These letters were written to him, during the period 1932-1955, by Gandhiji, Mahadevbhai Desai, Kishorlal Mashruwala, Thakkar Bapa, Vinoba Bhave and Purushottamdas Tandon.

In the same year was published a collection of 126 letters of poet Sumitranandan Pant, which appeared as an index to Bachchan's essay collection penned during the period 1947-1960, on Pantji's personality and poetic achievements under the title *Kaviyon mein saumya Pant*. Some of the obscure references have been briefly commented upon by the editor to make them more explicit and intelligible. The letters are of exclusively personal nature which brightly mirror Pant's simple and affectionate disposition. They cover a wide range of subjects and are unique in their very personal nature. The personality reflected in these letters is vastly different from the one we know through his literary creativity. Letters no. 118 to 126 are significant from the point of view of the poet's own interpretation of the rather vague and unintelligible parts of his own poetry.

The 'Muktibodh smriti' number of the *Rashtravani* (1965) published letters by numerous writers to Muktibodh as also his replies to them. These letters throw adequate light on his economic plight, his wrath directed towards unbalanced contemporary life, his family circumstances and the agony of the creative process of the poet.

In nos. 52 and 53 of the *Sammelan patrika*, Banarasidas Chaturvedi published 27 and 29 letters respectively addressed to him by Vasudevasharan Agrawal, which are significant and moving and have been described as genuinely spontaneous. They represent his biography in a nutshell in a perspicuous style. They are immensely valuable from the literary standpoint.

Shivprasad Singh edited a commemoration volume on the happy occasion of Hazariprasad Dwivedi's sixtieth birthday under the title *Shantiniketan se Shivalik* (1962) and appended some letters written by various litterateurs to Dwivedi. They are significant inasmuch as they provide an insight into his life and struggles, his carefree nature, his likes and dislikes, trials and tribulations, economic status, vicissitudes of life and his literary attainments.

During the recent past, some well-known literary institutions and literary enthusiasts have made efforts to unearth and bring to light letters of some remarkable literary men. It is a welcome development and augurs well for making significant meterial available to the historian of Hindi literature as well as to appraisers of individual literary achievements. This will impart authenticity to many a critic of outstanding works. Some more collections of letters may be made special mention of: *Anmol Patra*

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(1950—Satyabhakta Swami), *London ke patra* (1954—Brajmohanlal Varma), *Bandi ki chetna* (1962—Kamlapati Tripathi), *Soviet Rus, pita ke patron mein* (1966—Jagdish Chandra), *Bapu ke patra* (ed. Kaka Kalelkar), *Atharhavin shati ke Hindi patra* (1970—K.S. Kelkar), *File aur profile* (1970—Ugra), *Bachchan: patron mein* (1970—Jivanprakash Joshi), *Banarasidas Chaturvedi ke patra* (1971—ed. Vrindavanlal Varma), *Nirala ke patra* (1971—ed. Janakivallabh Shastri), *Pant ke do sau patra Bachchan ke nam* (1971-ed. Bachchan). Hindi publication of letters of outstanding non-Hindi literary figures is also a welcome development; *Sharatpatravali, Shri Aurobindo ke patra, Mitra ke nam patra* (Rabindranath Tagore), *Patravali* (Shri Aurobindo), *Ghalib ke patra* (Shriram Sharma), etc. deserve mention.

Epistolary literature is a powerful genre that has yet to mould itself into a systematic genre with the rising consciousness amongst educated men to preserve letters of historical and literary significance. It holds immense potentialities for the study of the mental processes of the epistoler and his literary creativity as also the circumstances that moulded his age, its thought processes and literary activity in general.

Ma.C.

LETTERS (Maithili). In this genre Maithili is very poor. The art does not seem to have been cultivated early, though we have Vidyapati's *Likhanavali* of the first quarter of the 15th century. It is said to have been written under the patronage of Dronawara Puraditya. It is written in a Sanskrit-Maithili mixed language in the form of letters. There are in all eighty-four letters addressed to persons of all classes. The modes of addressing students are also indicated. The style has the stamp of Vidyapati's originality, and can be easily understood by a man with little education. Maithili words have been freely used in the text. In his *Purusapariksha* Vidyapati has referred to the correspondence between the kings of Mithila and the Yadava kings of Devagiri, but no letters have so far been found.

During the medieval period, administrative and business letters were written in highly dignified Persianised Maithili prose. Some such documents of the time of Maharaja Chhatrasimha are in highly Persianised Maithili. The official letters have hardly any literary value. They serve the purpose of conveying brief messages. They are dry and matter-of-fact. Their importance lies in filling a gap in the development of prose. On the mode of letter writing, depending on earlier models, Lal Das (author of the *Rameshwaracharita)* wrote on a model letter-writing in Persian. In this field names of Chanda Jha and Subhadra Jha also deserve mention. They have developed this genre through their writings. In recent years Subhadra Jha has adopted this method and has enriched the literary value of letter-writing. This has also enriched the prose style.

Though there is a total dearth of material on this genre, Upndranath Jha's *Dui patra*, which won the Sahitya Akademi Award (1969), is of course a new innovation in Maithili. While Chanda Jha and Subhadra Jha added grace to this genre, Upndranath Jha's way of letter-writing is an example of unique prose style. It is a novel in the form of letters and its importance in the field of letter-writing is unique. It has created a new way of writing novel and has left its impact on the contemporary literary art in Maithili.

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R.C.

LETTERS (Malayalam). Though letter, or 'Kattu' as it is called in Malayalam, as a means of communication is as old in Malayalam as in most other Indian languages, letters with a cultural or literary significance and appeal were written for the first time only towards the close of the 19th century, when some periodicals were started. Buried in the back issues of Malayalam *Manorama, Bhasha poshini, Rasikaranjini* and *Kavana kaumudi* are hundreds of letters, in both prose and verse, contributed by the literary celebrities of those days. But they have not been collected and published so far.

Rantu kattukal (Two letters, 1917) supposedly written by a mother to two freedom fighters serving their term in jail is the first publication of the kind in book form. It is of unknown authorship. Konniyoor Minakshi Amma's *Ninda nizhal* (The long shadow) is a novel written in the form of a series of letters, which reminds us of Samuel Richardson's novels of that kind. *Patradhiparude kattukal* (The editor's letters, 1939) by T.K. Parameswara Panikker and *Sir C. P.kku oru turanna kattu* (An open letter to Sir C.P. Ramaswamy Iyer, the Dewan of the erstwhile state of Travancore, 1946) by P.T. Chacko are concerned with the political situation of that state at that time. In his *London kattukal* (Letters from London, 1950), C.B. Kumar has described his impressions of and views on western life to his niece in Kerala. Anne Joseph's letters addressed to children have been published under the title *Ee kattukal ninakkullatanu* (These letters are for you, 1954). *Ninta kattukal* (Long letters, 1955) by Joseph Mundassery and *Ushakkulla kattukal* (Letters to Usha, 1956) by C.R. Krishna Pillai deal with the authors' experiences during their travels in Russia.

German kattukal (Letters from Germany, 1957) is the collection of the letters written by E.R. Srikrishna Sarma when he was in West Germany and serialised in the *Mathrubhumi Weekly*. The collection gives beautiful sketches of the social and cultural life in that country.

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M.V. Pylee's *Videshattu ninnu kure kattukal* (Some letters from foreign countries, 1963) contains his experiences during his tour to some European countries. *Achchhan Valsalakku ayacha kattukal* (Letters sent by father to Valsala, 1966) is a collection of fifteen letters written by C. Damodara Menon.

Perhaps more remarkable than any of the foregoing collections are the following two. Of these the first, *Vallattol kattukal* (1978), contains the letters written by Vallattol Narayana Menon to Sardar K.M. Paniker. These letters, edited and published by Kavalam Narayana Paniker, reveal Vallattol's enthusiasm in building up the Kerala Kalamandalam and rejuvenating the art of Kathakali. The second, *Mararute kattukal* (Letters of Marar, 1981), published by the Marar Sahitya Prakasam, is a collection of letters of the veteran critic Kuttikrishna Marar sent by him to his several friends on a number of social and literary themes.

The latest in the series is *Hridayathinte vatayanangal* (Doors of the heart, 1988), a collection of 131 letters sent by poet G. Sankara Kurup to N.V. Krishna Warrior from 1954 to 1977. The selection and editing of the letters have been done by N.V. himself. As the title implies, the letters reveal the poet's reactions to the bitter experiences he had in his professional and literary careers.

This genre of literature has been enriched by a few translations also. Ambadi Karthyayani Amma's translation (1950) of Nehru's *Letters from a Father to his Daughter*, Kerala Gandhi Smaraka Nidhi's publication (1962) of the Malayalam version of some letters selected from Mahatmaji's writings and Changarapilly Narayan Potti's rendering (1984) of Morarji Desai's letters are particularly worth mentioning in this regard.

BIBLIOGRAPHY: Chengarapilly Narayana Potti, *Malayala sahitya sarvaswam* (Kerala Sahitya Academy, Trichur, 1987); K.M. Govi and A.K. Panikker (eds.), *Malayala granthasuchi* (Vol. 2, Kerala Sahitya Academy, Trichur, 1975); T.M. Chummar, *Bhasha gadya sahitya charitram* (National Book Stall, Kottayam, 1969).

T.R.R.N.

LETTERS (Marathi). The history of Marathi letters begins with the 13th century. It is said that Changa Vateshwar sent a blank paper as a letter to Jnaneshwara on which the well-known *Changadev Pashasti* was written later.

Correspondence in Marathi of the past is very valuable as it throws light on historical facts. These letters give us a clear knowledge of the social and cultural values cherished by the people of those times and also depict a true picture of Maharashtrian society. Correspondence on wars, on political strategies, on property and estate divisions, news-letters, letters of judgement over land disputes, religious disputes, letters declaring charities, government commands, etc. of those times can be included in the category of letters in Marathi literature. Of course, no correspondence on literature between two literary personalities or between two literary institutions is available. Even the correspondence mentioned above was preserved and published only after the advent of the British rule when the art of printing came to stay.

The letters of that period were published in *Kavyetihasa sangraha* (ed. Sane, Modak and Chiplunkar), *Shahu and Peshwa Rajkirdas* (published in nine volumes by Deccan Vernacular Translation Society), *Marathyanchyi itihasatil sadhane* (22 Volumes, edited and published by V.K. Rajwade from 1898 to 1917), *Aitihasik lekhasangraha* (ed. by Vasudeoshastri Khare and his son Yashwantrao, 15 Volumes published from 1897 to 1930), *Peshwe daftar* (ed. G.S. Sardesai, pub. from 1930-1934), *Aitihasik patravyavahar* (ed. G.S. Sardesai, K.P. Kulkarni and Y.M. Kale, 1933), *Aitihasik Sankirna sahitya* (14 volumes, pub. by Bharat Itihasa Samshodhak Mandal, Pune), *Shiva charitra sahitya* (13 volumes pub. by Bharat Itihasa Samhodhak Mandal, Pune).

It seems that about 60,000 letters have been published in book form from such correspondence in Marathi of past times.

Letters having a social and cultural significance were first published in periodicals. These letters were full of literary qualities. Among some of the notable letters was the one by Balshastri Jambhekar written to C.A. Muirhead, the then Secretary to the Board of Education, Public Instruction in 1840-41. Other such letters were those of Jhambhekar to the Chairman of the Bombay Royal Asiatic Society regarding a copperplate inscription in Brahmi found at Kharepatan (1842), correspondence between Jambhekar and Brahmins from Poona regarding 'Shripat Affair' (1844), Lokahitwadi's 'Shatapatre' published in Bhau Mahajan's *Prabhakar* (1848-50), letter of Baba Padmanji to the editor of the *Jnanaprakash* regarding the fruitfulness of the British rule; letter from 'one of those forty-two' in connection with 'Pancha Howd Mission Affair' (1892).

The most valuable contribution in this particular branch of literature has been made by Haribhau Mote who compiled and edited a number of letters and published them in two volumes of *Vishrabddha Sharda*. These letters have been written between 1817 to 1972 by different persons–social reformers, politicians, historians, research scholars, literary personalities, editors, artists, dramatists, musicians, sculptors, academicians, etc. These volumes unfold a large canvas of Maharashtrian mind and show the innumerable peculiarities, characteristics, instincts of the Maharashtrian society. Both the volumes draw with accuracy a vivid picture of Marathi community. D.K. Bedekar wrote a very well-studied introduction to the first volume, and P.L. Deshpande wrote a foreword to the second volume. G.D. Khanolkar wrote the comments and foot-notes. In the first volume, there are letters of

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M.G. Ranade, Pandita Ramabai, Vishnushastri Chiplunkar, Gopal Ganesh Agarkar, Jotirao Phule, Lokamanya Tilak, Sayajirao Gaikwad, Shahu Chhatrapati, Vitthal Ramji Shinde, Babasaheb Ambedkar, N.C. Kelkar, Senapati Bapat, Raghunath Dhondo, Karve, etc. The first volume is devoted to the social and political reformers of Maharashtra as well as to its literary activities.

The second volume devotes itself to the Marathi theatre and music. It contains letters regarding Marathi theatre groups, their activities and their daily routine, actors and their life, the decline of Marathi theatre, the arrival of cinema, etc. and these letters are written by Vishnudas Bhave, Bhaurao Kolhatkar, Shankarrao Majumdar, Ram Ganesh Gadkari, Krishnaji Prabhakar Khadilkar, Balgandharva, etc. In connection with music, letters of V.D. Paluskar, Govindrao Tembe, Abdul Karim Khan, Vilayat Hussain Khan, Mogubai Kurdikar, Hirabai Badodekar, etc. are published. These letters draw a graph of the rich tradition of Indian classical music.

Another peculiar feature of letters in Marathi literature is the publication of the letters of two lovers in the book entitled *Kusumanil* (1972). The letters were exchanged between the poet, Anil and Kusum Jaiwant. These are not merely love letters, but they depict the lovers' deep attachment to each other, their mental tensions, their hobby of reading books and their discussion of love of poetry, opposition in their own families regarding their decision to marry. In Marathi literature, this is a unique publication. *Prasada diksha*, a collection of letters sent by Gandhiji and Kaka Kalelkar to Prema Kantak, an Ashramite, created much controversy in the forties.

One more remarkable example of literary discussions through letters is the correspondence between a literary critic and a publisher regarding the development of Marathi fiction (novel) which was included as an Appendix in the book entitled *Dhar ani Kath*, by Narahar Kurundkar and published by R.J. Deshmukh. Letters published in the book were exchanged by Kurundkar and Deshmukh. Correspondence between the poet, Tambe, and editor, Mayadeva, forms a large portion of the Appendix in *Tambe: Samagra kavita*.

The novels, *Indu Kale* and *Sarla Bhole*, by Waman Malhar Joshi, *Akulina* by Purushottam Bhaskar Bhave and *Savitri* by Purushottam Shivram Rege were written in a letter form. However this genre did not flourish for a long time.

C.V.

LETTERS (Punjabi). The genre of letters, as a distinct form of prose writing, has yet to establish itself, although a few attempts have been made by writers here and there. The earliest such attempt is found in the book of travels, *Pardes yatra* (Travels abroad, 1939) by Sher Singh, which in fact is a collection of the author's letters from abroad to his wife in Punjab, who printed them after arranging them in a sequence. Another such attempt was made by Gurbaksh Singh when he reproduced as an appendix to the second part of his autobiography, *Manzil dis pai*, a few letters he had written to his wife from America where he had gone for higher studies. After his death, a complete set of such letters written from different places and at different times, has appeared under the title *Chithian Jitan de nan* (Letters to Jitan, 1978). Another such attempt is being made by a celebrated critic of Punjabi, Harbhajan Singh, who has published nearly a dozen such letters in different monthly journals like *Arsi*, *Sedh*, addressed to various writers, evaluating their different writings. He has tried to develop this letter-writing as a mode of criticism. This was tried earlier also by Surjit Singh Sethi in 1952, when he wrote 8 letters in English to his friend Nalani from Bombay about the theoretical and other aspects of Punjabi drama. These letters were later translated and published in Punjabi in the form of a book, *Punjabi natak kala* (1957). Harbhajan Singh has also translated into Punjabi 9 letters of G.Plakanov (1966) which delineate the Marxist view of literature and its relation with society. Similarly Jawaharlal Nehru's letters from a *Father to His Daughter (Pita valon dhi nu chitthian)* have also been translated and published in Punjabi.

Gu.S.

LETTERS (Rajasthani). The letters written in Rajasthani not only articulate their writers' thoughts and feelings, but also offer information of considerable importance on the familial, social, religious, political and economic conditions of the times in which they were written. They also bring into focus the places and the events with which their writers were associated and involved. In them are also to be found specimens of the language popular among the masses at particular periods and places. From the point of view of form, these letters are of three types, viz. prose, combination of prose and verse and verse. Most of them are found to belong to the first two types. Letters which are written in verse are either highly personal or love-letters. In the work *Khummana rasa* by a Jain Poet, Dalpat Vijay, there is a verse-letter written from Chittor to his female friends at Delhi, and sent via Calcutta (or Cancutta as it was then called). The replies and counter-replies exchanged between a husband and his wife are also found in verse.

There are three types of letters from the point of view of the social relations and importance of the writer. The first type is associated with the kings and the rulers, the second with ascetics, saints and monks and the third with the common people. A usual feature common to all the three types is that at the beginning there is an auspicious formula of address, followed by the names of the

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addressee and the writer, the name of the place where the letter has been written; the mention of major news items constitutes the middle portion, and at the end a mention is made of the year and the date as per Indian calendar. There may be variations in the content of the auspicious formule of address, depending upon the personal, social, religious and official relationship between the writer and the addressee. It is on the basis of these relations that appropriate words expressive of respect are mentioned to the addressee, but the words 'Siddhashri' or 'Swastishri' are normally written at the beginning of every type of letter. The name of the place of writing is usually mentioned after the auspicious formula of address, but when a letter is addressed from a temporary address, the name of the place is mentioned after the date of writing. There are also certain conceptions as regards the use of the word 'Shri'. As to the number of 'shris' to be prefixed to the name of each person, the following 'doha' is current in Rajasthani:

> Shri likhiye shat gurun ko, panch svami ripu chari
> Teen mitra dvay bhritya ko, ekshishya sut nari.

> (Write 100 'Shris' for the preceptor, 5 for the master, 4 for the enemy, 3 for a friend, 2 for a son and 1 for a disciple and a woman).

This rule is, however, not always followed. The figure 108 as following the word 'Shri', is used for the preceptor, or for a person who is to be revered. The numeral 1 is used for a particular individual, while the numeral 5 is used for a particular city. In the letters written by kings, there are mentions of the names of the chief gods and goddesses worshipped by their families in their respective empires; thereafter, there are the stamp of the empire and the signature of the ruler by way of 'Sahi' (meaning signed). Instead of signing their names, most of the kings either drew a symbol of their major weapon above or below the stamp of their empire, or at the back of the letter, or they simply wrote the word 'Sahi'. In many letters, one finds a simultaneous use of both of these techniques. From the point of view of subject-matter, the letters associated with kings and administration were briefly of the following types:-

1. State-letter, which is called 'Parwana', the document of the order of the State is known as 'Farman'.
2. Private letters were termed 'Khas Rukke'.
3. 'Kharita' or 'Khalita' also belongs to the group 'Khas Rukke'. Very important State-letters were enumerated among 'Kharitas'.
4. 'Muchalka'—it was a sort of acknowledgement letter which was written in the form of an undertaking or a bond.
5. 'Tajvij'—A document recording a compromise on any matter was called 'tajvij' or 'likhawat'.
6. 'Arji' or application letter—In this type of letter, the writer, besides expressing respect through the auspicious formula of address, presented his application.
7. 'Ishtihar' or letter of command. By this letter royal orders intended for the common people were put across.

Letters associated with ascetics and saints are of three types: The first is the one in which the subjects like exposition of moral principles, knowledge and religious message are explained in popular style, and the subject to be dealt with is explained in the form of commands and prohibitions. Letters of exposition of moral principles are usually found written in the technique of a story apparently meant for some other person. For instance, the work *Shrikayanagar ko kagad* by Sadhu Jugatramji deserves a mention. In this type of letter which is an intermingling of the verse and prose forms, the 'body' is comparable to a city, and the depiction of the various psychic tendencies to the actor; and, on the basis of this analogy, there is an attempted philosophical exposition while describing the activities of the city represented by the 'body' of the letter.

There has not emerged upto this day any study worth noting as to the style of letters belonging to modern Rajasthani language.

Hi.M.

LETTERS (Sindhi). Khata, the Sindhi word for letters, is not a new form in any language for communication, for it has been in vogue ever since the languages developed their own scripts for writing. Letters are generally addressed to some one, but these days the addressee can be imaginary. Letters, no doubt, are an important mode of revealing one's thoughts and ideas, or airing one's views on any topic under the sun—hatred, love, literature, politics, personalities and so on. Some letters are strictly confidential and private, which are not to be and should not be edited and published.

Sindhi cannot boast of many collections of letters since its Arabic-Sindhi script was standardised in 1853. However, there do exist letters preserved in private collections. One could only think of the translation of Jawaharlal Nehru's *Letters from father to his daughter* written in 1928, which appeared soon after. Its second edition appeared in 1966, under the title *Shri Jawaharlal ja Indra d'e khata* or *Piu ja dhiu d'e khata* (Jawaharlal's letters to Indira or letters from father to his daughter), translated by Arjandas Tharwani.

In 1945, D'ipchand Tilokchand Balani (b. 1909) translated Gandhiji's letters into Sindhi under the title *B'apua ja khata* (Bapu's letters).

Being inspired by Nehru's book, there appeared for the first time a book originally written in Sindhi, *Piu ja puta d'e khata* (Letters from father to son) by Tirthdas Pessumal.

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In the similar vein, two more collections of letters have seen the light of the day. The first one, originally in English, entitled *Dhiu ja piu d'anhan khata* (1973), is a collection of letters by Kamla Mariwalla addressed to her father from New York. The book contains 30 letters from 11th September 1966 to 24th September 1971 (span of five years), translated and published by Chetan Mariwalla. These letters throw light on Kamla's experiences mostly in New York, where she had gone for higher studies and research in the medical discipline.

The second collections, *Jail maan patnia d'anhan khata* (Letters to wife from the prison) by Salamat Purswani (b. 1926), contains thirteen letters written from November 1962 to October 1963, while the author was in detention in Thane jail. Its third edition was brought out in 1978, but the book was first published soon after 1963. These letters explain Marxism in simple and direct style. One cannot, however, expect any literary flavour in the style of the author. The book was awarded Nehru Peace Prize by *Soviet Land* in 1977.

An important collection of letters written between 1929 and 1966 by Allama Imdad Ali Qazi (1886-1968) addressed to Sayyed Ghulam Murtza Shah, affectionately known as G.M. Sayyed, appeared in 1969 under the title *Sahar ja singara* (Decorations of Sahar). They were mostly written in English, excepting a few in Sindhi, which were translated and edited by G.M. Sayyed. Total number of letters is 82 which throw light on Qazi's character, thought and philosophy. The style is graceful and yet forceful, and the letters are replete with quotations from Persian poetry as well as *Shah jo Risalo*. It is an outstanding contribution to Sindhi literature.

Yet another collection entitled *Aj'u pini chikyami chaaka* (Today, too, my wounds are sore) containing letters from the persons of different walks of life, addressed to G.M. Sayyed, was published in 1977.

Letters that are literary and contain food for thought, can be found in *Je kaki kakoriya kapri* by Shaikh Mubarak Ayaz (b. 1923). They were originally meant for publication in the magazine *Mehran*. In all there are twenty-two letters written in 1955, but published in a book form in 1963. This is, perhaps, the first book of its kind in Sindhi literature and is almost poetic and aesthetic in expression. The book brings into focus the romantic character of Ayaz, who is considered to be an outstanding, and at the same time, a much controversial poet of the post-partition period in Sindhi literature. In the book are his views on art and his own poetry, and his comments on Sindhi classical poets are expressed boldly, without any inhibitions, along with many varied topics.

Mention may be made of a collection of a bunch of letters compiled in *Khafti khatani jo khaako* (Erratic letters, 1965). These letters from different writers, professors, judges etc., addressed to an elderly writer, Manoharadas Kauromal Khilani (1897-1984), deal with Sindhi language and literature; but some of them refer to the matters that are of little interest to the readers. However, this form of literature has yet to stretch itself to the fullest to justify a place of a separate, powerful genre of literary expression in Sindhi.

D.K.M.

LETTERS (Tamil). Letter writing as a literary genre probably had its beginning in Tamil in the form of brief poetic letters called 'chittukkavi' written by poets to local kings, chieftains and wealthy persons seeking their patronage. These letters were written in verse. In *Silappadikaram* we come across Madhavi's letter to Kovalan, in *Chivaka chintamani*, Kunamalai's letter to Chivakan. In the eleventh volume of *Shaiva tirumurai*, a letter in akavarpa finds a place in *Tirumuruga Pasnram*.

Books written in the form of letters, which can be accepted as works of literary merit, made their first appearance in Tamil in the 19th century. The genre has gained a following among prolific writers of the post-Independence era. In particular, politicians like C. N. Annadurai (who was Chief Minister of Tamilnadu from 1967 to 1969) have exploited the letter medium successfully to make a direct appeal to and lasting impact on the reader and also to educate the masses.

Among the letters of politicians, the regular letters to 'thambi' (younger brother) in the columns of the *Dravida nadu* by Annadurai over a period of years claim priority. They were published in book-form after his death, under the title *Tambikku anna ezhutiya kaditankal*. Among others, the letters written by S. Satyamurthy to his daughter, by Karumuthu Thiagarajan to Rajaji and by V.S. Manickam are significant.

Among literary men of the 19th century, Vedanayakam Pillai, Ramalinga Swamikal and Maraimalai Adikal have employed the letter-form. Vedanayakam Pillai's letters are in verse and they have been included in some of the anthologies of poems like *Tanippadal tirattu*. The letters of Ramalinga Swamikal have been collected and published by Touvur Velayuta Mudaliar. One of the 12 volumes (the bulk of them consist of 'tiru arupta' poems) of Ramalinga Swamikal's works published by Balakrishna Pillai is devoted to a collection of Swamikal's letters.

V.V.S. Iyer's series of *Rajagopalan kaditankal* in the issues of *Bala bharati* are essays on Tamil art and culture. Another work of literary merit is Roya Chockalingam's *Kathar kaditankal* (Love-letters).

Maraimalai Adikal's *Kumidavalli* or *Naga nattu arasi* is a fiction of importance, which was written using the technique of letter-writing. This great scholar is also known for the puritan style in which he expressed his thoughts on every-day affairs in his personal letters to ordinary folks as well as to others. A bunch of such letters

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was published under the title *Maraimalai Adikal kaditankal* by Anbu Pacham ni alias C.R. Palaniandi. First published in 1957, this book of 64 pages containing 30 letters in Tamil and four in English was reprinted in 1960 and again in 1979. Another work by Maraimalai Adikal is *Kokilambal kaditankal*.

Anbu Pacham Ni and K.V. Veeraraghavan have jointly written *Tamilaridaiye anbuppor*, a piece of literary criticism in lighter vein in the form of a letter written to the author whose literary achievements and shortcomings are assessed. 47 letters are included in the book, mostly to writers.

Putumaippittan, the well-known fiction writer, has written several remarkable letters. A few of his intimate letters to his wife, written amidst great sorrow and financial difficulties, make interesting though pathetic reading in the biography written by Chidambara Raghunathan. Equally interesting are another eight letters of Putumaippittan published by Somu (M.P. Somasundaram) in *Kalaimakal*; they are impersonal letters in which he expresses his views on literary trends.

The most important group of collected letters in Tamil is from the pen of T.K. Chidambaranatha Mudaliar, popularly known as 'Rasikamani' and referred to by his initial alphabets as TKC. The letters written by him dealt with literature, art, music, Tamil heritage, poetry, literary criticism and University education. He employed a person to person technique, gave several quotations from English and Tamil works and used spoken Tamil style. Words flowed out of his pen with remarkable ease. Thus his letters bring out his personality in its entirety. Two volumes of his letters have been published. The first is *Rasikamani T.K.C. yin kaditankal* compiled by T.M. Baskara Tondaiman and published in 1961 by Pothikaimalai Pathippu. It consists of letters addressed to National leaders like Rajaji, poets like Kavimani, friends like Thiruppukalmani, judge Krishnasamy Iyer, journalists like Kalki and disciples like Justice Maharajan and Somu. This volume opens with the editor's preface and an admirable introduction by Maharajan. Its 304 pages are classified into 26 sections one each for the 26 persons to whom these letters were addressed. Some of them got one letter only and others received several letters. There is an editorial note for each section.

The second volume is called *Rasikamaniyiam kaditankal*. It was compiled by Justice Maharajan and published in Sept. 1979. This volume of 300 pages consists of letters written to two persons only, Maharajan and his sister. Both the volumes were reprinted on the occasion of TKC's Birth Centenary (1981).

TKC's son Thitharappan (who pre-deceased his father) was also a prodigious letter-writer. Some letters written by him to Somu were published by *Vasantam*, a literary monthly issued from Coimbatore. His letters to others are now being serialised in the monthly *Itaya oli*.

Virattamilarukku avesakkaditankal is the title of a book of letters written by Swami Suddhanathan Bharathi to Pazham Ni published by the latter in 1947 and reprinted in 1952. The letters are a clarion call to Tamils to realise their rich heritage, to arise and to awake. These were not intended for publication when they were written.

A book of imaginary letters recently written (as a commercial proposition) by Swami Suddhanatha Bharathi has been published by him under the title *Suddhanathan Bharathiyin kaditankal*.

Another prolific writer M.Varadarajan has written several books in this genre; *Nanbarkku Tangaikku, Tambikku, Annaikku* are the titles of such outputs. These books reveal his views on economic, political and social problems of the day.

Unlike these, Varadarajan wrote hundreds of brief and business like letters to his friends, students and colleagues in the normal course without any suspicion that one day they may all be printed. A critical edition of a collection of his letters to various individuals has been published by the School of Tamil Studies of the Madurai Kamaraj University in 1979 under the title *Mu Va Vin kaditankal*. These are selected letters from among the many; they have been duly edited and published with a foreword note on the methodology adopted. An index also is provided.

K.D. Thirunavukkarasu and E.S. Visvanathan were associated with Varadarajan for quite a number of years and were the recipients of several letters from him. They have chosen to publish them; so these collections are small and are not representative letters.

A.M. Paramasivanandam has written a travelogue on his tour to Malaysia in the form of letters.

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So.

LETTERS (Telugu). One cannot claim the same quality for letters in Telugu that one finds in the correspondence between some western writers. One can, however, still find a few having a literary appeal.

As in every other aspect of modern Telugu literature so also in respect of this form we have to turn to Kandukuri Veeresalingam for the initiation of epistolary art. Sixty-four letters of Kandukuri are published in his diary. The next largest number of letters by him are addressed to Vanguri Venkata Subba Rao, a writer who was also engaged in writing about the lives of Telugu poets, for clarification of certian facts and figures. In one of the letters, Kandukuri welcomes constructive criticism; in another, he complains about the non-cooperation of Manavalli and Veturi, even though the latter had agreed to help him in making his history of Telugu poets more authoritative.

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Of literary interest are only two letters. Each of them is written to the editor of *Purushartha pradayini*, clarifying his stand against the criticism of his usage of 'sandhi' (coalescence of words) and his translation of a shloka from Kalidasa's *Abhijnana Shakuntalam*..

The romantic turned mystic, Sudipati Venkatachalam has also published some letters on literary problems. Other important letter writers are Kodavatiganti Kutumba Rao and Madhunapantula Satyanarayana Sastri.

R.M.C.

LIBRARY MOVEMENT IN KERALA (Malayalam) has a special significance and had its origin in the first half of the nineteenth century when libraries were established in the former states of Travancore and Cochin and in the Malabar district of Madras presidency. These libraries were organised by local people motivated by the spirit of social service. The reading rooms attached to them were open to all while only members paying the subscription were allowed to borrow books for home reading.

Available records show that the Trivandrum Public Library was the first of its kind, which started functioning in 1834. In 1898 the library was handed over to the Travancore Government on the condition that it would be run as a free public library in a building of its own. During the third five year plan period it was designated as the State Central Library. The public libraries at Kottayam (1858), Ernakulam (1861) and Trichur (1873); and the municipal libraries at Tellicherry (1901), Calicut (1924) and Cannanore (1927) are the other early ones started in the town areas. During the same period, rural libraries were established at Vanchiyoor, Neyyattinkara, Chenganoor, Keezhkara, Oachira, Kandiyoor and Thodupuzha.

There were several social forces that directly or indirectly contributed to the spread and development of libraries in the state. The governments of the former princely states of Travancore and Cochin entered directly into the field of education by running schools under the state sector, which resulted in the spread of literacy. Libraries were also utilised as centres of adult education movement. The heightened political consciousness and freedom struggle also helped the growth of small libraries throughout the state.

The Madras Library Association, founded in 1928, extended some of its activities to the Malabar area. Some of the political leaders, who participated in the 42nd annual session of AICC at Madras, also attended the fourth All India Library conference and that provided an opportunity to work more closely with the association. In 1931, the Samasta Kerala Pustakalaya Samiti was founded at Trichur under the leadership of Chengalath Kunjirama Menon; but it could do nothing except publishing the first issue of a quarterly named *Granthaviharam*. The All Travancore Library Association (formed in 1933) which existed only for three years, also could not do much. In 1937, the first Malabar Library Conference was held at Calicut which resulted in the founding of the Malabar Vayanasala Sangham. On the invitation of the Sangham S.R. Ranganathan, the famous library scientist, visited Malabar and delivered lectures on library movement in some important towns. In order to spread adult education, the Government of Cochin established several rural libraries, and later, the library service was brought under a separate Directorate. September 14, 1945 is a memorable day in the history of library movement in Kerala when the All Travancore Granthasala Sangham was founded with a membership of fortyseven libraries. On the reorganisation of the states it was renamed as Kerala Ganthasala Sangham. The work done by the Sangham in developing the existing libraries and establishing new ones is commendable. All the libraries affiliated to the Sangham and receiving grant should be kept open to the public without any discrimination on the basis of caste or creed. Any library with a stock of 600 books and getting eight periodicals including three dailies is eligible for affiliation. The grant is disbursed according to the grade of the library, classified on the basis of the book stock, which ranges from Rs. 450 for F grade to Rs. 2200 for A grade. Each of the district libraries would get a special grant of Rs. 8500. Apart from this, the libraries are eligible for building grant not exceeding one third of the total estimated cost of the approved plan. The Sangham is getting an annual grant of Rs. 35 lakhs for distribution among the affiliated libraries.

The establishment of libraries all over the state by local initiative and support, making the library movement a people's programme and founding the organisation on a democratic structure, all these go to the credit of the Sangham. The 4200 libraries affiliated to the Sangham have twelve lakhs registered members and a total stock of 20 million books. About 2500 libraries have their own buildings. Each library affiliated to the Sangham is an autonomous institution governed by an elected committee. The state, district and taluk committees of the Sangham are constituted by the members elected from the individual libraries. This system worked till the taking over of the administration of the Sangham by the government and entrusting it to a control board in 1977. In appreciation Kerala Granthasala Sangham received the Krupskaya Literacy Award for the year 1975 from UNESCO.

There was a popular demand for library legislation in the state from the time of the organisation of the Sangham. S.R. Ranganathan drafted a library bill for the state in 1958 under the initiation of Joseph Mundassery, the then Minister of Education. But it was not enacted. Kerala Public Libraries Bills were again prepared by the government in 1971 and by the Sangham in 1973, which also met the fate of earlier one. Recently the government

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has circulated a bill to constitute a state library board for the overall development of libraries. It is hoped that this would accelerate public support and ensure the responsibility of the government to provide free book service to all.

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T.R.R.N.

LIGADE, JAYADEVITAI (Kannada; b. 1912, d. 1986) was a bilingual poet of considerable merit who tried to bridge the cultures of the Kannada and Marathi speaking people. She came of a rich faimly of Sollapur, now in Maharashtra. She got married at the age of 12. The many hours Jayadevi spent in her childhood listening to the renderings of kirtanas and puranas which filled her mind and heart with overwhelming devotion for the Shivasharanas of 12th century Karnataka. Born and brought up in a highly cultured and religious family, she could only complete her primary education in Marathi.

Jayadevi's literary career began with the publication of *Jayagita*, an anthology of 40 poems published in 1952. The poems are highly devotional in character. In 1959, the second poetic collection *Tayiya padagalu* was published. It contained one thousand triplets (tripadis) touching a variety of themes. In these triplets we get biographies of 63 Puratans (apostles of Shaivaism). 1968 marks the publication of her third poetic collection of 39 poems called *Taraka tamboori*.

Siddharama purana is a monumental epic poem on which Jayadevi's fame rests. This great poem runs in print into 600 pages, containing 4,100 triplets. The poet has enriched the triplet form of poetry and the effective traditional Janapada style. The work depicts the life of Siddharama, one of the greatest sharans of twelfth century Karnataka. This ambitious work expresses Jayadevi's immaculate love for Siddharama, the most beloved of her deities.

Her six works in Marathi have given her a name in Marathi literture also. They are *Siddhavani*, *Basavadarshana*, *Mahayogini*, *Siddharamache tripadi* and *Samrudha Karnatakachi rooparesha*.

Jayadevi was twice elected President of the All India Virashaiva Mahila Parishad held at Hubli and Tumkur. She had also the honour of presiding over the Mahilagoshthi of the Vishwa Hindu Parishad at Udipi. She also presided over the Mahilagoshthi of the 32nd Sahitya Sanmelana held in Bombay in 1950. The Mysore State Sahitya Academy honoured her. In recognition of her meritorious contribution to literature and achievements, she was honoured with the Presidentship of the 48th Sahitya Sammelan held at Mandya in 1974.

Ma.P.

LILA (Oriya) is a form of folk-drama which has come down from early times. Two principal forms are Ramlila and Krishnalila. The first is popular mainly in the coastal region, while the other is popular throughout the state. Two other forms, Bharatlila and Gopalila, are mere variations of the Krishnalila. They are popular in the south and the west coasts respectively. Minor though, there is yet another form called Radhapremalila, also popular in the south coast. Krishnalila, otherwise known as the Rasalila, centres round the legends connected with Krishna. Ramlila centres on the legends of Rama. These lilas are unique in that they seek to dramatize the experiences of bhakti.

The bhakti movement which held its sway over the whole of India from the 12th century through the 17th, inspired ritualistic art forms and it was from these that the lila grew. Jayadeva's *Gita Govinda* was actually a form of lila. Subsequently poets like Chandidas, Vidyapati and Shankaradeva created a rich tradition of Krishna legend. In Orissa the pancha sakhas (Balaram, Jagannath, Ananta, Achyuta and Yashavanta), Dinakrishna, Abhimanyu, Baladev and Gopalkrishna with their works created a powerful lila tradition. Jagannath Das (16th century) wrote Rasalila as part of his *Bhagavata*. Narasingha Sena, another poet of the 16th century wrote *Gopakeli*, which is an early written specimen of the lila. Ramananada, a disciple of Chaitanya, wrote *Jagannatha ballabha nataka* which was actually a lila written in Sanskrit. Vipra Sadashiva, who probably belonged to the 16th-17th century, wrote *Gopalila*. As folk-literature was mostly oral, no written evidence of lila prior to these works exists. Dwija Chaitanya (late 18th century) wrote *Krishnalila*, *Deolatola* and *Kanchi Kaveri* and Dukhishyam Das (18th century) wrote *Brindavatiharanlila* and *Kaliyadalanalila* which were very popular. Sisu Banamali Das's *Rasalila* in 3 parts, Dasarathi Das's *Brajaviharlila*, Gangadhar Pradhan's *Bharatlila* and *Radha-Krishna premalila*, Ramchandra Bhramarbar Ray's *Durjayamanalila* and Patia Divyasingha Dev's *Dwarakalila* were based on the Krishna theme and were very popular.

In his *Sharat rasa*, and *Basanta rasa* Pindika Srichandan used Bengali with Oriya. Bishwambhar Rajendra Dev, the Chief of Chikiti, wrote, *Sharat rasa* (19th century). He used a Sanskrit shloka in the 'mangala charan' and introduced a character called 'Gahaka' (Gayak). Kishorchandra Rajendra Dev, another princely poet of the royal house of Chikiti, wrote *Basanta rahasa*. He subtituted the Gahaka with a Sutradhara, conforming to the Sanskrit drama tradition. Besides using many tunes

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of popular Oriya, Bengali and Telugu songs, the poet also used an English tune 'You come here, Sir' for the first and perhaps the last time in Oriya lila.

One may note a number of lilas written during the first three decades of the 20th century. Govinda Surdeo of Nayagarh, a princely state of Orissa, actually modernised the traditional lila. He used prose dialogue and the proscenium for its performance. He wrote *Manabhanjan*, *Suval milan* and *Rasalila* in a simple style, which became very popular within a short period and helped to create a healthy theatrical tradition in Orissa. Mohansundar Dev Goswami wrote *Radhakrishna premalila*, *Manabhanjan* and *Manamilan*. Babaji Vaishnavcharan Das, a member of Goswami's troupe, also contributed profusely towards the lila tradition. Kanta Kavi Lakshmikanta in the 20's wrote *Sharat rasa*, *Basant vilas*, *Braja barjan*, *Kaliya dalana*, etc. which became very popular in the coastal regions. He was an eminent lyricist and had a drama troupe called 'Gopinath Sangit Samaj'. He had a modern mind, though he loved the traditional lila. Kavi Chandra Kalicharan Patnaik was the last member of the lila tradition. He was an actor, director, poet and dramatist. He started his career with writing and staging lilas. He wrote nearly twelve lilas of which *Kautuka chintamani* (1927), *Banavihar* (1929), *Vidyavali* (1932) and *Gita Govinda* (1936) were popular. He had a theatre troupe of his own called 'Sakhi Gopal Natya Sangha' where all these lilas were staged. His ceaseless effort brought lila almost close to modern drama.

Radha premalila was written by Pitamber Rajendra (19th century) who was the chief of Chikiti. This lila exhibits the rich musical tradition of south Orissa. Bharatlila is another popular form of entertainment in south Orissa. As 'Dwari' (gatekeeper) is its main actor, so it is called *Dwari nata*. This is also musical and dance-oriented, like the other lilas.

The lilas are mainly performed on an open stage though Govinda Surdeo, Laxmikant Mahapatra and Kalicharan Patnaik preferred the proscenium stage. The audience sit round the open stage. Its melodies are mostly drawn from local tunes and folk forms, though there is a touch of classical Odisai form. The instruments comprise of the drum (mridanga), cymbals (manjira), the flute (banshi) and recently the harmonium. Boys under sixteen are selected to play the roles of Krishna, Radha and the gopis. Elderly persons sometimes play the roles of Nanda, Yoshoda, Udhhav and Kansa. Ordinarily no woman takes part in the performance. The costume and make-ups are splendid and typically Orissan. The performance is altogether simple.

The contents of Ramalila, can be traced back to Valmiki's *Ramayana*, although the composition leans heavily on the regional *Ramayana*.Some critics think that Ramalila was a gift of the North. It is probably not true because with the Oriya *Ramayana* that preceded Tulsidas's *Ramcharitmanas* by about half a century, Orissa had its own tradition of Rama legend.

Bishwanath Khuntia wrote *Bisi Ramayan* perhaps in 1710, which is read widely till today. Its music and dramatic quality lend it a special distinction. Its language is simple. There are at least 225 songs in it. Raghunath Das (18th century) wrote his *Ramlila* containing 319 songs. He utilised Sanskrit shlokas and dialogues in some places. Baisya Sadasiva from south Orissa wrote his *Ramalila* sometime in the third decade of the 18th century. Krishnachandra Rajendra (1760-1790), the Chief of Chikiti, wrote his *Chitkiti Ramlila* consisting of 507 songs. Its language is simple and musical. Pitambar Rajendra's *Janaki vilap*, and Keshab Harichandan's *Ramlila* are also popular in Orissa. Brajabandhu Samant Sinhari, Keshab Patnaik, Raghunath Parichha and Iswar Das also wrote *Ramalilas* which are popular. Eighteenth century was actually the golden age of the lila literature in Orissa. A large number of Ramlila was written during this period.

Ram lila performances take place during the Ramnavami on an open stage, though, today, proscenium stage is also used. In the past the priest would sit on one side of the stage with his book placed upon a wooden stool called 'vyasasana' and read out loudly. This would be followed by theatrical enactments. The place of action was not limited to the acting arena only. Sometimes actors moved out of it to the vicinity and then the audience would follow them. Lilas were performed for months continuously as a cycle of plays and it was incumbent upon the actors to lead a strict, disciplined life during this period abstaining from fish and meat, and observing rituals.

In the past no woman was allowed to participate in the performance. But this restriction is not rigidly followed now. The actors are all amateurs. Costumes and make-ups are colourful. Sometimes masks are used particularly for the roles of Hanuman, Jatayu and Ravana. Musical instruments used previously were mostly traditional. Today new instruments are also used.

Lila is the folk version of the traditional Sanskrit plays. Sutradhara of the Sanskrit play is present here as 'Gahaka'. Invocatory verse, mangala charan, is also present. Lilas are the products of a rich devotional tradition and the devotional atmosphere is generally created by its sweet music. It also heightens the aesthetic appeal. Hence music is the vital part of this theatrical performance. The role of dance in these plays is also equally important. Rasalila is subtle, delicate and lyrical. Ramalila is broad, robust and spectacular. It is mainly a devotional form of folk theatre which developed for entertainment and mass-education. Especially in Orissa, lila has totally wiped out the differences between the two types of audiences (i.e. sophisticated people and the general masses) and brought them very close to each other. Thus as the predecessor of modern Oriya drama,

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and also as a powerful source of mass entertainment, its role will never be forgotten.

H.D.

LILACHARITRA (Marathi) is the earliest hagiographical prose work in Marathi, written four years before *Jnaneshvari*, i.e. earlier than 1286. It is a biographical account, containing many tales and philosophical discourses. It is a veritable source-book or a reference book for information regarding the geographical, social and religious conditions of the contemporary Maharashtra. A definitive edition of this work, edited meticulously by Vishnu Bhikaji Kolte, was published by the Maharashtra State Literature and Cultural Council (Maharashtra Rajya Sahitya Sanskriti Mandal) in 1978.

This work is in the form of reminiscences of Sri Chakradhar, as told by his chief disciple Nagadevacharya to Mhaimbhatta at Riddhipur after the master's death. The disciples stayed with Sri Govindaprabhu and remembered their 'guru' everyday. The work is in two volumes: the earlier contains the stories collected from the female disciple Ausa and the latter has many stories collected at different places and noted down by the author. The mahanubhava sect has seven holy books in verse and seven in prose. The work *Lilacharitra* compiled by Mhaimbhatta ranks as the first and the most important of the prose works. This work, originally written in 1286, was destroyed in 1308 when Malik Kafoor invaded the holy place. Upadhye Hiraisa rewrote it from memory and the followers of the sect accepted the text as authentic. Now it contains 144 incidents. In the learned introduction to this work, its literary importance is described in detail. Mhaimbhatta, the author of the work, was a Sanskrit scholar, but he notes down every biographical sketch, in colloquial Marathi. He records all the simple but deeply significant and philosophical conversations and dialogues between the master and the disciples. Some of the stories and fables narrated in this work are very remarkable.

P.M.

LILATILAKAM (Malayalam) is a Sanskrit manual belonging to the 14th century, on the poetics of Manipravala. The discovery of the palm-leaf manuscript of this work at the beginning of the 20th century created a stir among the Malayalam scholars. It was P.V.Krishna Variyar who found the mansuscript in 1902 among the collection of palm-leaf manuscripts kept in his ancestral home. A translation of the first shilpa (section) was serialized (translator unknown) in the monthly magazine *Mangalodayam* during 1907-10. The full translation by Attur Krishna Pisharodi was published from Trivandrum in 1917. Pisharodi brought out another edition with an introduction containing both the original in Sanskrit and his translation. Others who published independent editions are K.Vasudevan Moossat (1940), Suranatu Kunjan Pillai (1946), Ilamkulam Kunjan Pillai (1955) and P. V. Krishnan Nayar (only the first three sections, 1974). An English translation of the first three sections by John Brough came out in London (XII. Pt. I, 1947-48). Another English version (first three sections only) by K.N.Ezhuttacchan was serialized in Annals of Oriental Research (Madras) during 1964-68. M.Elayaperumal translated the work into Tamil and published it in 1961.

No direct evidence is available regarding *Lilatilakam's* authorship and period. The only internal clue regarding the period of its composition is the inclusion of a verse from *Unnunilisandesham* (in the fourth section to exemplify an instance of 'padodosha' ('discrepancy in the usage of word' in verse) the date of which has been approximately calculated as between 1350 and 1375. Hence *Lilatilakam* could have been composed during the close of the fourteenth century, if not later. In the last verse quoted in *Lilatilakam*, the following words occur: 'Kalam kanayi chittame' ('ayi chittame, kalam kan=Find out the time, oh, mind). If 'chittame' indicates the time of the composition of the work, the year is 1391. K.Goda Varma, on the basis of *Lilatilakam's* indebtness to the Sanskrit work *Rasagangadhara*, places it in the seventeenth century. A recent dissertation, however, attempts to fix the period as the nineteenth century (K.Unni Kitav; *Chila Lilatilakaprashnangal*, Ph.D. thesis, University of Madras, 1980, unpublished). The authorship is still uncertain.

Lilatilakam which is written in the classical system of aphorisms and commentaries, consists of eight shilpas (sections) and the topics dealt with in them are the following: (1) General discussion on the manipravala style, (2) classification of the native language forms, discussion on the sound structure, cases, gender, number, and verb conjugations (all these in a perfunctory manner), (3) sandhi (more elaborately than the topics discussed in the previous sections), (4) kavyadoshas, (5) gunas, (6) alamkara, (7) alamkara continued, (8) rasa. It can be seen that the selection and arrangement of topics are very crude. Many scholars at the time of publication and for many years after, described the work as 'the earliest grammar of Malayalam'. This, as could be seen from the list of topics, is an incorrect description of the work. *Lilatilakam* is mainly a work of poetics, though some discussion on the status of Kerala language (in the first two shilpas) and also on grammar of the hybrid language used for manipravala poems (in the second and third shilpas) are included in the text.

Lilatilakam remains a controversial treatise, scholars differing in their evaluations of the work, their qualifications ranging from 'monumental' to 'insignifcant'. Despite its weak points, it should be admitted that the discussions in *Lilatilakam*, especially in the first three shilpas throw

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much light on the linguistic situation of Kerala at the time of its composition. The author ostensibly puts on the garb of a logician in the commentaries to the aphorism which to the present day judgement appears ridiculous. Some of his remarks are far from truth, thus forcing us to approach the work with extreme caution. Nonetheless, because of its historical and linguistic importance, the book cannot be dismissed lightly. Any historical discussion on the language of Kerala must necessarily have to refer to *Lilatilakam*.

The major argument of *Lilatilakam* centres around the independence of the Kerala language. The lengthy discussion in the first shilpa vehemently argues that the language of the westcoast is distinct from that of its eastern counterpart. Most of the later references to *Lilatilakam* were to this discussion. That the discovery of the book at the beginning of this century has changed the linguistic researches in Kerala is an indication of the work's popularity in scholarly circles.

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K.M.P.V.

LILAVATI (Kannada) is a champu work by Nemichandra (12th century). It is a love poem inspired by the Sanskrit work, *Vasavadatta* by Subandhu. Lilavati, a lovely princess, and Kandarpadeva, a handsome prince, are the idealized lovers whose story is narrated here. The poet was a great scholar, and was evidently influenced by several Sanskrit poets, including Kalidasa. The poet regards 'shringara' as the only sentiment which should engage the attention of a poet. The work reads like the self-conscious composition of a youthful poet, and it pleases by its vivid description and happy similes and metaphors. It is important as one of the few secular poems in old Kannada literature.

L.S.S.R.

LIMERICK (Bengali) is an innovation of light verse consisting of five uneven lines. The structure of the verse stands on the first, second and fifth lines rhyming. The third and the fourth, usually a foot shorter also end in rhyming. It is a special kind of verse first introduced in English literature by Thomas Moore (1779-1852). But this claim is now disputed by some scholars.

The name of this special type of verse is said to have been derived from the chorus sung at parties in Limerick, a small town in Ireland, by veterans of the Irish Brigade returing from France in the 18th century. It was a rhyme-making fun game where each guest used to compose a line each and at the end was the refrain of the chorus-"Will you come up to Limerick?"

Edward Lear (1822-1888) is considered to be the first craftsman of this form. Bengali literature now contains hundreds of limericks written by old and new generations of poets. Limericks in Bengali, like their English counterparts, often play with words and place-names and there is also an ingenuity in end-rhyming making them appear funny and amusing. Some of the verses in Tagore's *Chharar chhabi* (1937) are very close to limericks both in mood and structure with a slight variation. Annadashankar Ray (b.1904) wrote many children's rhymes. Some of them are excellent limericks enlivened with sparkling wit. He plays with words and ends with the dramatic suggestion of some absurdity which children immensely enjoy. Other major poets like Premendra Mitra (1904-1988), Buddhadev Bose (1908-1974), Ajit Datta (1907-1979) have contributed to this genre of children's verse. Most successful in limericks is Satyajit Ray (b.1922) who is fascinated by Edward Lear's compositions. His *Torai bandha ghorar dim* (A bouquet of horse's eggs) is an adaptation from Lear. But though based on Lear, these are essentially Bengali in character. In the children's magazine like *Sandesh*, *Anandamela*, *Shuktara* and also in the children's page of well-known dailies, modern poets often write limericks for child readers. It must be said at the end that in Bengali limerick has remained a casual attraction for the writers of children's literature. Debiprasad Banerjee has compiled and edited a book of limericks containing representative contributions from noted Bengali writers.

Ka.D.

LIMERICK (Hindi). The genre 'limerick' was designated as 'tuktak' in Hindi on the analogy of the word 'muktak' by Bharatbhushan Agarawal (1919-1975). Agarawal initially used the word 'limerick' itself, but after his naming of it as 'tuktak', it has come to stay so.

Limerick a new prosodic genre has been in vogue for the last forty years. There is however, no mention of any metre of this name. Alliteration in the form of repetition of a word twice or thrice is, nevertheless, part of its framework. The rhyme is the alliteration of the ending syllables of two or more feet of a verse. There is a detailed discussion of alliteration in all prosodic works. The rhyme is a repetition of a sound generated by a vowel in conjunction with a consonant of the ending words of a line of verse. If, for example, the word in the end of a line is 'hota', it will then have similar sounding words like 'lota',

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'rota', 'sota', 'khota', etc, for manipulating its rhyme at the end of other lines in the same composition. This may be called the sameness of rhyme. For 'tuktak' the first condition is this scheme of similarity in sound on the lexicon level. The first, the second, and the fifth lines are longer whereas the third and the fourth are shorter. It is also essential that the two consecutive lines rhyme together. Such a composition is called 'limerick' in English. 'Haiku' of the Japanese stanza is also somewhat similar to it, though the uniformity of rhyme is not a binding condition for it.

In the annals of Hindi literature the late Maithilisharan Gupta was well known for his rhyming lines, yet he never tried this type. Limerick is used for comic or satirical purposes. Since it produces a light effect, it does not have much significance. *Kagaz ke phul* (1963) by Bharatbhushan Agarawal is one of the important examples of limerick. Many poets followed it. Jagdishchandra 'Jeet's (b. 1934) *Afsarnama* (1981) is another well-known book in this genre, containing one hundred and one limericks. These limericks present various moods, and patterns of official behaviour in a comic and satirical style. When limericks are illustrated with pictures or drawings they become more impressive. Both Agarawal and Jeet have illustrated their verses with drawings. A collection of rhyming words is a difficult task. Agarawal has presented many difficult rhymes: 'daya karo' is rhymed with 'baya karo'; 'mahanga' and 'lahanga' with 'naihanga'. Such rhymes are difficult to find. With 'karnal' goes 'eternal'; for 'titali' and 'mitali', we have 'sahitli'. The rhyming of 'rona tum plutse' with 'sutse', 'jugutse' is another instance. Jeet has also matched 'phone' with 'non' (salt) and 'ton'. Though rhyme needs a comic and satiric treatment, yet it is not always essential. It has, however, not yet earned wide recognition or practice in the prosodic order of Hindi literature.

Vi.S.

LIMERICK (Kannada). The limerick as we know it in English has not been adopted into Kannada. G.P. Rajaratnam was the first exponent of the 'chutuka, the short stanza with a punch. *Koravanji*, a monthly devoted humour, encouraged the epigrammatists and writers of verse. Later, weeklies and monthlies started using the pointed stanzas as fillers. But none of them specialized in the limerick. We have just a few examples of the limerick proper, written by G.P. Rajaratnam, R. Shivaram, and Dhavalakeshi. Most poets have written epigrams. The name of Dinakara Desai stands out here. He used the rhymed quatrain with a satirical punch. A number of poets like Biligir, Lakshmana Rao, Dundiraj, Vidamberi Idagarnji and Sukanya Maruthi have written epigrams. In Kannada the limerick has been confused with the epigram, the haiku and other types of such verses.

Su.N.

LIMERICK (Malayalam). The term 'limerick' is usually applied to a type of light verse form consisting of five lines with the rhyme scheme aa bb a; The third and fourth lines are often written as a single line with internal rhyme. Such limericks are not found in Malayalam but something similar to that could be traced in the anonymous folk-poetry that has come down to us from the hoary past. Here and there in Kunchan Nampyar's numerous 'tullals' one could see examples of a sort of limerick. But they are couplets, often in sequences. The only modern poet who revels in composing limericks, again of a kind, is Kunjuni.

P.N.K.

LIMERICK (Marathi). In Marathi there are sonnets and odes, the dramatic lyric and blank verse forms borrowed from English; the rubai and ghazal borrowed from Persian and Urdu, but the Western limerick is not very popular. There were parodies introduced by Keshavakumar (P.K. Atre) and also meaningless nursery rhymes, but the strict form of a five-line limerick is not much adhered to, based on strange rhyming of proper names. The books of modern poets, *Vatratika* by Mangesh Padgaonkar and *Virupika* by Vinda Karandikar, do come very near such semi-humorous semi-satirical verse-compositions. Sadanand Rège did start a funny new form 'kinchit kavita'. In Hindi, a limerick is tuktak, popularised by the late Bharatbhushan Agarwal, and in Bengali chhara there was this limerick like fun. But somehow punning and making rhyming riots out of proper names is not in our literary vein. Probably we attach more sanctity to names, both place-names as well as personal nomenclature and surnames.

P.M.

LIMERICK (Rajasthani), in its five-line form, came to Rajasthani literature in the third quarter of the twentieth century. However, its ingredients like mirth, playfulness, satire, lively banter, wit, ingeniousness, etc. are noticed in the medieval literature of Rajasthan. The court poets as well as the wandering ones did compose poems, occasionally though, mainly in couplet form, on the subjects which are trivial and commonplace. These couplets have polish and finish of their own. In the folk-tradition, too, Rajasthani literature has a number of short poems where the tone is not pitched very high. A popular version of such poems is found in *Bhungar ra ghisala*, literally meaning the heavy, rough-hewn sticks of Bhungar. We have no evidence to confirm whether Bhungar was a pseudonym or the first name of the poet. Nonetheless, one point seems certain that 'ghisala' was the unrefined way of making an observation of secular subjects. The style appears fanciful, yet it is less soothing.

From *Ghisala* to *Dankhala* is a long journey. The

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credit of introducing limerick in its tight five-line form goes to Mohan Alok through his *Dankhala* (Offshoots, 1983). These 'dankhalas', each one complete in itself, were initially serialized in the *Rajasthan patrika*, a premier daily of the state. Their regular appearance created a new wave of humour, gentle satire and fanciful treatment of a subject. In them Mohan Alok effortlessly yokes a variety of queer characters like mythical gods, conservative pandits, orthodox women, fashion conscious girls, educated cheats, country cousins, high-profile bridegrooms, love-mania, etc., and fits them well in the structure and rhyme scheme of the limerick. An illustration (in translation) should do:

One Badridan 'Bodiya' (weakling) was thin, thin as a straw,
looked as if hidden in clothes.
Yesterday his wife Dhapi
happily came with a 'thapi (wooden clothes beater) and beat him
clean in clothes, high as Himalaya.

I.K.S.

LIMERICK (Sindhi) is a form of facetious jingle. The limericks in Sindhi, which for the first time appeared in 1978 in the literary journal *Sangita*, contain the largest amount of improbable incidents, subtle humour and satire. These pithily sum up the intellectual quandaries of the day. The limericks in Sindhi are also called the 'nonsense verse'.

Twentyfive limericks composed by Hari Dilgir appeared in the *Sangita*, a Sindhi literary monthly, in 1978. Sindhi literature, especially poetry, perceptibly lacks humour. In fact, there is hardly any humour in Sindhi poetry. The Sindhi limericks may, perhaps, fill this gap to an extent, but this kind of poetry has yet to gain acceptance by the readers.

Dilgir's limericks are a mixture of humour, sarcasm and, maybe, a bit of vulgarity.

The translations of a few limericks by Hari Dilgir are given below:

A poem was by a 'new' poet made,
Before some friends when he read,
A friend spake
What sense does it make?
I forget, I forget, with a blush the poet said.

A man was sipping wine,
With a small spoon fine,
There's prohibition on drinking
But permitted is eating
So he eats wine which is no crime.

This form of poetry, with the content as it is, is yet to gain momentum in Sindhi, though sometimes the poems in this form appear in the literary journals.

Hi.D.

LIMERICK (Tamil) is a type of lyric of specified form and content that has attained a certain degree of popularity in the West. It has a fixed form, having 5 lines with the rhyme scheme aa bb a, with the same restrictions regarding the length of the lines. The contents are light, with sarcasm or parody on contemporary institutions as the dominant mood.

In Tamil there has been no tradition of a limerick similar to that in the West in the matter of form. But the spirit of the limerick has been very much in evidence in Tamil from very early days and these stanzas sung by Tamil poets on the spur of the moment in a mood of anger, derision or sarcasm can rank as good examples of this genre.

There are some stanzas attributed to Kamban, which can be classified under limericks. In one of them, wishing to praise the craftsmanship of a launder called Seeraman, he says. "Looking at the whiteness of the wash, Lord Shiva checked to see if the frothy white Ganga was still in his head or had gone over to the wash. Brahma investigated to check if his spouse Sarasvati's white colour had gone over to the clothes. Lord Tirumal examined his hand to see if his conch had gone over to produce that dazzling colour".

Kalameghappulavar is the best remembered votary of this type of literature in Tamil. He had the scholarship and the alertness of faculty to be able to compose verses on the spot.

Kalamegham belonged to the 15th century. His real name has been forgotten and the name Kalamegham, by which he is known, was conferred on him to commemorate his ability to produce verses like a cloud sending down torrential rains. Like other poets of his times, he was also impecunious and he wandered throughout the land encountering admirers and adversaries, the latter provoking him to produce most of his work by which he is remembered today.

Many of the stanzas of Kalamegham depend for their effect on pun and they cannot be easily translated for that reason

Recently an attempt was made to devise a piece with a special rhyme scheme and line structure, with parody, sarcasm or sheer fun as the prevailing sentiment, to correspond more approximately to the Western concept of a limerick. The poet appears to have been a government official of Sri Lanka; he died a few years ago. His work of about 100 pages entitled *Kurumpa* is a collection of limericks.

In one of the pieces, Lord Shiva is admonished not to appear in the vicinity of Chillalai, a place near Jaffna in Sri Lanka; the reason is that Shiva is likely to rouse the fierce passions of the thousands of mad dogs which wander about the place. The piece depends for its effect on the facts that Lord Shiva usually appears as a beggar and mad dogs get madder when they notice a beggar. The limericks

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in this work are based on local situations, probably well-known to Jaffna Tamils, to whom they can certainly bring a measure of enjoyment.

A.V.S.

LIMERICK (Telugu) is a poem in a humorous vein consisting of five anapaestic lines, usually with the rhyme scheme aa bb a; the first, second and fifth lines having three stresses, the third and the fourth, two. The origin of this very popular type of nonsense verse is lost in obscurity. Nor is it known for what reason the name limerick is attached to it. Limerick is a kind of ribald epigram, passed on by word of mouth, more often whispered than sung.

In Telugu few tried their hands at this form. Arudra was the first to do so, but soon gave it up. The only other successful writer of limericks is Sri Sri. He too, it must be mentioned here, tried it more by way of experiment than with any serious intent. He wrote some fifty verses which find a place in *Sri Sri sahityam* (Vol. III) brought out by Sri Sri Shasthi Poorthi Sanmana Sangham in 1970. It is in their very nature that the poet doesn't bother to preserve them, nor do his admirers care to bring them in a book form. Hence we cannot say how many other literary figures in Andhra dabbled with this form. It is possible that many have rather 'whispered' them occasionally, but there is no record of most of them.

Sound, rather than sense, is the life of a limerick. The assonance of words in one language can hardly be translated into another language, much less appreciated by others. Further, to bring out the magic effect of sound, Sri Sri broke Telugu words to suit the end-rhyming of lines. This, too, is well nigh impossible to translate. A transliteration may at best be a mere apology for the verse. These are the insurmountable hurdles for a translator attempting to convey to a foreign reader the success or otherwise of a poet in adapting this novel, yet enchanting, form.

In one of the limericks of Sri Sri, the poet is concerned with the age-old literary dispute whether poetry is greater or prose. He answers that he would vote for both as he had tasted and assimilated both.

Money is any day a strange, dirty malady. Is not there a medicinal soap to wash it off, or cannot the nib of the poet's pen eradicate this?—says another.

Under the title 'Self-portrait' he writes that he has the temperament of a clown, a divine discontent that drives him to experiment with life; and the giant Sri Sri has found the solution to contain torrential emotions in patent vocabulary.

In a famous limerick he says: "Dogs that bark do not bite; dogs that bite do not bark; those that do not bite but barking do not chase you; those that bite without bark do not turn back; we do not find dogs that neither bite nor bark." This seemingly simple poem is not a mere verbal jugglery but it is also an observation on life. Here we find the simplicity and profundity that he is known for.

Lastly we cannot but mention that this titillating verse form has its Achilles' heel. To all intents a witty, satirical and humorous verse-form fails to enjoy longevity. Nor, perhaps, can we place it along side the other forms of serious literature which have the chance of permanence. Limerick suffers from the inherent canker of being a 'work-of-the-hour'.

S.P.R.

LINGUISTIC STUDIES (Bengali) were neglected throughout the nineteenth century. One cause of this was that comparative philology was built chiefly on the study of ancient languages. Furthermore, scholars had little idea about the old form of Bengali; manuscripts of the *Charyapada* and *Shrikrishnakirtana* were yet to be discovered. The earliest linguistic studies in Bengali were short treatises published during the later half of the century. Though the prefaces to certain dictionaries and grammars written still earlier indicate the presence of a kind of philological interest but the discussions are too brief and perfunctory to be taken into account. In 1856, Rajendralal Mitra, an Indologist who was acquainted with contemporary linguistic studies, wrote a brief treatise, 'Bangabhashar utpatti' in the journal *Bibidhartha sangraha*. This paper gives an account of proto-Indo-European languages and discusses the emergence of Bengali rather than the consequent evolution. For a long time after this, all discussion regarding Bengali centred round the question of its origin and the scholars were busy tracing the actual course of its emergence and evolution. The more frequent pattern of the general statement was that Sanskrit, which has relations with other languages of the Indo-European family, gave birth to Bengali, though there was a minor tradition of emphasising the importance of the non-Aryan elements in the language. This view emerged from the suggestions found, for example, in Ramkamal Sen's Preface to his *Dictionary in English and Bengali* (1834) that there were important 'Kol' elements in Bengali.

In 1872 Saradacharan Mitra published a paper on the 'Philology of the Bengali Language'. In the same year the first volume of John Beames's famous *Comparative Grammar of the Modern Aryan Languages of India* came out. Beames's was a comparative grammar; and the study of individual languages, Bengali among them, was not very deep or exhaustive. The book rather told the future scholars how the languages might be studied.

Srinath Sen wrote a book entitled *Bhasha tattwa* (Vol. I, 1900 and Vol. II, 1909). He asserted that Bengali was a corrupt form of Sanskrit. In 1920, Bijaychandra Majumdar published *The History of the Bengali Language*, which is the first significant book on the topic.

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Beames had once emphasized the importance of consulting dialects in linguistic study; Majumdar, analysing the Bengali vocabulary, especially its dialects, emphasized the non-Aryan elements in Bengali. He tried to demonstrate that the affinities with non-Aryan speeches, both Dravidian and Austric, indicate a very deep 'influence' extending beyond the level of lexical items. The 'minor tradition' referred to earlier found a major exponent in Majumdar. This book, whatever its limitations, was an important and necessary corrective to the idea that Bengali is completely a Sanskrit language. About the same time in 1908, Rabindranath wrote his *Shabda tattwa*.

The Origin and Development of the Bengali Language, the most famous work in Bengali linguistics, by Sunitikumar Chatterjee was published in 1926. This book is unequalled till date because of the amount of data it handles. The book utilized the historical advantage of being written at a time when the earliest-known Bengali manuscripts—those of the *Charyapada* and *Shrikrishnakirtana*—had been discovered. It is difficult to list in brief the merits of the book. It is a veritable mine of information and linguistic data. It is certainly a milestone in Bengali linguistic study, though it has also to be noted that in the light of the outcome of modern researches, scholars have voiced criticism regarding what are considered some major shortcomings of the book.

Not much of significance on the history of Bengali language was written after 1926. In 1953 Sukumar Sen wrote *Bhashar itibritta*. Muhammad Sahidullah wrote his *Bangla bhashar itibritta* (1968) which, though pedagogical in approach like Sen's, has a greater unity of design. This book examines critically the various theories regarding the origin of Bengali. Though a few other books have also been written on the subject to satisfy pedagogical needs, Sen's book is generally considered and found to be of more use to university students studying Bengali at the graduate and post-graduate level.

At the international level, linguistic study has made great advance in course of this century. In particular, Noam Chomsky's *Syntactic Structures* (1957) revolutionised linguistic study. Internationally, the emphasis today is on not the synchronic, but the diachronic study of the language. After Chomsky the emphasis has been on the syntax. But the study of Bengali does not seem to have benefited enough from all this development and advance. A few students of Bengali studied linguistics and did research in European and American universities, but few have published their work, especially in book form. In Bangladesh, Muhammad Abdul Hai wrote his *Dhwani bijnan o Bangla dhwanitattwa* (1964) and in India Punyashlok Ray wrote *The Bengali Language Handbook* (1966). The essays unpublished or scattered in various journals written by those who have employed current sophisticated linguistic tools in the study of Bengali require anthologisation and further development. Attempts to study Bengali in a more modern manner in the universities of Annamalai, Delhi, Jadavpur or in Pune are yet to make any serious impact.

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N.B.

LINGUISTIC STUDIES (Dogri). The earliest forays in the field of Dogri linguistic studies were made by the European scholars: Frederic Drew and George Grierson. Frederic Drew, in an appendix to his work, *The Jammu and Kashmir Territories* (London, 1875), presents a brief structure of Dogri grammar. Though this study is mostly of grammatical nature, yet it is a useful contribution of Dogri morphology.

Grierson, in *The Linguistic Survey of India*, (Vol. IX, Part I, 1916), has presented a sketch of Dogri grammar on the basis of some specimens got translated into Dogri. The study contains a glimpse of Dogri grammatical as well as inflection-categories in the light of declension of nouns, pronouns, adjective, etc. Conjugation of auxiliary as well as substantive verbs is also described. The authenticity of the data on which Grierson's study is based is, however, doubted.

The first study on Dogri language and linguistics by a native speaker appeared in 1931, when 'A short account of Dogri dialect' by Gaurishanker was published in *Indian Linguistics* a Vol. (1931-1935). It contains a description of Dogri phonetic observations with vocabulary (27 pages) as well as four pages of connected text in phonetic transcriptions. The main object of this monograph is to note linguistic phenomena in which Dogri differs from Punjabi. The other contribution of Gaurishanker in this field is his monograph entitled. *Dogras: Their Language and Literature* (1980).

Siddheshwar Verma was the first linguist, however, who declared Dogri as an independent frontier language of north India. In a text given to justify his opinion, he has discussed philological characteristics of Dogri on the basis of which Dogri can be differentiated from Punjabi. He says, "Being a member of the Indo-Aryan family, Dogri has assumed very peculiar and complicated characteristics, some of Pahari, some of Punjabi, and some of its own." Dogri is also included in his work entitled *Indian Dialects in Phonetic Transcription*. His paper on 'Some problems of Dogri semantics' describes three major problems in this field.

In 1965 *Dogri bhasha aur vyakaran* (Dogri language & grammar) by Bansilal Gupta was published by J & K Academy of Art, Culture & Languages. This book deals basically with the grammatical structure of the language and also a description of Dogri sounds and pronunciation

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approaches to the articulatory phonetics. A more detailed description of Dogri phonetics has been given by Ujjal Singh. Bahri in his paper 'Phonology of Dogri'. It contains articulatory, auditory as well as phonological description of Dogri sounds. But it has its shortcomings. Bahri has established 26 consonant phonemes; he has not expressed the phonemic value of palatal nasal consonant and retroflex nasal consonant, while both these have their phonemic status in the language. A notable contribution in the field of Dogri phonetics and phonology has been made by Vedkumari Ghai. Besides, some of her papers entitled 'Word tones in Dogri' and 'Problems of stress vowel quantity in Dogri', 'Nasal sounds in Dogri', and her detailed monograph *Contribution to Dogri phonetics and Phonology* (1982) present problems of Dogri phonetics and phonology more thoroughly. The subjects treated in more details are the system of oral vowels, the problems of quantity and stress, consonant germination and consonant weakening.

In the field of comparative linguistics, Dogri has been studied in comparison with Sanskrit, Hindi, Punjabi, etc. 'Semantic study of Sanskrit words in Dogri', a thesis in Hindi by Champa Sharma, was awarded Ph.D. degree by the University of Jammu. This work shows semantic treatment of Sanskrit words used by Dogri speakers. *Hindi-Dogri Suffixes* (1974), a Ph.D. work in Hindi by Om Prakash Gupta presents comparative study of Dogri and Hindi derivational suffixes, grammatical suffixes, post-position and participles. A thesis entitled *Phonology & Morphology of Dogri and Punjabi: A Comparative Study* by Updesh Kaur shows similarities and dissimilarities between the two languages in respect of phonology and morphology. Baldevraj Gupta has also contributed some papers on linguistic aspects of Dogri and Punjabi.

Dogri Research Centre (as present Post-graduate Department of Dogri) of Jammu University has done a lot of work in this regard. 'Dogri vikas te nikas', (Origion and development of Dogri), an exhaustive study on Dogri language and linguistics, was done by Balkrishan Shastri during his senior fellowship (1975-1980) in the centre. It consists of two big volumes of 409 and 319 pages respectively and covers all aspects of Dogri linguistics in a comprehensive manner. The work has not yet been published. The other notabla contribution of this institution is *Bhasha vigyan te Dogri* (Linguistics and Dogri, 1982), a compilation of sixteen research articles on different aspects of the Dogri language. The book was edited by Champa Sharma. It presents three articles on Dogri phonemes: vowel phonemes of Dogri (Ved Ghai), consonant phonemes of Dogri (Champa Sharma) and suprasegmental phonemes of Dogri (Veena Gupta). On Dogri morphology five detailed articles are included: 'Morphological study of Dogri: case, noun and pronoun' (Veena Gupta), 'Dogri verb' (Shyamlal Raina), 'Dogri adjective and adverb' (Champa Sharma), 'Dogri affixes' (Baldevraj Gupta) and 'Dogri connectives and interjections' (Ved Ghai). All these articles are of descriptive nature. It also explains 'Dogri syntax' (Veena Gupta), 'Dogri semantics' (Champa Sharma), 'Dogri stylistics' (Baldevraj Gupta) and 'Dogri script'.

Dogri Syntax, a research work by Veena Gupta, published in 1984, is a detailed study which describes syntactic structure of Dogri in respect of transformational analysis and structural analysis. The 2nd chapter of this study shows interaction between grammar and linguistics, as they are complementary to each other. The analysis of Dogri sentences in the light of T. Rules is a special feature of this work. Another work of Veena Gupta *Dogri Language: Origin and Development* was published in 1986 by J & K. Academy of Arts, Culture and Language.

Dogri Research Institute, a private organisation established in 1964, published four volumes of its *Nibandhavali* (1965, 1966-67, 1968-69 & 1970). They contain research papers on different aspects of the Dogri language and linguistics, especially the Siddheshwar Varma felicitation volume has its great importance in this study. Shyamlal Sharma and Tejram Khajuria, the two scholars who learnt linguistics from Siddheshwar Varma, have also contributed some papers on the Dogri language. 'Standardization of Dogri words', 'Tones of Dogri', 'Position of 'h' in Dogri', 'Insertion of 'r' into Dogri' by Sharma and 'The conjuctive participle in Dogri' and 'The occurrence of perfective in Dogri' by Tejram Khajuria are useful contributions to Dogri linguistics.

J & K Academy of Art, Culture & Languages is also contributing towards regional languages. *Sheeraza* (Dogri bhasha-ank is worth mentioning here. Out of its eleven articles, ten present linguistic picture of the Dogri language. 'Problem of 'h' and fourth letters in Dogri', 'Insertion of 'r' in Dogri', 'Dogri language and script: some opinion and suggestions', 'Problem of Dogri phonology: the final vowel', 'A glimpse of Dogri language', 'A wilfulness in Dogri spellings', are directly concerned with phonetical and phonological aspects of the language. 'Dialects of Duggar' and 'Dogri and Bhaderwahi' are interesting articles showing speech variations and varieties in this region.

Ve.G.

LINGUISTIC STUDIES (Gujarati). Gujarati belongs to Indo-Aryan family of languages. The first Gujarati grammar was published in 1892 by Tisdel and the second one was published by Tailor in 1893. Both the scholars were British. Besides these, thoughts on peculiarities of the Gujarati language were published in the middle of the 19th century by Narmadashankar. He drew attention to the quality of vowels in the language and gave *Narmakosha*, the first dictionary of Gujarati.

Vrajalal Shastri wrote *History of Gujarati Language* (1866) and *Utsargamala* (1870). He discussed etymology

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of some Gujarati words. Navalram and Mahipatram, his contemporares also talked about etymology of some Gujarati words.

The first extensive study in the form of grammar of Gujarati was published in 1919 when Kamalashankar Trivedi wrote *Brihad Gujarati Grammar*. Trivedi was a Sanskrit scholar and his work was a pioneering one in Gujarati.

Narsinhrao Divetia was a profound scholar of the Gujarati language. In his famous *Wilson Philological Lectures* (1915-1916), he has discussed principles of general linguistics and gave etymology of Gujarati words with detailed discussion of various aspects. He gave rules of phonological changes. His contribution is the first important land-mark in Gujarati linguistics.

Ralph Turner, Divetia's contemporary, examined the phonological changes in Gujarati. His first study *The IA nasals in Gujarati* (1915) and subsequent articles on 'Gujarati Phonology' (1921) and 'E and O vowels in Gujarati' (1985) are the inspiring works. Tessitori's work (1914-1916) is also in the area of historical linguistics.

George Grierson gave detailed study of varieties of Gujarati in his well-known work, *Linguistic Survey of India*.

Keshav Harshad Druv wrote *Vag-vyapar* in early thirties and his work mainly discussed the phonological changes. Bechardas Doshi's work in the field of the evolution of the Gujarati language, and particularly about the latter's relationship with Prakrit, is commendable.

K.K. Shastri started writing on the Gujarati language in the late thirties and has continued till today. He has covered wide range of topics in historical linguistics and written many books on the old Gujarati language. His notable work is *Bhashashatra ane Gujarati bhasha* (1969).

T.N. Dave was the first scholar trained in western tradition. He surveyed some of the dialects of Gujarati and contributed to the study of Gujarati phonology.

Trained in traditional system, a scholar of Prakrit and Apabhramsha, Harivallabh Bhayani worked in the field of Historical Linguistics. His major contribution, *Vyutpatti vichar*, examines rules of phonological changes. He wrote *Historical Grammar of Gujarati*, which contains some thoughts on descriptive aspects of Gujarati grammar. His contemporaries, Bhogilal Sandesara and Kantilal Vyas, also worked in this field with the traditional method.

The major turn in Gujarati linguistics came when Prabodh Pandit, an internationally famed linguist, wrote about the Gujarati language in International journals like the *Language* (USA) and *Indian Linguistics*. He was a scholar of Sanskrit grammar. Among his well-known studies are *Indo-Aryan Sibilants in Gujarati* (1954), *Historical Phonology of Gujarati Vowels* (1961), *Phonology and Phonological Changes in Gujarati Language* (1966), *Vyakaran—arth and akar* (1976) and *Language in A Plural Society* (1976). His fields of interest were dialectology, socio-linguistics and historical linguistics. He taught linguistics in some of the American and Indian Universities like Gujarat, Pune and Delhi. He was primarily responsible for establishing linguistics as a subject of studies in higher education in different Indian universities. He trained groups of young scholars in linguistics, who at present are working in the different areas of the linguistics. Among those trained by Prabodh Pandit, Mridula Adenwala Durby, D.M. Joshi, Shantibhai Acharya, Yogendra Vyas and Radhekant Dave are working in different universities in India and abroad. The main field of interest of Mridula Durby is ethno-linguistics that of Radhekant Dave is phonetics. He has worked on breathy vowels in Gujarati. D.M. Joshi worked on Gujarati verbs and was one of the editors of the *Indian Linguistics*. He reviewed some books on Gujarati linguistics extensively and translated and edited some of the Pandit's studies. At present Joshi is engaged in spelling reforms in Gujarati script. Shantibhai Acharya is engaged in dialectological studies and preparing glossaries of different dialects like Bhili, Chaudhari, Kachchi, etc., and a part of his work is published. Yogendra Vyas wrote books and study papers covering various topics of Gujarati grammar, dialectology and dialects of Gujarati, socio-linguistics and language skills. He worked in the field of language skills. He is one of the scholars responsible for the change in the carricula of the Gujarati language at the school level.

P.J. Mistry, Bharati Modi, Usha Nair and Arvind Bhandari are the other scholars working in different areas of linguistics. P.J. Mistry's *Gujarati Verbal Constructions* (1969), Bharati Modi's *Western Grammatical Traditions* (1981), Usha Nair's *Phonetic Reader of Gujarati* (1982) and Arvind Bhandari's *Gujarati vibhakti vichar* (1986) attract attention.

Besides these scholars, George Cardona's studies in Gujarati grammar and Ellifisher Jorgenson's studies in the distinct quality of Gujarati vowels may be mentioned. Cardona published his *Gujarati Reference Grammar* in 1962.

Being the language of four crores of Gujaratis settled in all parts of the world, and the language of Mahatma Gandhi, Gujarati attracts attention of many linguists. However, much challenging work in the field is still awaited particularly in Gujarati as most of the books written so far are done in English.

Y.V.

LINGUISTIC STUDIES (Hindi). During the last two decades there has been a marked growth of published studies in Hindi linguistics. This growth is due on the one hand, in response to the need for introducing the language component in literature departments and on the other, to the increase in theoretical approaches to the linguistic investigation and description.

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LINGUISTIC STUDIES–HINDI

For the most part of works published in response to the need for teaching Hindi language in literature departments are primarily philological in orientation. They seem to be merely 'shadow' of the classical works produced by great scholars of Hindi as T.G. Bailey, G.A. Grierson, K.P. Guru, R. Hoernley, S.H. Kellog, B.R. Saxena and Dhirendra Verma. The only exception to this is the work of Kishoridas Vajpeyi which is marked for both tendencies—continuation as well as break in traditional approach to Hindi grammar.

Before the sixties, a large body of work relating to Hindi was confined either to the area of descriptive linguistics or to the application of different linguistic theories and models to different aspects of Hindi grammar. In fact, it contributed to widening of the gap between phonetics and phonology, morphology and syntax, semantics and pragmatics, etc. The positive aspect of this phase has been that it served the purpose of initiating vital discussions on different aspects of Hindi language and linguistics. Works that motivated discussion are those of A.R. Kelkar (1968) on Hindi phonetics and phonology, Y. Kachru (1966) on Hindi syntax, and C.A. Ferguson and J.J. Gumperz (1960) on socio-linguistics of Hindi.

Kelkar's model of autonomous phonology for studying Hindi sound system was challenged by Srivastava (1969) by showing that such substantive assumptions as separation of levels, linearity, invariance and biuniquenss conditions invariably lead to anamolous and self-contradictory results. Based on this review, an interesting discussion appeared through the reply of Kelkar (1970) and its rejoinder by Srivastava (1970). This controversy indirectly motivated phonologists to deal with other problems of Hindi phonology: problem of schwa-delection (Narang and Becker, 1971; O'hala, 1974; Pandit, 1976; Kalra, 1978; Srivastava, 1978); problem of semivowel (Srivastava, 1970); problems of aspiration and nasalization (Narang and Becker, 1971; O'hala and O'hala, 1972; Bhatia and Kenstowicz, 1972 and Srivastava, 1972); problem of retroflex sonorants (Becker and Narang, 1974; Prakash, 1981); Dixit, 1979).

The problem of speech perception with an ultimate goal of establishing the significant features was first explored by S. Singh (1966). This was followed by Ahmed and Agrawal (1969) and Gupta, Agrawal and Ahmed (1969). A new dimension to the problem has been added by O'hala (1972), Jaggi and Gandhi (1971) and Garg (1973).

There are some general books on phonetics and phonology (R.C. Mehrotra, 1970, 1981; B.N. Tiwari, 1973; Kostic et al., 1973). However, problems that drew attention of descriptivists as well as scholars working in generative phonology are: (a) nature of syllable and syllabification (Rudin, 1958; Mehrotra, 1959; Elizarenkova, 1961; K.C. Bhatia, 1962, 1970; Srivastava, 1968; Kapur, 1969; Kelkar, 1968; A. Sharma, 1969; D.D. Sharma, 1971); (b) segmental sequences (K.C. Bhatia, 1959); (c) vowel sequences (Ucida, 1977, 1978); (d) stress (Mehrotra, 1965; K.C. Bhatia, 1967; Upraiti, 1965; Ray, 1966; Jones, 1971; R.S. Gupta, 1973; O'hala, 1977); (e) speech melody and intonation (Mathews, 1954; Ray, 1964; Upraiti, 1967 and Moore, 1965).

In the area of experimental phonetics, the work done in India for Hindi has been extremely insignificant. The main reason for this sad state of affairs is that laboratories in the linguistic departments in India are poorly equipped and inadequately manned. However, some significant works were completed in the phonetic research laboratories abroad by Benguerel and Bhatia (1980) at Vancouver (Canada), Dixit (1979) at Texas (USA), Jha (1970) at Djion (France), Kostic (1972) at Belgrade (Yugoslavia), O'hala (1977, 1979) and O'hala and O'hala (1972) at Berkeley (USA) and Tokyo (Japan) and Srivastava (1968) at Leningrad (USSR).

Apart from a number of grammar books, morphological facts of Hindi have been mentioned indpendently by Barxudarov (1963), Beskrovny (1960), Cherunyshev (1957, 1962), M. Jain (1978), Lienhard (1968), Liperovsky (1964), Mahesh Chandra (1978) and J.D. Singh (1971, 1973). Similarly, description of sentence structure is to be found in the writings of Allen (1950), Chernyshev (1965), Gaeffke (1967), Miltner (1962, 1965) and C. Sahai (1978). However, it was in the works of Bahl, Kachru and Miltner that we get an overall grammatical structure of the Hindi language.

The overall structure of the noun-phrase construction has been worked out by Sahai and Narain (1964) in the structural model and by M.K. Verma (1971) and Subbarao (1974) in the transformational model of description. Similarly, while A.B. Singh (1965) and J.D. Singh (1971) have given a sketch of verb-phrase construction in the structural model, it is Kachru (1968, 1980) who provides its analysis on transformational model. Recently the problematic notion of 'subject' and 'agent' in Hindi has been discussed in illuminating papers by Hook (1976), Kachru, Kachru and Bhatia (1976), A.K. Sinha (1976) and A. Saxena (1980). Similarly, the work on the semantics of Hindi reduplicatives by Abbi (1980) and the semantics of the verb *chahiye* and *chahna* by S.K. Verma (1974) and Pandhari Pande (1975) respectively deserve special mention.

In the field of applied linguistics, a beginning has been made by scholars working on the Hindi language. We have now some significant works available in the area of socio-linguistics study of Hindi language and the multilingual behaviour of its speech community: Apte (1970, 1974); Gumperz (1958, 1964), Gumperz and Naim (1969); D.K. Jain (1969, 1975), Kelly (1966), Khubchandani (1969, 1978), R.C. Mehrotra (1981), R.R. Mehrotra (1977), K.S. Mishra (1977), Srivastava (1965, 1967, 1973, 1974, 1977, 1978). The book edited by Srivastava and Sahai (1976)

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contains a number of papers which concern the different aspects of socio-linguistic study of the Hindi language.

The fact that different scholars have produced a large number of studies in the field of linguistic studies of Hindi, should by no means be considered as illuminating and self-satisfying. Most of the works of the last two decades are due to an attempt to grasp the fast developing linguistic theories and models rather than an analysis of the structural specifications of Hindi as such. It is for this reason that almost all aspects of the Hindi language mentioned above need further in-depth analysis. Secondly, research work carried on by different scholars have to be brought into one composite whole in the form of a central core and calculus of Hindi grammar. Hindi linguistics is still awaiting its own Kellogg and Guru.

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R.N.Sr.

LINGUISTIC STUDIES (Konkani). Konkani is a language of the minority linguistic community in Kerala, Karnataka and Maharashtra states and is the principal language of the people of Goa. Since Konkani is a living and growing language, many dialects and ideolects of it are present. Konkani spoken in different states appears to be different due to sociological, cultural and regional variations. Similarly, each individual or different community has its own particular way of speech.

With reference to the survey made regarding Konkani in Kerala, the Census of India 1971 in its book *The Survey of Konkani in Kerala* mentions Konkani as consisting of 52 phonemes of which 50 are segmental and 2 suprasegmental. Of the 50 segmental phonemes 7 are vowel phonemes and 43 consonant. The suprasegmental phonemes occur with the vowel phonemes. Of the 7 vowels, 3 are front vowels, 2 central and 2 back. All vowels occur with length as well as nasalisation. Thus, there are long and short vowels and nasalised and oral vowels. Consonant clusters occur initially and medially and finally in words. Initial consonant clusters consist of 2 consonants while in the medial cluster the number of consonants may go up to 3. Only non-identical clusters occur initially. For example: Initial clusters Mraga (animal) bya:ru (business). Madial clusters—Bappa (father).

Words in Konkani can be divided according to the number of syllables they contain. The number of syllables is the same as the number of vowels present in a word, for the presence of vowel(s) is a must in a Konkani word. There are mono-syllabic, di-syllabic and tri-syllabic words of which di-syllabic are the most frequent. Syllabic system of Konkani is of peak type, and the peak is always a vowel. In addition to peak type, there are onset-peak type and onset-peak-code type. For example: Peak type U:—louse. Onset-peak type Tu:-you. Onset peak-coda type vis—twenty.

A considerable number of ordinary words (without which no language could arise as an independent entity) appear to be peculiar to Konkani and are not found in other recognised languages of the Aryan family or non-Aryan languages. For example Nouns—Uddak-water, Hantooln-bed, Dimbee-knee, mhantu-father's elder brother. Verbs—Aponvchen-to call. Umlochen-to wash. Niddonvchen-to sleep. Adjectives—Deegu-long, tall, Thoru-fat or short. Adverbs—Badda-truly, Hangahere. Preposition Bhittare (Antum)-inside.

Konkani nouns denoting animate or inanimate beings belong to one of the three genders: masculine, feminine and neuter. A special feature of the Konkani language is that the animate and inanimate objects are differentiated from each other by the affixes added to their names. For examples: Ramalo ghodo-Rama's horse. Jhadacho khando-branch of a plant. Gaiche baal-cow's tail.

While forming plurals all three classes of nouns ending in vowels lose the final vowel before the plural suffix. Example: Va:t—Vatt, Ku:kk—kukk

From a linguistic study of the language one may notice the peculiarly of the language and also its structural richness.

N.P.M.

LINGUISTIC STUDIES (Maithili). Maithili has linguistically been studied in three phases. In the first phase, a host of European scholars, in course of exploring the modern Indian languages prior to the present century, noticed Maithili along with its sister languages. Prominent among them are H.T. Colebrook, William Carey, Erskina Perry, John Beames, George Campbell, Hoernle, Kellog, Turner, etc. But it is G.A. Grierson who started the linguistic study of Maithili in the proper way, wrote a comprehensive grammar and carried on some lexicographical work in collaboration with Turner and others.

The second phase starts with Sunitikumar Chatterjee's *Origin and Development of the Bengali Language*. It is yet a landmark in the linguistic study of early and medieval Maithili which is hardly separable from the Bengali of the early-medieval age. Next comes Subhadra

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Jha who, following the footsteps of his guru Sunitikumar, described in his voluminous work the formation of his mother tongue Maithili exclusively, deeply and widely covering all periods, all dialects, and all aspects of descriptive linguistics. *Mithila bhasa vidyotana* of Dinabandhu Jha is a unique attempt to see the most complex mechanism of Maithili through the microscope of indigenous Paninian system. Govinda Jha in his *Maithili udgam o vikas* and *Maithili ka vikas* has presented in short a clear picture of the historical development of modern standard form of Maithili.

In the third phase, the study of Maithili was started on modern lines of linguistic investigation pioneered by Bloomfield and Chomsky. *Maithili Phonetics and Phonology* of Ramavatar Yadav deserves specific mention. Contribution of Udayanarayan Singh 'Nachiketa' on this line is also appreciable.

In course of their studies a few Hindi scholars have brought to light some important socio-linguistic feature of this language. Ram Vilas Sharma is the most eloquent among them in his work *Bhasa aur samaj*.

Go.J.

LINGUISTIC STUDIES (Marathi). The medieval Marathi literature, though rich in both quality and quantity, shows lack of interest in the most important aspect of human culture, viz. language. There are many patriotic expressions about the Marathi language in the works of Jnaneshvara, Dasopant, Eknath, Father Stephens, etc., but the language proper was seldom made the object of inquiry. There are only two works on grammar, viz. *Panchavartika* and *Namavibhakti* written by Pandit Bhismacharya in about 15th century, left behind throughout the long period of 600 years.

It was only after the advent of the British rule that this branch of knowledge received some attention.

Besides the grammatical literature, another type of literature dealing with the historical aspects of Marathi also was produced both in English and Marathi. In general, that may be labelled as the literature on historical linguistics of Marathi. Marathi being a New Indo-Aryan language, all the researches done in this field, especially those which dealt with the origin, development and interrelations of New Indo-Aryan languages, had to take cognizance of Marathi. Thus, the famous works like John Beame's *A Comparative Grammar of the Modern Aryan Languages of India* (1872-79), R.G. Bhandarkar's *Wilson Philological Lectures* (1877), Hoernle's *A Comparative Grammar of the Gaudian Languages* (1880), P.D. Gune's *An Introduction to the Comparative Philology* have discussed the status of Marathi in the development of New Indo-Aryan languages. Among these passing references and partial treatment of Marathi, the contribution of Jules Block to Marathi linguistics is conspicuous by its uniqueness. He published his *Formation de la langue Marathi* (in French) in 1914, which could be said to be the first historical grammar of Marathi. It served as the starting point of the modern scientific study of Marathi as an Indo-Aryan language. Later on, in 1941, this work was translated into Marathi by V.G. Paranjape under the title *Marathi bhashecha vikas*.

The Marathi writings in earlier periods, i.e. in the last quarter of the 19th century, were in the form of stray articles giving expression to the patriotic feelings for Marathi, warning the readers against its pollution, glorifying its literature and culture, insisting on its inclusion in the University curriculum, etc. The first Marathi work devoted to the problems of linguistics (of course historical) was *Bhashashastra* (1901) of N.B. Pavgi. Though he shows his acquaintance with the writings of western scholars like Bopp, Schletcher, Whitney, Max Müller, Beames, etc., he is very orthodox in his thoughts. Another important writer on theoretical and historical linguistics is K.P. Kulkarni who has written *Bhashashastra ani Marathi bhasha* (1925), *Marathi bhasha: Udgam ani vikas* (1933), *Shabda: Udgam ani vikas* (1952). He has leaned heavily on the English works of the scholars like Brugmann, Paul, P.D. Gune, etc. and the Marathi works of V.K. Rajawade. But while trying to bring about a co-ordination among all their views, he could not observe the strict discipline of the scientific work. However, during his lifetime he was well recognised as an author on linguistics and has been read as an authority for the last 50 years. Y.R. Date's *Maharashtra bhashabhyasa* is also a good compilation of facts about historical linguistics, but it has nothing to add to the contemporary knowledge of the subject.

Though there is not a single historical grammar of Marathi (originally written in Marathi), there are a number of works which will be useful for writing its historical grammar. Various scholars have analysed Marathi of different periods separately. S.G. Tulpule has analysed the language of inscriptions in his work *Prachin Marathi koriv lekh* (1963). His another work, *Yadavkalin Marathi bhasha* (1973) deals with medieval Marathi. Yet his another work *An old Marathi reader* (1960) more or less treats the same subject as covered in these two works. Tulpule is a meticulous writer on this subject, but scholars hesitate to accept his authority because of his shaky base in linguistics; K.S. Mardikar has analysed *Shivakalin Marathichi bhashik pahani;* G.B. Gramopadhye has written *Peshva daptaratil marathi bhasheche svarup* and S.G. Malshe has pointed out the peculiarities of this language of the 19th century. K.P. Kulkarni in his *Marathi Bhasha: Udgam and vikas* has given the outline sketches of Marathi at different periods. Language of the different texts has also been analysed, suggesting thereby the nature of the language of that period. The language of the *Jnaneshvari* has been described by V.K. Rajawade, M.G. Panse, Y.G. Kanetkar, H.N. Nene, V.H. Nijasure, etc.

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The language of *Dasbodha* (by Saint Ramdas, 17th century) has been the subject of research of scholars like G.K. Modak, H.H. Nene, M.S. Kanade, V.B. Kolate, etc. S.G. Malshe has described the language of *Kristapurana* (by Father Stephens). All this literature can serve as the raw material for preparing a well-defined historical grammar of Marathi.

Certain controversial issues also surfaced in Marathi linguistics. The first is of course the origin and development of Marathi. The debates on the date of the origin of Marathi, the source language of Marathi, the causes which led to the origin of Marathi are still going on. The famous Vaidya-Gune controversy was centred mainly around the causes of the origin of Marathi.

Another controversial issue was the purification movement of Marathi. V.D. Savarkar and M.T. Patwardhan started this movement from different angles with the sole purpose of checking the encroachment of foreign languages on Marathi. Savarkar's thoughts on this subject are collected in his essays in *Marathi bhasheche shuddhikaran* and those of M.T. Patwardhan in his *Bhashashudhivivek*. Savarkar objected to the growing use of English and Persian words in Marathi and therefore propagated for their replacement by the newly coined Sanskrit-based words. M.T. Patwardhan was also against such words, but he preferred indigenous Marathi words to Sanskrit words. Both of them met with strong opposition for their puritan stands. Though this controversy is now over, the cry against foreign encroachment is heard on occasions even today.

Another controversy which has been kept burning for the last hundred years is about the spelling reforms in Marathi. Both the groups of the traditionalists and the reformists have strong points in their defence. The issues involved were whether the orthography of Marathi should maintain the distinctions made by grammar, etymology, tradition, or should be adopted to the spoken norm. It was centred around the writing of 'i' and 'u', in 'tatsama' words and the dot indicating nasalization in certain words. Though these reforms were suggested quite earlier, one publication by Sane, Hatawalne and Godbole (1904) created a great furore, and many giant scholars stepped into the arena. This controversy passed through various phases and is almost over since the Marathi Mahamandal and the government of Maharashtra state adopted those reforms in 1962. But even now the traditionalists are restless and are always found criticising the reforms.

The year 1954 was an epoch-making year in the history of Indian linguistics, when Deccan college undertook its big language project with the help of Rockefeller foundation and started a series of summer and winter schools in linguistics, which trained a number of scholars from all over India in modern linguistics. Some of these scholars went abroad also for advanced training. These linguists in turn, gave the benefit of their newly acquired knowledge to the study of native languages of India, which created a new atmosphere in linguistics. The first Marathi work describing Marathi with this new approach was published in 1955. It was *Dhvanivichar* by N.G. Kalelkar, which describes the phonology of Marathi. It also covers topics like phonetics, phonetic change, script and writing system of Marathi. This work is written in lucid Marathi and is very well received. Since then, a number of descriptive studies of Marathi have appeared. Ashok Kelkar wrote his Ph. D. dissertation of 'Phonology and Morphology of Marathi' in 1958. This thesis, though unpublished, has guided many students in its mimeographed form. N.G. Kelelkar has written one monograph on Marathi which was published by Indian Council for Cultural Relations (1965). C.D. Indapurkar has written *Marathi bhasha: Vyavastha ani adhyapan* which is a descriptive grammar of Marathi. It is not published as yet. D.K. Sonar has written his two theses, viz. 1. *Synchronic Descriptive Analysis of Noun Phrase in Marathi* and (2) *Synchronic Descriptive Analysis of Verbal Phrase in Marathi* (both in English) wherein he tries to describe the distribution of NPs and VPs in Marathi. Both these theses are unpublished so far.

Besides these, there are a number of works, theoretical in nature but incorporating outline sketches of Marathi grammar in them in the way of illustrations. They are *Bhasha ani bhashashastra* by S.N. Gajendragadkar, *Marathicha bhashik abhyas*, edited by M.S. Kanade, *Bhashavijnan: varnanatmak ani aitihasik*, edited by S.G. Malshe, H.V. Inamdar and Anjali Soman, and *Varnanatmak bhashavijnan: Svarup ani paddhati*, edited by Kalyan Kale and Anjali Soman. These are actually text-books written according to the University curriculum. Gajendragadkar's book is written independently according to structuralistic design. Other three books are written co-operatively distributing various topics among different co-authors.

In material production for teaching Marathi, there seems to be a remarkable progress, since the books on the subject are now being written in the light of the new researches in language teaching. Southworth and Kavdi have adopted situational approach in their *Spoken Marathi* (1965) which keeps grammar in the background. On the other hand Suhasini Laddu in *Beginning Marathi* (1978) and Vijaya Chitnis in *An Intensive Course in Marathi* (1979), have stuck strictly to the structural approach which presents grammar in a graded form. The work of Vijaya Chitnis is a voluminous work treating all the aspects of a language text-book exhaustively. Bernstein and Jai Nimbkar's books *Intermediate and Advanced Marathi Readers* (1975) are for advanced students emphasizing the socio-cultural aspects of Marathi.

Another very important branch of Marathi linguistics is its dialectology. In this, Grierson's *Linguistic Survey of India* has already established a landmark. In his seventh

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volume Grierson has presented Marathi and its 70 dialects. He has, however, failed to include three very important dialects, viz. Dangi, Ahirani and Bhilli. N.G. Kalelkar has written on the theoretical aspects of dialect study in his various essays collected in *Bhasha ani sanskriti* (1962), *Bhasha: Itihas ani bhugol* (1964).

Since the inclusion of linguisitics in the University curricula, the students of linguistics have been applying their field-work techniques to the study of various dialects. As a result we have a number of dialect studies both in published and unpublished forms. Moreover, the Board of Literature and Culture of the Maharashtra State had undertaken an ambitious project of dialect survey, A.M. Ghatage being its General Editor. This project was later on given up due to financial reasons. But under that project, eight dialect studies have been published. Some of the important published dialect studies are 1. S.M. Katre's *Formation of Konkani* (1966), 2. S.B. Kulkarni's *Powari Boli* (1974) and *Bhilli of Dangs* (1976), 3. V.K. Varhadpande's *Nagpuri Boli* (1972), 4. Aparna Jha's *Descriptive Analysis of Koshti* (1980). The monographs on Konkani, Cochin, Warli, Gawdi, Kunabi, etc. are published by the Board of Literature and Culture of Maharashtra State under dialect survey project. Recently attempts have been made to relate linguistics with the study of literature. Ashok Kelkar, Mahulkar, Gangadhar Patil, Milind Malshe, R.V. Dhongade, etc. have written some articles on the subject. But this branch of study has yet to attract the attention of the literary critics.

Linguistics is an evergrowing branch of knowledge and is in the process of developement. Marathi linguistics is far too behind the linguistics in the world at large. It could catch up with its structuralistic phase, but it has to go many miles to reach the stage where the global linguistics stands today.

K.V.K.

LINGUISTIC STUDIES (Nepali). The first need to make a linguistic study of Nepali arose with the question of the standardisation of the written form of the language. Till then words when written were spelled as they were actually pronounced and there were local variations of pronunciation too. The halanta sign was used to mark every consonantal pronunciation, that is, to show that no vowel followed the consonant so marked. Rammani Acharya Dikshit, who edited the *Madhavi* from Banaras (1908), then, launched the 'halanta bahishkar' movement to totally dispense with the use of the halanta sign in Nepali writing. Obviously this was a swing to the other extreme. The great Pandit Hemraj Sharma followed a middle path in his grammar, *Chandrika*, which restricted the use of the halanta sign to the verbs only. And this usage is now followed in writing Nepali. The same grammar, to a great extent, laid down rules of spellings of words of other parts of speech too.

The next phase which can be called the phase of a proper linguistic study of Nepali, began when trained Nepali linguists directed their efforts to make in-depth studies of the distinctive nature and traits of the language. Mahananda Sapkota, Balkrishna Pokhrel, Chudamani Bandhu, Taranath Sharma, Ballavmani Dahal and Madhav Prasad Pokhrel are the leading linguists in the field.

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M.D.R.

LINGUISTIC STUDIES (Oriya). The earliest specimen of Oriya language is dated 1051. It is in the stone inscription discovered in the village Urajam in the district of Srikakolam of Andhra Pradesh. This inscription is now preserved in Madras Museum. Besides this inscription, which is engraved with horizontal top strokes, there is another inscription with the same kind of engraving with top strokes found in the village Gandibeda in the district of Balasore. It is undated, but it appears to have come down from quite an early period. These specimens indicate that the Oriya language existed in pretty early times. But in spite of the existence of the language for centuries there has been no attempt at writing Oriya grammar until as late as the beginning of the British period in 1803. The linguistic study of Oriya started much later. Of the works done on this aspect of the language, most are written in English and mainly as academic dissertations for University degrees. Gopinath Nanda's *Bhashatattva*, a voluminous and monumental work is perhaps the first in this direction. Nanda was a great scholar in Oriya, Sanskrit, Prakrit and Telugu. *Bhashatattva* is the collection of his essays on various topics of Oriya grammar he had written for various periodicals. It is a historical grammar in which he quotes examples from the written texts as well as from the spoken language. Other important works, though written in English, are *The Verb Piece in Oriya* by B.P. Mahapatra and *A Controlled Historical Reconstruction of Oriya, Assamese, Bengali and Hindi* (1966) by D.P. Pattanayak. The following works prepared as academic dissertations also deserve mention: *Desia, a Tribal Oriya Dialect of Koraput* (1970) by Khageswar Mahapatra, *Ashcharya Charyachaya* by K. Kar, *Descriptive Oriya Verbs* (1976) by G.N. Das, *Historical Semantics of Oriya* by S. Dash, *Descriptive Analysis of Oriya Spoken in Puri District* by Upendranath Dalai, *A Comparative Study of Hindi and Oriya Verb Roots and Vocables* (1976) by A. Pradhan, *Phonological Study of Sambalpuri Dialects* by Surendranath Dwivedi

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and *A Historical Phonology of Oriya* (1970) by P.C. Mazumdar. Books on the linguistic aspects of Oriya writen in Oriya are comparatively few but they also contain comparative analysis of various Indian languages. Some of these significant works are: *Sarala Mahabharatara bhashatattvika adhyayana* by Dhaneswar Mahapatra, *Ashtadasha shatabdira Oriya eka bhashatattvika adhyayana* (1981) by C.S. Mahapatra, *Oriya Bhashar Ripatattva* by B.M. Padhi, *Oriya Bhashatattvara bhumika* by Banshidhar Mahanty, *Oriya bhashara unmesh o bikash* by Basudev Sahu, *Oriya bhashatattvalipira kramabikasha* by K.B. Tripathy and *Oriya shabdabhandara* by Debendranath Mahanty.

K.T.

LINGUISTIC STUDY (Punjabi). Historically, the Punjabi language belongs to the Indo-Aryan group of Indo-European family of languages. Structurally, it is the only Indo-Aryan language in which the presence of 'tone' is phonemic. Phonologically, it has twentynine consonants, ten vowels, two semivowels and three tones. There is a well developed tonal system. It has a distinctive morphological, syntactic and semantic form. There is an eight hundred year old literary tradition of this language. The writings are available in Gurmukhi script. During this long association of Punjabi language and Gurmukhi script, a set of orthographic rules in standard form has developed.

The regional variations of Punjabi are available in the form of 'majhi', 'malawai', 'doabi', 'pothohari', 'dogri' and 'multani' dialects. The standard form used in literature and in formal writings is based on majhi dialect. At present this norm is being shifted in favour of malawai.

Linguistic studies of a language are directly related to the socio-linguistic needs of the area of its users or/and its administrators. This is true of Punjabi also. Before the beginning of the grammatical studies of Punjabi in the early nineteenth century, we find a tradition of Punjabi lexicography. The lexicographic works are mostly in the shape of glossaries of names, animals, birds and literary or difficult words with their meaning. These were the product of the need to understand classical literature. Then, with the advent of the British empire in the Punjabi speaking areas in early nineteenth century, the process of writing grammars, primers and dictionaries started. The purpose of this was to fulfil the linguistic needs of the officers posted in Punjab. This process continued till the freedom of India. After getting the constitutional status of a regional language, Punabi became a language in which courses from school to university level were planned. This brought in the need to prepare books for the linguistic study of Punjabi. Then the linguistic study of the Punjabi was synonymous with writing the history of the language, especially its origin and stages of development. As a result, the history of Punjabi 'boli' (speech) or 'bhasa' (language) was attempted in a number of works by Punjabi scholars. The developments in the field of general linguistics all over the world influenced the students of Punjabi language to describe the structure of their own language. As a result, some serious attempts were made at describing the structure of the regional dialects of Punjabi. This was followed by degree-oriented research work (for Ph.D. and M.Phil) on the specific problems of Punjabi phonology, morphology, syntax, semantics and Gurmukhi orthography. These efforts now form a base for a further scientific investigation of the problems of Punjabi language. An illustration of this is the publication of *Punjabi shabada rup and shabada jorh kosh* (dictionary of Punjabi word forms and spellings) in seven volumes by Punjabi University, Patiala. Therefore, linguistic studies in Punjabi vary from lexicographic work, historical studies, grammatical, semantic and orthographic studies to reforms and standardization of speech and writings. Their quality and character have to be viewed and discussed in the context of their socio-cultural needs and in their historical perspective.

There is a good number of linguistic studies concentrating on the origin, development and history of Punjabi language. But most of them have been written for meeting the pedagogical needs of the students. As a result of this, a sizeable portion of them is devoted to the introduction of concepts of philology or linguistics. We can divide the 'histories' of Punjabi into two stages. One is represented by P.S. Padam, S.S. Sekhon and Prem Parkash Singh. The second is represented by V.B. Arun and Duni Chander. The first attempt was made by Piara Singh Padam (1953). The whole presentation (total pages 300) has four sections.

Practically a portion each of the first and the second section is devoted to the description of the history of the Punjabi language. Even in that part, the stress is not on tracing the different developmental stages of the language as available in solid data. Instead, the socio-linguistic information about the area called Punjab has been used to prove that Punjabi has developed from some developmental stage of the Indo-Aryan group of languages. The works of Indian philologists like Sunitikumar Chatterjee, Madan Gopal, P.D. Gunee, etc. have been used to build up the thesis. The most significant contribution of Piara Singh Padam's pioneer and basic work is that it inspired a number of scholars to think and explore the virgin field of the history of Punjabi language. One such example was the attempt made by Sant Singh Sekhon (1970), who wrote *History of Punjabi boli* (total pages 346). He started doing his work on the history of the Punjabi language almost at the same time when Piara Singh Padam was working on his book. Though both completed their work simultaneously, Sekhon's work could appear only in 1970.

In Sekhon's *History of Punjabi boli*, the most relevant part is the second section. In this section Punjabi

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vocabulary has been compared with the vocabulary of the different development stages of Indo-Aryan languages. The aim is to establish the correspondence between Punjabi and the various stages of Indo-Aryan languages.

Another attempt resembling in its global character to that of Padam's and Sekhon's was made by Prem Parkash Singh (1955). He wrote his *Origin and development of Punjabi boli* in three volumes (316 + 54 + 236 = total 612 pages). It is simultaneously an introduction to general linguistics and a significant document on the history of Punjabi language.

Prem Parkash's work on the history of Punjabi language is perhaps the peak of one stage of the histories of Punjabi. These scholars tried to reconstruct the history of Punjabi with socio-linguistic information and also by comparing the grammatical forms.

The second stage of work on the history of Punjabi began with the arrival of V.B. Arun's book (1956). The characteristic feature of this stage is that the quantum of socio-linguistic information is minimum and the stress is on comparison of linguistic forms. One of the most objective attempts on the history of Punjabi language was made by Vidya Bhaskar Arun (1956). For the first time the development of phonological and morphological units from the older linguistic forms was traced. Written in Gurmukhi, most of this work was completed up to October, 1953. The approach of the author to analyse the available data follows the comparative method of philology. The whole description has been presented in two major parts.

V.B. Arun's work was a break from the tradition of available books on the history of Punjabi. He tries to reconstruct the language with the help of comparative method. For him the change in language is a change in its phonological and morphological structure. That is why instead of describing the socio-linguistic history of Punjabi, he discusses the development of phonological and morphological structure of Punjabi.

At the second stage of writing histories of Punjabi, V.B. Arun's attempt is followed by Duni Chander's (1968) significant contribution in the form of *Development of Punjabi language*. This presentation is unique in its form. It consists of 440 statements. These have been divided into four sections consisting of the introduction to the history and development of Indo-European languages, development of Punjabi phonological, morphological and syntactic units. In the 'introduction', Duni Chander gives fiftyfive statements about the liguistic and socio-linguistic characteristics of Indo-European, Indo-Iranian, Dard, Indo-Aryan, classical Sanskrit, Pali, Prakrit, Apabhramsha, modern Indo-Aryan languages, language of Adigranth, old Punjabi, literary data for the history and development of Punjabi language, vocabulary, dialects, Gurmukhi script, lists of phonemes of Punjabi, Sanskrit, Pali and Prakrit.

The tradition of linguistic studies in Punjabi begins in the real sense of the term with the writing of grammars of Punjabi. Initially, the need was created by the arrival of the British rule in Punjab. Therefore, early Punjabi grammars were written by the British authors.

Along with the studies in history, grammars and dialectology of Punjabi, we can find a tradition of semantic studies also. It has two types of works; one type includes lexicographic works and the other works on 'cultural semantics'. The lexicographic works date back to the eighteenth century. Since then we can make three divisions of lexicographic works in Punjabi: First comes the dictionaries of names and difficult words of classical literature available in manuscript form only. The second stage of lexicographic works begins with the advent of the British rule in Punjab. At the third stage comes the lexicographic work undertaken after the Independence of India.

The writing medium of the Punjabi language has also drawn the attention of the students of language. Gurmukhi is the script in which the Punjabi language has been written for the last five hundred years. Along with the Punjabi language, the Gurmukhi script and its orthographic rules have been studied. Gurmukhi has been discussed with reference to its origin, development and history along with the description of its orthographic rules and also in the context of standardization of spellings. The most significant attempt in tracing the origin and development of Gurmukhi characters ('akkhar' and 'laganmatran') was made by G.B. Singh (1972). Before him all the scholars had tried to make statements on the basis of the available information, about the development of Indian scripts, for illustrating the history of Gurmukhi characters. They included Piara Singh Padam (1952), Gurdev Singh (1971), K.S. Bedi (1971), etc. It was for the first time that archaeological data was used by G.B. Singh to reconstruct the original forms of Gurmukhi characters. His findings were that Gurmukhi developed as a regional variation of writing in the north-western part of India. Like all other Indian scripts, its origin goes back to Brahmi. It developed from some stage of Brahmi and some regional writing characters like 'lande', 'takre' and 'Bhat akhr'. His emphasis was that the Gurmukhi characters were not coined by Sikh Gurus alone. His view was confronted by Harkirt Singh (1973). With G.B. Singh's data he tried to conclude that no standard form of Gurmukhi writing was there before the advent of Sikh Gurus. The forms of Gurmukhi symbols cited in the archaeological data of G.B. Singh are irregular and inconsistent. Therefore, he thinks that though some Gurmukhi characters were available in inconsistent form, the Sikh Gurus gave the available symbols a standard form, made use of them, and tried to cultivate and popularise the tradition. Harkirt Singh's point of view is supported by the available literary data.

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There is another group of linguistic studies of Gurmukhi in which attempts were made to describe the nature, use and orthographic rules of Gurmukhi characters. The form, function and occurrence of Gurmukhi characters were discussed. The first detailed description of Gurmukhi orthography was made by H.S. Gill and H.A. Gleason (1969). They described the writing and reading rules of Gurmukhi. This inspired a number of studies in which attempts were made to further explain and clarify the nature and function of Gurmukhi orthography.

With the spread of formal education and degree oriented research studies, the Punjabi language got new directions and dimensions. Initially, the need of the students of Punjabi language was synonymous with that of the Punjabi literature. Later on, the need to study the language as such was felt. In the beginning, only the knowledge of philology and philological studies was considered sufficient. Later on, the consciousness of studying Punjabi as a communication medium began to grow. As a result, two types of works in and on Punjabi language appeared. One type of work concentrated its efforts to explain and interpret the principles, theories and methods of general linguistics and their application to Punjabi language. These included the works of Prem Parkash Singh (1955), Kala Singh Bedi (1971), Harkirt Singh (1973), Ved Agnihotri (1981), Atam Singh (1985), Paramjit Singh Sidhu (1988), J.S. Puar (1988), etc. The second type of works were specialized studies in which specific problems of Punjabi phonology, morphology, syntax or semantics were treated, e.g. Smirnov (1966), Sethi (1971), Sandhu (1974), Gupta (1975), Joshi (1978), Aggarwal (1979), Puar (1979), Kanwaljit Kaur (1988), etc.

At present the Universities and the Government departments in and outside Punjab are doing work in and on Punjabi, but their efforts are more concentrated on literature and less on language.

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P.S.Si.

LINGUISTIC STUDIES (Rajasthani) is comparatively a new subject for Rajasthani. All emphasis was laid on the prosody, rhetorics and lexicography of the language till the end of the pre-modern period. It was with the advent of the western scholars, wandering in search of new fields of knowledge and probe in oriental studies, that the subjects like grammar and linguistics were taken up. The initial lead given by the westerners was followed by Indian scholars which resulted in some survey-cum-studies and independent grammars of various dialects. George Grierson, G. Macaliester (1898), Ramakarana Asopa (1917) and N.D. Swami (1968) are the scholars who gave us such works. Even prior to these attempts, H.S. Kellogg had expressed himself on the grammar of the language in his *A Grammar of the Hindi Language* (1893). Authors of the history and literature of Rajasthani also discussed in brief some broad outlines of grammar, pioneers among them being M.L. Menariya and H.L. Maheshwari. Studies in various aspects of grammar, as related to certain dialects, were done by K.L. Sharma (for Harauti), Chintamani Upadhyaya (for Malavi), K.C. Agrawala (for Shekhawati), L.D. Joshi (for Vagari), W.S. Allen (on phonological characteristics) and K.C. Bahala (on the present state of Rajasthani grammar). But the real guidelines for a linguistic study were provided by S.K. Chatterjee in his *Rajasthani Bhasa* (1949) and L.P. Tessitori in his *Notes on the Grammar of the Old Western Rajasthani with Special Reference to Apabhramsha and Gujarati and Marwadi* (1914-1915). Tessitori also worked on some other aspects of the Old Western Rajasthani, the common predecessor of modern Rajasthani and Gujarati. He has taken much pains in finding out the missing links between Apabhramsha and modern Rajasthani and Gujarati. For this he has based his study on twenty-two old texts belonging mostly to the period from 1394 to 1514. Thus, his is a pioneering attempt to give a historical development of the language. His observations on phonetic changes in the post-Apabhramsha period have been very highly spoken of by S.K. Chatterji, who has termed this attempt as the very base of all further linguistic studies. Tessitori has explained how the double consonants of Apabhramsha have undergone simplification by lending a long sound to the preceding vowel. Another speciality noted by him is the transformation of 'ai' and 'au' into 'e' and 'an' or 'o'

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respectively. A number of other tendencies in phonetic changes have been pointed out as supported by exhaustive examples from contemporary texts.

It was S.K. Chatterji who tried to explain the historical development of Rajasthani as related to the culture and history of the region. The traces of impact left by the Dravidians of Mohen-Jo-Daro and Harappa, the Nishadas of the Austric group, and finally by several ethnic identities of the invading tribes from the Middle East, have been dealt with in an indepth study. He has also explained how certain phonetic changes have occurred in other regional languages, thus presenting a comparative study in philology. Over and above all this, the linguistic peculiarities of Rajasthani are listed with proper enunciation.

A linguistic study of Shekhawati dialect comes from K.C. Agrawala. It contains substantial information on the morphology and phonology of the dialect. The area known as Shekhawati (Jhunjhunu and Sikar districts), which is covered by an almost standard form of Rajasthani, linguistically extends to the neighbouring districts of Nagaura, Churu, Bikaner and Gangagnagar, thus forming about one fifth of the entire population of Rajasthan.

K.L. Sharma, in a comprehensive study of Harauti dialect, has tried to improve upon a number of observations made by W.S. Allen on aspiration, implosion, retroflexion and nasaslisation in Harauti. At the same time, his study (*Harauti boli aur sahitya*, 1965) is indebted to Allen's paper on 'Phonological characteristics' which also contains his minute observations on the vowel disharmony.

Another competent linguistic analysis of Vagari dialect is available in *Vagari boli ka swarup aur usaka tulanatamak adhyayan* (1977) by L.D. Joshi. The chapter on phonological aspect of the dialect has been made exceptionally rich by giving vowel charts and copious examples. While acknowledging its kinship with Gujarati, Joshi has taken sufficient pains in establishing its identity and fraternity with Rajasthani, besides making a comparison with Bhili and Mewari dialects.

Chintamani Upadhyaya is the first scholar to present a complete and comprehensive linguistic study of Malavi, a prominent dialect of Rajasthani, His is a historical, comparative and descriptive study (*Malavi, eka bhasha shastriya adhyayan*, 1960). Discussing the origin and development of the dialect, he has shown its traces in the old 'Avanti' Prakrit, 'Paishachi' and Apabhramsha. His observations have been well supported by quotations from old texts. In the philological study are given the geographical boundaries and details of sub-dialects. A comprative study of the impacts on or from neighbouring languages, inclusive of Rajasthani which is not treated by the author as the mother language of Malavi, sorts out the dissimilarities and likeness with Gujarati, Marathi, Bundeli and Rajasthani. The last chapter deals with the phonological and grammatical parts and describes all prevalent forms. Thus, this book may be taken as the first thorough study of dialect.

Attempts in extensive comparative and intensive dialectal studies were earlier made by Grierson and G. Macaliester (for Jaipuri dialects). The latter has listed fifteen sub-dialects of Dhundhari and amply illustrated the grammatical forms of each of them by full length specimens in the form of folk-tales.

There has been an increased tendency among scholars preparing for their doctoral theses and post-graduate dissertations to take up such studies of various modern dialects. Studies on this very pattern have been done on Bikaneri, Barmeri, Harauti (Bundi) and other sub-dialects or localised dialects of cities and towns or communities.

Kalicharan Bahala of the University of Chicago, has engaged himself in the study of Rajasthani grammar and linguistics for quite a few years. His article on the present state of modern Rajasthani grammar amply speaks of his labour in this respect. Though he has emphasized the grammatical variations, his observations on the phonological and other aspects are much helpful to those working for a linguistic study.

Despite all these attempts, it should not be denied that linguistic studies in Rajasthani are still in infancy. The monumental work on the historical development of the language, left incomplete by L.P. Tessitori, needs to be taken up again by competent linguists. Unless threads of the language are picked up and and proper links established with its mother language, Apabhramsha, it may be difficult to understand and appreciate the structural forms variously seen in modern Rajasthani. The joint family-house of the 'Old Western Rajasthani' or 'Maru Gurjara' has not seen any towering personality of a linguist like Hemachandra Suri during the last millennium. Rajendra Suri has, of course, explained most brilliantly the etymological derivations of hundreds of Rajasthani words in his *Abhidhana Rajendra kosha* (1957), consisting of seven parts. It has been highly commended by eminent scholars of international repute. Though it is essentially a lexicon, or at best an encyclopaedia, being full of information on cultural and religious topics, its importance is no less in the linguistic sphere. As for the dialectal and comparative studies, there is enormous scope and dozens of sub-dialects, especially those of the Kalabelias (Snake-charmers), Gadialuhars (Blacksmiths on carts), Banjaras (petty merchants on bullock-backs) and a number of scheduled castes and tribes are waiting to be explored and enquired into by competent scholars with a flair for and acumen in comparative linguistics.

Raw.S.

LINGUISTIC STUDIES (Sindhi) of Sindhi have a tradition set way back in the middle of the nineteenth century

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which produced great scholars like Stack (1853) and Trumpp (1872) in the fields of lexicography and grammar.

Prior to the British conquest of Sindh in 1843, Sindhi was the language of common life but Persian was the language of administration and learning. The use of the Sindhi language, written in several varieties of Devanagari, Gurumukhi, Arabic and Persian scripts, was restricted to trade, literature and religious writings. The British policy to run the administration in the native language was instrumental in standardising one modified Perso-Arabic script for Sindhi out of the diverse usages among different sections and in preparing teaching materials, grammars and dictionaries of Sindhi for European officials during the later half of the nineteenth century.

During the present century, linguistic studies in Sindhi have been developing along more-or-less the same lines as Indian linguistics in general. Grierson's *Linguistic Survey of India* (1903-28), presenting brief accounts of different dialects of all modern Indian languages, is an achievement unparalleled in this country even today. In the Volume VIII (1919), he surveys all dialects of Sindhi and presents a brief account of standard Sindhi.

Most of the works of the classical sufi poet, Shah Abdul Latif (1689-1752) are written in the Lari dialect. Hence the linguistic peculiarities of Lari received the attention of literary critics editing Shah's works: Trumpp (1866), Lilaram Vatanmal (1890), Gurbuxani (1923-31), Kalyan Advani (1958), Shahvani (1960), and others. In the recent years, Baloch in *B'elayun* ja b'ola (1951) and Sandilo in *Vinjhara* (1951) and *Sindhua jo singaru* (1956) discuss Lasi and Thari folklore respectively along with their dialectal peculiarities.

A few works on Kachhi folklore, idioms and proverbs and religious writings of Ismaili Muslims are available in Gujarati or Sindhi-Khojki characters. A few attempts have been made to devise a new Kachhi-Hindi script and to give a grammatical description of the dialect. In this respect a bilingual Kachhi-Gujarati lexicon of Pandya (1885) is noteworthy.

Although, linguistically, Kachhi is a dialect of Sindhi and the standard dialect 'Vicholi' is intelligible to a Kachhi speaker, yet he does not make an effort to imitate the prestige dialect of Sindhi, because of the political and social separation of Sindh and Kutch regions, and considers himself closer to a Gujarati speaker. Now with the partition of the Indian subcontinent, the Sindh-Kutch border forms the international boundary demarcating Pakistan and India on the western side, and Sindh forms a part of West Pakistan and Kutch part of the Gujarat state in India.

In writing the history of the Sindhi language and literature, the accounts of Memon (1937), Sehvani (1940), Bherumal Mehrchand (1941), Jetley (1957), Baloch (1962) and Siraj (1964) may prove valuable.

Folklore studies in Sindhi are concentrated on the accumulation of data. After Hart-Davis' *Sindh Ballads* (1881) and Kincaid's two works, *Tales of Old Sindh* (1922) and *Folktales of Sindh and Guzerat* (1925), it is only during the last decade that some long-term projects on the publication of folklore have been initiated in both Pakistan and India. Of great importance for literature as well as for the history of the language is Baloch's compilation of Sindhi folktales, sponsored by the Sindhi Adabi Board. In India Narayan Bharati (1963) has laid emphasis on the collection of folk-songs related to different rituals and cultural events among Sindhi speaking Hindus.

The partition of India in 1947 affected the study of the Sindhi language in a significant manner. Educational and scholarly activity in Sindhi, in which Hindus had a major role to play, was disrupted due to a large-scale migration from Sindh. After the turmoil of partition subsided, a number of young Sindhi scholars in Pakistan and in India have demonstrated their ability in the field and are looking at the linguistic tasks in a new perspective. Past two decades have seen considerable increase in linguistic activities in Sindhi in both Pakistan and India. Hitherto publications on language have been mostly due to the private initiative of literary-minded researchers and the pastime of administrators.

In post-Independence South Asia, language consciousness has come very much to the fore on the social and political scene which has given rise to a mushroom growth of works on language. The quality of such materials, however, in most cases, does not stand up to the requirments of the time. A few researchers of the old philological school, who are mostly literary writers and historians rather than linguists, remain true to their training, tracing the origin and development of the language. Some of them, on the basis of a few seals obtained by the excavation of the pre-historic sites at Mohen-jo-daro in Sindh, have indulged in fanciful claims tracing Sindhi as the fountain source of at least all Indian languages. In India a sustained movement for the inclusion of Sindhi as one of the major literary languages of India first drew the attention of a number of political leaders and literary writers in Sindhi towards the lexical and grammatical characteristics (claimed to be rich treasures) of the language. But most of these works touch only the fringe of the problems.

The Department of Sindhi Linguistics at the Deccan College Post-graduate and Research Institute provides opportunities for training in modern techniques to research scholars. It has sponsored studies on contemporary Sindhi particularly concerning the problems of dynamic change in the language under the laboratory conditions of post-partition India, in which Sindhi is being cultivated in multilingual surrounding (Khubchandani 1963). In this connection a pilot survey of Indian Sindhi reveals a remarkable shift in the profiles of language use (Daswani and Parchani, 1978). Among others the studies of Samtani

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(1957), Rohra (1971), Thakwani (1978), Gidwani (1981), Wadhwani (1981) have made significant contribution in the field. The Central Institute of Indian languages of its Western Regional Language Centre in Poona has undertaken the programmes of teaching Sindhi to non-Sindhi teachers and is engaged in the task of preparing teaching materials on the language based on the theories of applied linguistics (Varyani 1970, Lekhwani 1977). The Sahitya Akademi and other public organisations like Sindhi Sahitya Sammelan, Sindhu Khojina Kendra, Sindhu Research Society, have conducted seminars on the various issues dealing with Sindhi languages, literature, culture, and education in an effort to mobilise the energies of scholars interested in the advancement of Sindhi studies in India.

Research gains in the field of Sindhi linguistics have been only initial. The merit of linguistic research in Sindhi during the past three decades is in the collection of new facts. And, in this, the materials gathered and classified are indispensable. Much work in this field often appears in short-lived Sindhi journals which are not easily available. The following works on the subject have so far been published in India:

1. G. Shirt, *Akhara dhatun* (Etymological vocabulary, 1866).
2. Lilaram Vatanmal, *Abd-al-Latif Shah* (Two vols., 1890).
3. Mirza Qalich Beg, *Bagh ain baghbani* (1895); *Lughat-e-Latifi* (1913); *Lughat-e-Qadimi* (1923) *Pahakani ji hikmata* (1925).
4. Kewalram Salamatrai Advani, *Gul shakar* (1905).
5. Bherumal Mehrchand, *Gharib-ul-lughat* (Etymological vocabulary, 1907); *Gulqand* (1928); *Sindhi b'olia ji tarikha* (1941).
6. H.M. Gurbuxani, *Shah jo Risalo* (with etymological explanations, Vols. I to III, 1923, 1924, 1931); 'Shah jun surmiyun' (syntactic formations of Shah) in *Muqadamah Latifi* (1936).
7. Fateh Mohammad Sehvani, *Aftab-e-adab* (1940).
8. Niyaz Hassan Humayuni, *Farhang Jafri* (1946).
9. Narain H. Samtani, 'Sindhia jo Sanskrit ain Palia san samb'andhu' (*Hindvasi*, June, 1957).
10. L.M. Khubchandani, *The acculturation of Indian Sindhi to Hindi: A study of language in contact* (Microfilmed, 1963); 'Linguistics in South Asia-Sindhi' (*Current Trends in Linguistics*, Vol. V, ed. T.A. Se'beok, 1969).
11. S.K. Rohra, 'Sindhi Kuchhi and emigrant Sindhi: A study of language change in common socio-linguistic matrix' (*Indian Linguistics*, 1971).
12. Pitamber A. Thakvani, 'A comparative phonology of Hindi and Sindhi' (1972).
13. C.J. Daswani and S. Parchani, *Pilot survey of Indian Sindhi* (1978)
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L.M.K.

LINGUISTIC STUDIES (Urdu). The first literary personality in Urdu who showed insight into comparative philology before the discovery made by William Jones (1746-1794) in 1786, suggesting the common parenthood of Sanskrit, Greek, Latin, Gothic, Celtic and old Persian, was Siraj-ud-Din Ali Khan-e-Arzu (1689-1756), the distant relative of the famous Urdu poet, Mir Taqi Mir. Though not a regular poet of Urdu, Khan-e-Arzu took keen interest in the linguistic aspects of Urdu language. It was he who detected, before William Jones, the linguistic relationship between Sanskrit and pre-Islamic Persian. The notable feature of his Persian dictionary, *Farhang-e-Chiragh-e-Hidayat* (edited by Dabir Siyaqi and published by Kanun-e-Ma'rifat, Tehran), is that Arzu suggested kinship between Sanskrit and the pre-Islamic Persian on the basis of phonetic and semantic similarities between certain Persian and Sanskrit words, instead of attributing these similarities to mutual borrowings. He coined the term, 'Tawafuq-ul-Lisanain' (Harmony between two languages) for such words of common origin. Arzu compiled a dictionary, Navadir-ul-Alfaz—Tasaheeh-e-Gharaib- ul-Lughat (edited by Syed Abdulla), making corrections in the first Urdu dictionary written in Persian by Abdul Wase Hansvi under the name, *Gharaib-ul-Lughat*. Arzu's attempt in his dictionary was to bring Urdu in line with its standard form as spoken then in Agra and Delhi, and to discard the rural usage of certain Urdu words as obtaining in Haryana, the region to which the author of *Gharaib-ul-Lughat* belonged.

Another person, who showed remarkable linguistic insight before linguistics became a scientific branch of study in Europe, was a renowned Urdu poet, Insha Allah Khan 'Insha' (died 1817). He wrote the first part of the book, *Darya-e-Latafat* (originally named *Irshad-e-Nazimi Bahr-e-Sa'adat*), in Persian dealing with Urdu grammar. The other part of the book dealing with prosody, rhetorics and logic was written by Qateel. Long before the very concept of descriptive linguistics was born in Europe, Insha dealt in *Darya-e-Latafat* with various spoken forms of Urdu in vogue at his time in different localities of Delhi which was then a confluence of many Indian languages. Insha proclaimed in *Darya-e-Latafat* for the first time the independent status of Urdu by declaring, 'Let it not remain unknown that every (loan) word, whether it be Arabic, Persian, Turkish, Syriac, Punjabi or Purbi (Eastern Hindi), which has gained currency in Urdu, is Urdu irrespective of the fact whether it is wrong or right according to its usage in the donor language. The correctness or otherwise of such a (loan) word is to be

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determined on the basis of its usage in Urdu'. Insha was the first man to give importance to accent ('Lahja') in the spoken form of Urdu. He determined as many as fifty Urdu phonemes, giving Urdu aspirates the status of independent phonemes and classifying certain phonemes on the basis of nasalisation and onset clusters.

However, the first Urdu writer of renown, who took keen interest consciously in linguistics, then known as philology, as a science of language, was Mohammad Husain Azad. It was he who discussed the origin and development of Urdu language in the preface to his famous book on the history of Urdu poetry, *Ab-e-Hayat*, for the first time scientifically in the light of whatever information he could get during his period. His theory borrowed from Heornle that Urdu is derived from Braja as propounded by him in the preface to *Ab-e-Hayat*, does not however stand the test of modern linguistic analysis. His *magnum opus*, however, is *Sukhandan-e-Fars*, for which he will ever be remembered as the first linguist in Urdu. It is a thesis attempted on a large scale seeking to establish phonetic and semantic kinship between Sanskrit and pre-Islamic Persian. Azad, in fact, took up the hint from Khan-e-Arzu, more particularly from Jones, who had suggested in his third memorable address before the Asiatic Society, Calcutta, that "the old Persian might be added to the same family (of languages to which Sanskrit, Greek and Latin belong)," and elaborated on it with the help of his linguistic knowledge.

Worth mentioning among the Europeans, who took interest in the study of Indian languages and discussed *inter alia* the linguistic features of Hindustani (Hindi/Urdu), are Grierson (*Linguistic Survey of India*), John Beams, John Gilchrist, Kellog, Hoernle and George Hadley.

During the first quarter of the twentieth century, chief among the persons who took interest in the study of the philological aspects of Urdu, were (i) Syed Sulaiman Nadvi who occupied himself with tracing the etymology of certain loan words borrowed from Arabic and Persian, (ii) Pandit Dattatriya Kaifi (author of *Manshoorat* and *Kaifia*), who specialised in the grammatical aspects of language study and their importance in literary composition, (iii) Moulvi Abdul Haq, who was interested in various aspects of language study like lexicography, grammar, the distinctive features of the ancient Dakni, the impact of Persian on Marathi, etc., (iv) Waheed-ud-Din Salim, who specialised in the coinage of technical terms in Urdu *Waz'-e-Istilahat* and (v) Abd-us-Sattar Siddiqui, who insisted on correct spelling of many words which, according to him, were mis-spelt generally. In the same period, keen interest was shown by Hafiz Mahmood Sheerani (1880-1946) in the origin of Urdu language. His book, *Punjab me Urdu* (1928) seeks to establish the original homeland of Urdu in Punjab, an opinion shared by Muhiuddin Zore and Sunitikumar Chatterjee. Sheerani'a theory was challenged by Mas'ud Husain Khan in his thesis, *Muqaddama-e-Tarikh-e-Zaban-e-Urdu* (1954).

Muhiuddin Zore of Hyderabad was the first Urdu scholar to take up the phonetic analysis of Urdu sounds in his treatise in English entitled, *Hindustani Phonetics* (Paris, 1930). It was followed by another treatise in English by Mas'ud Husain Khan under the title, *A Phonetic and Phonological Study of Word in Urdu*. Zore also wrote a book on linguistics for the first time in Urdu entitled, *Hindustani Lisaniyat* (1933). Lively interest in descriptive linguistics in Urdu was aroused by the summer schools of linguistics started in Pune in 1954. Abdul Qadir Sarwari's book *Zaban-o-Ilm-e-Zaban* on synchronic studies appeared in 1958. A number of substantial articles on various aspects of Urdu language and general linguistics were contributed by Mas'ud Husain Khan (author of *Sher-o-Zaban*), Gyanchand Jain (author of *Lisani Mutaley*), Gopi Chand Narang, author of *Karkhandari Dialect of Delhi Urdu*, in English, and *Urdu ki Taleem ke Lisaniyati pehelu*) and Ismat Javid (author of *Fikr Paima* and *Lisaniyati Jaize*). A.S. Dalvi edited a collection of articles on linguistic studies in Urdu under the title *Lisaniyati Tah'qiq* (1971). Besides, Mas'ud Husain Khan and Gopi Chand Narang have written articles on stylistics and established a new school of literary criticism with quite a few followers. Ehtisham Husain translated into Urdu *An Outline of Indian Philology* by John Beams, under the name, *Hindustani lisaniyat ka khaka* (1948). Presently many younger scholars are attending to linguistic studies in Urdu.

I.J.

LITERATURE (Apabhramsha). The earliest recognition of Apabhramsha as a literary language is by Bhamaha (6th century) and on its basis we can safely place the beginning of Apabhramsha literature in the fifth century. Literature in Apabhramsha thereafter was produced for more than a thousand years and the area covered almost the whole of ancient India—from Valabhi in the West to Nalanda in the East and from Kashmir in the North to Manyakheta in the South.

Apabhramsha works earlier to ninth century are not available; we have only a few name of authors, still fewer names of works and a handful of stray citations, mostly from unspecified works. The available works onwards from the ninth century, with very few exceptions, were written by the Jainas on Vedic-Brahmanic models. In the matter of the choice of themes and the manner of handling them by means of various modes of narration and description, Apabhramsha poetry was considerably influenced by Sanskrit and Prakrit models. But there were a number of metrical types and structures, as also genre introduced by Apabhramsha.

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LITERATURE–APABHRAMSHA

Apabhramsha had a great variety of metres based on matra (mora) as a basic unit and it used several Sanskrit and Prakrit metres also for variation. All this forced writers on Prakrit prosody to set up special section on Apabhramsha metres (e.g. *Svayambhuchchhandas* Ch. IV-VIII, i.e. IX-XIII, *Chhandonushasana* Ch. V). The Apabhramsha epic *Sandhibandha* and the narrative lyric *Rasabandha* had their own choice of metrical types. The minor form including festive songs and hymns had also specific metrical conventions.

The bulk of Apabhramsha poetry is considerably sophisticated and calling it popular would be a misconception of its real nature and character. No doubt, Apabhramsha poetry has a popular stratum also, but much of it, like Prakrit poetry, is 'high' or 'artistic' literature.

Apabhramsha work prior to the ninth century is not well preserved. On the basis of the few citations from ten Apabhramsha poets given in the *Svayambhuchchhandas* of Svayambhu, and still fewer allusions made by Svayambhu's son Tribhuvane, it appears that there had been notable contributions by a large number of poets in various forms of literature. Apabhramsha epic was fully developed. Chaturmukha's efforts in this form were not only pioneering but counted also as high water-mark of achivement. A few other names were also famous. Similarly in the middle range poems, represented by the *Rasabandha*, there must have been significant contributions. Although we have no names of authors or works preserved, the definition and description of two types of Rasakas given in the *Svayambuchchhandas* presuppose the existence of several examples. A similar inference is to be made regarding the short lyrics and songs from the information we get from Svayambhu and from stray Apabhramsha verses occuring in several Prakrit works like the *Kuvalayamala* (779). Many of these Charitas are practically indistinguishable in form (Sandhibandha) and content from the Katha type of works. Some of these works are also intended to illustrate the merits of observing religious vows (vratas) like Srutapanchami and Sripanchami.

Another type of be distinguished in the middle-range poems in Sandhibandha is a collection of tales illustrative of some religious topics. Works like the *Dhammaparikkha* of Harisena (988), *Damsanakaharayanakarandaya* of Srichandra (1066) and *Chakkammuvaesa* of Amarakirti (1218) fall within this class.

One more type, distinct in theme, form and structure from all others, and corresponding to the Khandakavya of Sanskrit (e.g. the *Meghaduta*), was the Rasaka or Rasabandha. Svayambhu has already defined it. Considering the vigour of its continuation in old Gujarati we can assume that it was cultivated throughout the Apabhramsha period. But excepting two specimens of a considerably late date all the Rasakas are lost.

We have a reference to *Ambadevirasaya* or Devadatta (11th century). It was a religious poem by a Jaina author. A number of citations occurring in Bhoja's *Shringaraprakasha* seem to suggest that Bhoja was quoting from the same Apabhramsha Rasakas. In the twelfth century, Jinadatta Suri, composed a didactic Rasaka, the *Upadesharasaymarasa* in 80 Vadanka stanzas. It rather represents the later development in the form. The only preserved genuine representative of the earlier Rasabandha is the *Samdesarasaka* of the muslim poet Abdala Rahamana belonging to the thirteenth century. It gives us some idea of sensitive delineation of emotions (especially of love), intense lyricism and the richness of metrical forms that characterized the Rasabandha. A shorter variety of Rasaka, a lyrical song accompanied by a circular group dance is also described by the prosodists, and this has continued with periodical changes in its form and function down to the present day in certain western and central regions.

Poems having less than ten Sandhis or a comparable extent came under a category, which has almost all the types that have been distinguished within the poems of the middle Vanga tales, biographies, tale-groups and didactic compositions. For this category of poems either the Sandhibandha is used or there is some one metre like Doha, Vadanka, etc., for all the verses which are self-contained units (muktakas), loosely connected by a common theme.

To note a few instances, we have Paumasirichariya of Dhahila (c. 11th century), *Sukumalachariya* of Sridhara (1152), *Dhannakumarachariya* of Raidhu (15th century) and *Mayanaparajayachariya* of Harideva (between the 12th and 15th century). Among the vratakathas are to be noted works like the *Suyandhadasamikaha* of Udayachandra (1150 and some poems relating to *Nirjharapanchami*, *Chandanasasthi*, etc. There are religious didactic tracts like the *Vairagyasara* of Suprabha, *Samjamamanjari* of Maheshvara, etc.

From about the 13th century we get short poems called Sandhi, consisting of only one Sandhi divided into a number of Kadavakas and having some religious or didactic topic or the life of a mythological or legendary character as its theme. *Antaramgasamdhi* of Ratnaprabha, *Bhavanasamdhi* of Jayadeva, *Mayanarehasamdhi* and *Namaysunderisamdhi* of Jinaprabha, all belonging to the thirteenth century, are some of the instances.

Another class of shorter works, composed in the Doha metre had semi-philosophical and mystical subject matter. Yogindudeva's *Paramappapayasa* and *Yogasara* (possibly about the 10th century), Ramasimha's *Dohapahuda* (11th century) and a few other works (including one in which the form of Kakka or Varnamala is adopted i.e. the verses begin with syllables in alphabetical and vocalic order belong here. So also a part of the literature of the Buddhist Vajrayana Siddhas in Apabhramsa. The *Doha-*

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koshas and charyas of the poets like Kanha and Saraha are the instances of the latter.

Apabhramsha epic was fully developed. The Sandhibandha was an elaborate structure using a rich variety of matres for its different structural parts. The range of the theme was very wide. The *Ramayana*, the *Mahabharata* and the *Harivamsha*, any major, *Upakhyana* or episode from these, mythological and legendary biographies of great men, like the Jaina Tirthankaras and universal monarchs, aggregation of tales illustrating a group of religious moral topics (*Kathakosha*)—such were the subjects of these epics. The prominent epic poets are Chaturmukha (9th century), Svayambhu (9th century) and Pushpadanta (10th century). Others are Dhavala (before 11th century), Raidhu (15th century), Yasahkirti (16th century) and Shrutakirti (16th century). The other epic-long works are of Nayanandi (11th century). Srichandra (11th century) and Haribhadra (12th century).

The middle range poems of several types, poems with narrative content predominating can be roughly classfied thus:

1) Secular and religious tales (katha);
2) Religious and legendary biographies (charita);
3) Collection of tales connected with a group of religious topics. Besides these, there were poems with lyrical element predominating over the narrative, thus corresponding to the Sanskrit Khandakavya. They may have a secular or religious subject.

Bhoja has given in his *Shringaraprakashsa* (p. 908) a citation from a work called *Shudrakakatha*. From the language of the citation we can infer that *Sudrakakatha* was a Apabhramsa work. Vira tells us in his *Jambusamichariya* (1020) that his father Devadatta had four works to his credit including the *Suddayavirakaha* (Skt. Shudrakavirakatha). All the works of Devadatta were most probably in Apabhramsa. Svayambhu also had one *Suddayachariya* to his credit. All these appear to have been romantic tales. On the authority of Bhamaha (6th century) we known that there were Katha works in Apabhramsha prior to him. Unfortunately no secular work of story of Apabhramsha is preserved.

In the case of religous tales we are some-what fortunate, thanks are due to the Jainas. Even though no earlier models are preserved, we have a number of works onwards from the tenth century. The Dharmakatha and Charita types of works cannot be always distinguished and many a time the difference does not extend beyond the nomenclature. Most of the Kathas and Charitas are in the Sandhibandha. The *Vilasavaikaha* of Siddhasenasuri alias Sadharana (completed in 1067) has eleven Sandhis. The story is based on the tale of Sanatkumara and Vilasavati occurring as an embeded tale in the main plot of Haribhadra's *Samaraichchakaha* (8th century) in Prakrit. Usually the Jaina tale has a thin religious frame within which is set a story of love, adventure, calamities and miraculous escapes, with the divine and semi-divine beings also playing intrusive roles in human affairs. *Bhavisattakaha* of Dhanapala (11th century), *Jinayattakaha* of Lakhu (13th century) and *Siripalakaha* of Raidhu (15th century) are few other illustrations.

There is a large class of Apabhramsha poems called Chariya (*Skt. Charita*). They narrate in the Kavya style, the life of some famous character of mythology or legend. We have works on the lives of several Jaina Tirthankaras, pontiffs, kings and legendary or fictional heroes or heroines like Karakandu, Yashodhara, Nagakumara, *Sudar shana and Jinadatta:*

Stray Apabhramsha verses, groups of verses or longer verse passages occur in numerous narrative and religious didactic works in Prakrit written by the Jainas. *Kumarapalapratibodha* of Somprabha (13th century), *Akhyanakamanikoshavritti* of (1133), *Mallinathacharita* of Haribhadra (12th century), Ratnaprabha's commentary on the *Upadeshamala* (13th century) and *Kumarapalacharita* of Hemanchandra are only a few of such works. From the eighth century there is hardly any Prakrit narrative by a Jaina author in which a few Apabhramsha verses do not occur. Several Sanskrit works also by the Jainas, of a narrative and religious and didactic nature contain casual Apabhramsha verses.

Moreover, the works on prosody, rhetorics and grammar, like the *Svayambhuchchandas* of Svayambhu, the *Chhandonushasana* of Hemacandra, the anonymous *Kavidarpana* and *Prakritapaingala*, the *Sarasvatikanthabharana* and *Shringaraprakasa* of Bhoja, the *Siddhahema* of Hemacandra and the *Prakritasarvasva* of Markandeya contain numerous Apbhramsha passages cited or composed by their authors as illustrations. In some Sanskrit texts of the Kashmira Shaivism, e.g. in Abhinavagupta's *Tantrasara* and *Paratrimsikavritti* discussions of various topics are in Apabhramsha. This fact suggests that religious sect might have a portion of its literature in Apabhramsha.

From the works of Apabhramsha metres we learn about various types of popular songs that were composed in Apabhramsha. There were Dhavala songs praising some hero. There were Mangala songs (in varios metres) for festive occasions, like marriage, child-birth, etc. There were Phulladakas for praising deities. There were lullabies, riddles, epigrams and proverbs. Besides we have numerous hymns, prayers and songs to celebrate religious observances and ceremonial worship composed by the Jaina poets.

Some of the uparupakas like the Dombika, Rasaka, Charchari and Natyarasaka seem to have used Apabhramsha. Similarly some of the Dhruva songs in the Sanskrit drama and songs accompanied by some types of dances were composed in Apabhramsha. The disputed Apabhramsha verses, found in some Mss. Kalidasa's *Vikramovarshiya* support this.

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As observed earlier the bulk of the preserved Apabhramsa literature consists of Jaina works. Most of the non-Jaina works and many Jaina works also are lost. Thus in view of its abundance, excellence and formal richness, the Apabhramsa poetry has been deservedly given in the classical tradition a place of honour by the side of Sanskirt and Prakrit poetry.

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LITERATURE (Assamese). Scholars have tried to trace back the history of Assamese literature to the mystic songs known as 'charyapada' or 'doha' composed by the Buddhist Siddhacharyas affiliated to Sahajayana. These songs were composed between the 10th and 12th centuries A.D. The contents of these poems are of a highly mystic nature centering round the esoteric doctrines, beliefs and practices of Sahajayana. Some of the Siddhas who composed these songs are definitely known to have hailed from Kamarupa, i.e., modern Assam. The names of Luipa (Lauhityapada), Sarahapa and Minanatha may be mentioned in this connection. The language of these poems represents the latest phase of Magadhi Apabhramsha and, therefore, bears certain affinities with Assamese also. Some of the vocables, idioms and expressions of these lyrical songs are still prevalent in Assamese in slightly different forms. The literary value of these compositions lies in the charming manner of expressing arid doctrines, tenets and beliefs, in the homeliness of diction and the allegorical way of revealing abstract ideas through the medium of every-day experience. Thus, these mystic songs may be called the first layer of bricks on which the foundation of Assamese literature is based.

The real history of Assamese literature, however, begins from the fourteenth century when King Durlabhanarayana was reigning over Kamata kingdom. From this time till the advent of Shankaradeva, the great poet, musician and social reformer of the fifteenth-sixteenth century (1449-1568), Assamese literature made a very promising start with translations of and adaptations from the two great epics. Harivara Vipra and Hem Saraswati, two of the earliest poets, received patronage from Durlabhanarayana who has been glorified in the panegyric verses of their work *Lava-Kusharyuddha* and *Vabruvahanar yuddha*. The two full-length kavyas of Harivara Vipra amply bear testimony to his scholarship, poetic ability and thorough acquaintance with Assamese life and manners. Hema Saraswati's *Prahladacharitra* and *Haragauri samvada* are also works of conisderable merit. Two other poets whose works are available to us are Kaviratna Saraswati and Rudra Kandali.

All these poets drew their materials mainly from the *Mahabharata* and occasionally from the puranas. The entire *Ramayana* was left untouched to be dealt with by a master poet in the person of Madhava Kandali who flourished in the middle of the 14th century. He translated the entire *Ramayana* of Valmiki into smooth Assamese verses without materially deviating from the original. While translating the *Ramayana* he constantly kept two things before him, viz., literary beauty and popular taste. These two qualities have greatly enhanced the appeal and value of his work.

All these works are written in the usual narrative sytle of a kavya. There is another mode of literary expression in the works of poets who have glorified the exploits of the gods and goddesses, specially the snake goddess, Manasa, in their 'pachali-kavyas.' These pachali-kavyas consisting of narrative descriptions, frequently punctuated by lyrical songs, were meant to be sung and recited by chorus parties known as Oja-Pali.

The leader of the chorus party is called Oja who is assisted by four or five singers known as Pali. Durgavara, Mankar and Pitambara Kavi are well-known pachali poets of this period. *Giti-Ramayana* and *Baula-akhyana* by Durgavara, *Usha-Parinaya, Nalopakhyana* by Pitambara Kavi and *Padma-purana* by Mankar were composed towards the end of the fifteenth century in the same pachali style. These kavyas have a considerable number of lyrics inter-woven into the texture of the plot. These lyrics are set to melodies (ragas) of classical Indian music.

The Vaishnavite movement was initiated by Shankaradeva, a versatile genius of extra-ordinary capacity. He was a scholar, a poet, a musician of high order, a social reformer and an expert propagator. The rare combinations of these qualities enabled him to organise the Vaishnava movement which was mainly based on the devotional cult of the *Bhagavata-purana*. He was ably assisted by a band of selfless followers of whom Madhavadeva was the most prominent. To propagate and to popularise the new faith, the Vaishnava saints and poets translated the epics and the puranas into sweet and simple Assamese verse, composed religious kavyas and devotional lyrics in scores, wrote and staged dramas in a most spectacular way and produced hagioraphies depicting the lives of the saints. Shankaradeva introduced congregational prayer-services, where rectitation and exposition of devotional scriptures was a regular feature. Thus, within a short time, thousands of poems came to the fold of Vaishnavism. The movement brought about a renaissance in the field of art and infused a new significance and value in the social and cultural life of Assam. It established

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spiritual equality of all men and sharpened their emotional and aesthetic sensibility. Scholars and poets vied, as it were, with one another to educate and edify the masses through the medium of their writings. Shankaradeva himself set the ball rolling by translating almost the entire *Bhagavata-purana* into the language of the people. He composed six dramas, several devotional kavyas based on puranic themes and more than two hundred devotional songs, known as 'bargita'.

The vast mass of literature produced during the period of the Vaishnava renaissance may be classified into the following categories.

1. (a) Translations from epics and puranas (b) Adaptations from them (c) Devotional Romances (d) Dramas (e) Songs of sublime nature set to classical melodies (f) Devotional compendiums in verse.

2. (a) Prose translations and summaries of the puranas.
   (b) Prose biographies.

1. (a) Of all the puranas the *Bhagavata-purana* attracted most the attention of writers. Shankaradeva himself translated as many as nine cantos (skandha) and his followers translated the remaining cantos. Shankaradeva's translation of *Dashama-skandha* is not only the most poetical and successful rendering, it is also the most popular work of the saint. Keshava Kayastha, Aniruddha Kayastha, Gopal Charana Dvija and Damodara Dasa also contributed towards the completion of the translation. Next to *Bhagavata-purana* the two great epcis received attention. Rama Saraswati is the foremost of the poets who participated in rendering the *Mahabharata* into Assamese. He was ably assisted by Gopinatha Pathak, Vidyapanchannana, Kamsari Kayastha and others. It should be mentioned here that the Assamese rendering of the *Mahabharata* is not a verbatim, literal translation of the original. Through compression, summarisation and insertion of local colour where possible, the Assamese version emerged as an epic of the soil.

The *Ramayana* also equally attracted the Vaishnava writers. There are several Assamese versions of the epic. Although Gopalakrishna was the most adroable deity, the hero of the *Ramayana* was considered no less adorable. Madhava Kandali of the 14th century rendered the entire *Ramayana* into Assamese verse, but unfortunately the first and the last cantos were lost irrecoverably. So Madhavadeva and Shankaradeva supplemented the lost cantos by translating the Adi and Uttarakanda respectively. Ananta Kandali, a devout follower of Shankaradeva and a staunch believer in the Vaishnavite ideals translated the *Ramayana* again with a view to giving it a purely Vaishnavite garb. The *Bhagavadgita* is considered to be one of the most sacred scriptures by all sections of the Vaishnavas. It has several Assamese renderings, both in prose and verse. The earliest and the most popular verse rendering is *Padya gita* by Govinda Misra who flourished during the early part of the seventeenth century. Selected episodes from *Padma purana*, *Markandeya purana*, *Vishnu purana* and *Harivamsha* were also beautifully rendered into Assamese.

(b) Besides translations, we have several adaptations from different puranas; selected episodes of the puranas were elaborated with minute details into independent kavyas. The poets only borrowed the bare outlines from the originals and shaped them with their creative imagination. Shankaradeva's *Rukminiharana*, *Rajasuya*, Ananta Kandali's *Kumaraharana* are prominent examples of such adaptations. In these kavyas, the heroic as well as the erotic sentiment have been interspersed with the marvellous sentiment..

(c) The most popular type of composition is the heroic romance having a devotional bias. The heroic romances are called 'badha-kavyas.' These kavyas are mainly made up of the supernatural exploits of the Pandavas mingled with myths and legends about asuras, danavas, sages and kings. Although the heroes and other important characters of these heroic romances are related to the *Mahabharata*, the stories are, nevertheless, the products of the poets' own imagination. Besides imparting religious education and ethical virtues, the badha-kavyas captured the imagination of the masses by their wonderful stories. Rama Saraswati, the celebrated translator of the *Mahabharata* is the originator of this type of composition. He alone composed no less than a dozen such heroic romances.

(d) The most notable contribution of the Vaishnava period is the 'ankiya-nata' introduced for the first time by Shankaradeva. Primarily meant to be an instrument of propagation, it exercised a tremendous influence on the national and cultural life of Assam. Lyricism is the dominant trait of this class of plays. Although dialogue and action are not neglected, emphasis is laid on the lyrical element and the prose commentaries of the Sutradhara who pilots the play from the beginning to the end. Shankaradeva and Madhavadeva each composed six one-Act plays and their followers of the seventeenth and eighteenth centuries composed several scores of such devotional plays, many of which are still in existence.

(e) The next important branch of Vaishnavite literature is that of songs known as 'bargita,' i.e. songs sublime. These bargitas deal chiefly with the experiences of religious life, philosophic reflections, futility of worldliness, agony of spirit, and glory of God. In some of the songs the childish pranks and activites of Krishna, his going out in the morning to tend cattle with other cowboys, his frolics and play in the forest and return in the evening are vividly and attractively described. Each

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bargita is tuned to a classical raga and no deviation from the original is allowed. Shankaradeva and Madhavadeva composed about 250 bargitas and many imitations to the extent of several hundred emerged in the next two centuries. Singing of bargita became an indispensable part of daily prayer services of the Vaishnavite community.

(f) Biographies (Charitras) of religious saints and preachers glorifying their deeds and activites and recording their day-to-day practices, religious talks and sermons constitute a distinct branch of the Vaishnavite literature. There are no less than five such biographies dealing with the life and activities of Shankaradeva alone. Similarly, there are many such biographies of other prominent Vaishnavite saints and preachers. Biographies are found both in verse and in prose.

2. (a) Early Assamese literature is equally rich in prose. It has an unbroken history from the sixteenth century. Shankaradeva is the first writer who introduced regular prose in his devotional plays. Of course, the nature of the prose employed in devotional plays is different from the prose used in biographies and puranas. The prose dialogues of the plays are couched in a language having an admixture of Assamese and Maithili. But *Katha-gita*, *Katha-bhagavata* and *Ramayana* writtern by Bhattadeva and others during the seventeenth and eighteenth centuries, represent a type of Assamese prose which is pure, dignified and balanced, and not an admixture of Assamese and Maithili as is the case with the prose employed in the dramas of Shankaradeva. Bhattadeva is considered to be the father of Assamese prose. His works, viz., *Katha-gita* and *Katha-bhagavata* are important steps towards the great achievement of Assamese narrative prose. Bhattadeva was followed by a few more prose writers who translated parts of the *Ramayana* and some other Puranas into Assamese prose.

(b) Some biographies of saints (charita-puthis) are also written in a homely prose style. *Katha-gurucharit* (18th century), *Bardowa-gurucharit* (18th century), *Santa-samprada* and a few other biographical works in prose have minutely narrated the lives and activities, trials and tribulations of the religious reformers and proselytisers of the Vaishnavite community.

The third phase of the Assamese literary history begins with the rise of the Ahoms as the most dominant political power in Assam. This phase comes to an end with the conquest of Assam by the British in the third decade of the nineteenth century. The Ahoms became the supreme power in Assam by the middle of the seventeenth century and as a consequence the centre of literary activities shifted from Western Assam to Eastern Assam where the capital of the Ahoms was situated. The Ahoms had a special knack for recording political events, and competent persons were engaged to write down the political history of the country including that of the neighbouring states in the easily understandable language of the people. Thus, a large number of chronicles written in the spoken language of the people came into existence. These chronicles are called 'buranji', an Ahom word of Thai origin. Commenting on this unique historical literature, G.A. Grierson observes: 'The Assamese are justly proud of their national literature. In no department have they been more successful than in a branch of study in which India, as a rule, is curiously deficient. The historical works or Buranjis are numerous and voluminous' (*A Linguistic Survey of India*).

Besides prose chronicles the Ahom kings and nobles encouraged and patronised scholars to write books of utilitarian value. Thus, works on astrology, medicine, dance and music, and on ethics and moral virtues were written both in prose and in verse for the use of the people. *Hastividyarnava*, a treatise on the elephant, *Ghoranidan*, a work on equestrian disease, *Srihastamuktavali*, a work on dance and hand-poses, *Nitilatankura* and *Bhasvati* dealing with morality and astrology respectively, are some of the important works compiled during the period of the Ahom hegemony.

Verse compositions during this period cover not only translation from the two great epics but adaptations and translations from the puranas and kavyas of the Sanskrit language.

The tradition of the Vaishnavite literature of the preceding period continued unabated in the Vaishnavite circle. Composition of one-Act plays, biographies and devotional lyrics and translations from Vaishnavite scriptures did not go out of vogue, but the momentum of production considerably slowed down during the eighteenth century A.D.

The modern phase of Assamese literature commenced with the occupation of Assam by the British in 1826. With the establishment of the British regime, the western influence began to penetrate Assam. The British system of administration and judicial procedure necessitated the appointment of a large number of English knowing assistants and clerks. Persons of such qualifications not being available in Assam, the new government brought these from Bengal. As a result, Bengali was introduced in the schools and courts of Assam. Bengali, thus introduced at the instance of the British rulers, continued for forty years as the medium of instruction and of the court proceedings. The Assamese language and literature thus received a set-back in the early stage of the British occupation.

The American Baptist missionaries came to the rescue of the Assamese language and literature. The missionaries picked up Assamese very quickly and started writing books and publishing magazines in Assamese. The entire *Bible* was translated into Assamese as early as 1813. John Bunyan's *Pilgrim's Progress* and similar books on Christianity were either adapted or translated in simple Assamese. But the most important achievements of the

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missionaries were (i) Publication of a literary magazine *Arunoday* in 1846 (ii) Compilation of a dictionary and grammar on the Assamese language, and (iii) Preparation of text books in Assamese.

In restoring Assamese the missionaries were greatly helped by a few educated Assamese young men. Foremost among them was Anandaram Dhekial Phookan who contributed thought-provoking articles and submitted several memoranda to the Government for the restoration of Assamese. Next to Dhekial Phookan, the laudable efforts of Hemachandra Barua and Gunabhiram Barua may be specially mentioned. Hemachandra compiled an Assamese lexicon on a scientific basis which is still regarded as an authoritative dictionary in Assamese. He also prepared grammar and text books for Assamese schools. Barua is the first social satirist in the Assamese language. Gunabhiram wrote travelogue and social plays, edited literary magazines and compiled an authentic history of Assam. Thus through the combined efforts of the missionaries and the educated Assamese young men, Bengali was replaced by Assamese in 1873. The period, approximately from 1840-1880, may be called the period of missionary literature in Assamese, because missionary writers' contributions overshadowed other writings.

Towards the end of the ninth decade of the last century the Assamese youths studying in Calcutta formed an association for the improvement of Assamese literature. This association started a literary magazine called *Jonaki* (1890) which ushered in a new era, the era of romanticism in Assamese literature. *Jonaki* produced a galaxy of writers in different fields of literature. Prominent amongst them were Lakshminath Bezbarua, Chandrakumar Agarwalla, Hemchandra Goswami, Padmanath Gohainbarua, Benudhar Rajkhowa, Rajanikanta Barodoloi and Kamalakanta Bhattacharya. Lakshminath and Padmanath were versatile writers whose contribution to different branches of literature greatly helped towards the stabilisation of modern Assamese literature. Chandrakumar and Hemachandra were essentially poets and the English romantic poets inspired them considerably. Hemchandra Goswami was the first sonnet writer in assamese. But later on, he switched over to the field of antiquarian research where he did yeoman's service to the cause of historical and antiquarian research. Rajanikanta mainly confined himself to the field of novel. His series of historical novels beginning with *Monomati* (1990) conjures up an atomsphere of Assamese life and society of two hundred years back as moulded and influenced by political events and social phenomena. The personal essays of Bezbarua enlivened by pungent satire and hilarious humour not only succeeded in evoking laughter, but also made the people conscious of their individual and social follies.

While the writers produced by *Jonaki* and *Bijuli* were active in their respective literary fields, another set of writers emerged by the end of the first decade of the current century. This new set of writers consisting mainly of poets and dramatists added new flavour by introducing fresh motifs and techniques and by projecting new visions of life. Among the poets Hiteswar Barbarua, Raghunath Choudhary, Jatindranath Dowerah and Ambikagiri Roychoudhury stand out prominently, while Chandradhar Barua, Durgeswar and Mitradeva Mahanta are prominent as dramatists. Raghunath Choudhary is a poet of nature like Wordsworth; he seeks and finds solace in the midst of Nature. According to him Nature is imbued with the spirit of joy and happiness as opposed to the artificiality of human society. Hiteswar Barbarua is both a sonnet composer and a narrative poet. In his hand narrative kavyas based on historical and mythological themes attained a high watermark of perfection. Lyric poetry finds its best exponent in Jatindranath Dowerah who has sung his personal note in a sad and melodious tune. Ambikagiri, however, strikes an opposite note, the note of patriotism, hard struggle and determination. Chandradhar Barua, Durgeswar Sarma and Mitradeva Mahanta popularised the mythological plays. The dramatic and the poetic elements have been happily blended in their plays, and easy flowing blank-verse became the principal medium of expression of these mythological plays. Low comedies and farces showing social follies and individual incongruities and idiosyncrasies began to flourish side by side with serious plays.

The period between 1920-40 may be called the period of national regeneration. With the emergence of Mahatma Gandhi as the national leader and the Indian National Congress as the predominant political party, Assamese literature stepped into a new era of national resurgence and growth. Side by side with the themes of love, beauty and nature, patriotism, a feeling of national consciousness and urge for all round development found expression in the writings of those who entered the field of literature after 1920. Binandachandra Barua, Dimbeswar Neog, Atulchandra Hazarika, Anandachandra Barua, Ganeshchandra Gogoi and Davakanta Barua and a few others have not only sung of the love and beauty of nature but also sung of the glorious past, deplorable present and future greatness of the country. All these poets have made a romantic approach to life. In the field of drama, Atulchandra Hazarika, who has more than twenty plays to his credit, stands foremost among the playwrights. Most of his plays reveal the characteristics of melodrama. Other notable dramatists of this period are Daibachandra Talukdar, Nakulchandra Bhuyan, Kamalakanta Bhattacharyya and Jyotiprasad Agarwalla. The last one practically revolutionised the art of playwriting in Assamese by introducing modern techniques and devices and by handling plots and characters in a novel and original manner. His three plays, viz., *Sonit-kunwari*, *Karengar ligiri* (The maid of the palace) and *Rupalim* are considered outstanding literary productions of the modern period.

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The field of novel remained almost barren during the third and fourth decades. Besides Rajnikanta Bardoloi, two other novelists that deserve consideration are Daibachandra Talukdar and Dandikatha Kalita. They have written on social themes depicting love, hatred, jealousy of individuals and retrograde customs and manners of the contemporary society. But reformatory zeal has very often visited their approach to life and its artistic treatment. Short stories, personal essays like those of Lamb and Chesterton, humorous and satirical compositions and literary criticism were also receiving due attention from writers, but excepting the art of short-story and one-Act plays the other branches did not gain sufficient depth and perception in the pre-Independence period.

After the attainment of Independence the progress of Assamese literature appeared to be very rapid. A new generation of poets, dramatists and fiction writers came forward with new ideas and techniques. The technique of the old romantic poetry of the pre-War days has yielded place to modern techniques, and the approach to life of modern poets considerably differs from that of their predecessors. Modern Assamese poetry is somewhat intellectual, although emotion has not been totally divorced. Surrealism, symbolism, imagism and other techniques of modern continental poetry and also sprung rhythms of *verse libre* and rhythmic prose have been successfully employed to express the new poetic sensibility. Novels and short stories are being produced in larg numbers, some of them have also reached the high water-mark of success. Essays, *belles lettres*, literary criticism, biographies and travelogues are making rapid strides, in respect of quantity and quality both. It is not possible to name all the writers of the post-Independence period, yet some names deserve mention on account of their rich contributions. Hem Barua, Navakanta Barua, Nilamani Phukan, Mahendra Bara, Nirmalprabha Bardoloi, Hiren Bhattacharya, Hari Barkakati, Bhaben Barua, Bireswar Barua in the field of poetry, Bina Barua, Syed Abdul Malik, Birendrakumar Bhattacharya, Jogesh Das, Homen Bargohain, Nirupoma Bargohain, Mamani Goswami Raicham, Mahim Bora, Silabhadra, Saurabh Chaliha, Lakshnminarayan Bora, Chandraprasad Saikia, Nirod Choudhury in the field of fiction, Prabin Phukan, Satyaprasad Barua, Anil Choudhuri, Girish Choudhuri, Sarbeswar Chakravarti, Arun Sarma, Basanta Saikia, Mahendra Barthakur, Praphulla Bora and Ali Haider in the realm of drama, Trailokya Goswami, M. Neog, Satyendranath Sarma, Hiren Gohain, Bhaben Barua in literary criticism are some important names in the current literary firmament of Assam. The stream-of-consciousness, the Marxian philosophy, existentialism, Freudian psychology, the absurd technique of dramatic presentation are some of the phenomena noticed in current literature. A sense of alienation from the social order, and scepticism and dissatisfaction with the present mark the writings of some writers, but the general trend is not one of disillusionment and pessimism, but of firm faith and hope in future.

S.S.

LITERATURE (Bengali). The seed of literature in Bengal was cast by the Old Indic speaking people who had come to occupy the territory comprising the Damodar, the Gnga and the Brahmaputra basins sometime *c.* 1000 B.C. But for about a millennium there is no evidence of the existence of the Indic language in this land except a very short and mutilated stone plaque inscription carrying an instruction in a Middle Indic tongue. Epigraphical evidence indicates that the inscription belongs to *c.* 300 B.C. This precious bit of evidence is a pointer to that in Bengal as elsewhere in India, Old Indic had passed on to the middle stage in course of time. But no other composition in Middle Indic, epigraphic or literary, survived in Bengal before about the end of the fourth millennium A.D., when the local Middle Indic had reached its latest stage, Avahattha.

Evidences of the existence of Sanskrit composition of the epigraphic category are available from *c.* 400 A.D. The copper-plate inscriptions from *c.* 800 A.D. onward however, shows a developed and distinctive literary quality. The first literary composition of some length, a narrative poem (mahakavya) about Rama and Sita was written by Abhinanda, a court poet of Devapala (ninth century). It is entitled *Ramacharita*, and it contains features that do not occur in Valmiki's *Ramayana*. These features appear to be the local contribution to the ramification of the great story. A few centuries later, another distinctive literary work, also a narrative poem and named *Ramacharita*, first treats of the contemporary history after Bana's *Harshacharita*. The author was Sandhyakara Nandi, son of Prajapati Nandi, a councillor of Ramapala. The poem narrates Ramapala's victory over his overwhelming enemies for the possession of his native land. The author shows a great deal of cleverness in narrating at the same time the story of Rama's victory over Ravana.

The poets in Bengal did not at this stage seem to write long narrative poems. They wrote mainly isolated verses and couplets on various topics. These topics are narrative subjects but they are treated with a lyrical flavour. The following poem is a good illustration of the sincerity of emotions and terseness of expression. It is in *double entendre*.

ghanarasamayi gabhira
Vakrimasubhagopajivita kavibhih/
avagadha cha punite
ganga vangala-vanicha//

Containing heavy waters, deep, pleasing in bends, sustaining poets, the Ganga purifies (as soon as one) plunges into her

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(waters) just as the Bengali speech is packed with joy, delightful in twists and nourishing to the poets.

From the ninth century downward Bengal took a lead in producing good poetry in Sanskrit. The two earliest and best anthologies of such poetry are *Subhashitaratnakosha* of Vidyakara, a Buddhist (prior to *c.* 1200), and *Sadukti-karnamrita* by Vatudasa, son of Shridharadasa, a trusted councillor of Lakshmanasena. Compilation of the latter was completed in about 1207. From the context and from some of the names mentioned in it, it may be said that it belonged to Bengal.

Poets and other intellectuals in Bengal loved Sanskrit and so, neglected the vernacular and popular literary vehicle, the Middle Indic (or Prakrit). Rajashekhara of Malwa (c.1100) has a curious verse where he earnestly prays to the goddess of speech not to allow the poets from Gauda to write in the Prakrit speech as they are not fluent in it. Prakrit in Bengal, on the contrary, seems to have been much more developed than elsewere. It can be presumed that the Middle Indic in Bengal was Apabhramsha from the very start. This may be the reason for the preference for Sanskrit.

The Prakrit poetry in Bengal has been lost but not without leaving some trail, a trail that led to the making of a remarkable poem containing the first and the best lyric songs in Sanskrit: Jayadeva's *Gitagovinda*. It is the last landmark in the history of Sanskrit literature. The songs of *Gitagovinda* (*c.*1200) started the vernacular lyrics on the Krishna legend not only in Bengal but in many other parts of India as well, the lyrics which stimulated literary activities in Bengal during the subsequent centuries till the second half of the nineteenth century.

Jayadeva found the model of his lyrics in contemporary vernacular (or Avahattha) songs. Although neglected in the learned and high administrative circle, the vernacular (or Avahattha) was not despised by the common people. Songs, puzzles and connundrums, which the common people enjoyed, were written in this language. So also were the dramatic pieces. Fortunately in 1909 Haraprasad Shastri discovered in Nepal Darbar Library an old Bengali manuscript which contained some fifty vernacular songs with their commentary in Sanskrit. The commentary was necessary for breaking up the inner meanings of the songs. These songs were composed by yogi mendicants for a dual purpose: to entertain the people and thereby obtain alms and to hand down their message to the future generation of yogis for their edification and guidance.

There is a perfect structural similarity between the Sanskrit songs of Jayadeva and the vernacular Charya (actor's role) songs of the Buddhist, Shaiva and Natha yogis. There is the signature of the poet, but it may only be the *nom de plume* or a disciple's forgery. Charya songs have a double meaning, one for the public and the other for the initiated. Here is an example from an unsigned Charya song, a description of a current musical contraption:

suja lau sasi lageli tanti/
anaha dandi chaki kiata avadhuti//
bajai alo sahi herua bina/
suna tanti-dhani bilasai runa//...

(i) The sun is the gourd-shell; the moon the string attached;
Unbeaten is the pole; the bottom is made the disk.
Dear girl, Haruka is playing on his bina, The notes of the strings are echoing faintly..."

(ii) 'The nerve Pingala functions as the shell and the nerve Ira is tied (with it).
The central nerve is their support and the nerve Avadhuti acts as the disc.
My girl, my body is poised for meditation (the process of deep meditation has started);
The void is responding: I notice it faintly.

The vogue of the Charya lyrics did not end with the arrival of the Turks as is generally supposed. No doubt it disappeared at least for a couple of centuries. But it was revived in the sixteenth century nourished by the religious movement of Chaitanya. As baul songs such poetry was first brought to the forefront by Rabindranath Tagore, who may be deemed to be the last writer of the genre in Bengali.

Lyric plays and mimic performances including puppet shows seem to have been rather popular during the Proto and Old period of the Bengali language. It is true that no specimen of it has come down to us but we can guess from the long list of names in such works as Sagara Nandi's *Nataka-lakshana-ratnakosha* (*c.* 1300) that the Rama story was quite popular in mimic shows and musical performances. In poetry, however, the theme does not appear before the second half of the fifteenth century.

Since there are no authentic specimens except for a few quotations in *Sekashubhodaya*, there is a blank in the history of Bengali literature for about two centuries and a half. Nonetheless this period was not entirely unproductive. Middle Bengali language and literature were quietly developing with an unexpected speed and luxuriance. In the last decade of the fifteenth century, Bengali literature appeared fully developed in its most distinctive literary form, viz., that of narration by chanting and singing along with a puppet show representing the characters in the tale. An alternative to the puppet show was the unrolling of a scroll containing the episodes in the tale. This musical and poetic narration, therefore, came to be known as panchali (panchalika, 'doll, puppet'). This unrolling of the scroll continued even up to the nineteenth century in a very muted form. The puppet show was shorn of its musical

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appendage in the seventeenth century but the mode of musical narration remained popular and survived till the very end of the eighteenth century.

In the last decade of the fifteenth century we come across the first two of the panchali poems: *Srikrishnabijay* by Maladhar Basu, better known by his official name, Guniraja Khan (literally, Lord Virtuoso), and Brahman Bipradas's *Manasabijay*. The former was written between 1473 and 1480, and the latter was completed in 1495. Basu's work is an adaptation of the story of Krishna from the *Bhagavata-purana*, but it also incorporated into it the story of the *Ramayana*.

Beside the popular panchali poetry which was recited on religious and festive occasions before large gatherings, there was the literary genre for the elites: the lyric songs on the Krishna story, written either in Bengali proper or in the *kuntsprache* Brajabuli. It came down from the *Gitagovinda* and was cultivated in the courts of princes and chiefs in Bengal and its surrounding regions.

Chaitanya's movement gave a tremendous fillip to both the narrative and the lyric. Many of his direct followers wrote excellent songs in Bengali and Brajabuli and the theme of some of them was the life and activities of the Master himself. Of these poets mention may be made of Murari Gupta, Basudeb Ghosh, Ramananda Basu, Mukunda Datta and others. The subsequent generations of the Vaishnava poets wrote songs in dozens and hundreds. Chaitanya liked these songs, and some fifty years later, when Narottam Das, himself a writer of such lyrics, made their singing a part of the devotional duties of the Vaishnavites, kirtana became not only a prominent feature of Vaishnava devotional conduct but also a very delightful cultural exercise. Chaitanya's influence did not leave panchali poetry unaffected. A great thing happened all of a sudden: Chaitanya's life became the theme of a great panchali poem, and thus a contemporary man became the hero of what may called the epic poetry in any New Indic language. Sometime between 1545 and 1550, Vrindavanadas wrote in panchali style a biography of the Master, entitled *Chaitanyamangala* (later called *Chaitanya-bhagavata*). The poem is an inspired work. It is, in fact, the first Bengali work of outstanding merit both for the content and the treatment.

Vrindavanadas was followed by a few others but excelled only by Krishnadas Kabiraj. Krishnadas went to Vrindavana at an early age and was occupied in various constructive and useful work there, not neglecting literary activity, under the direction of Sanatana and Rupa. Krishnadas first wrote a narrative poem (mahakavya) in Sanskrit on the Krishna theme. This won him the title of 'Kaviraja' (Master Poet). Krishnadas's Bengali poem, *Chaitanya-charitamrita*, was written some twenty-five or thirty years after Vrindavanadas's poem. It is the most outstanding book as well as the most authentic work on the life and teachings of Chaitanya and also one of the most erudite works in Bengali literature. It does not belong to the panchali type but is for reading and study.

The popular panchali works dealt with the following themes: the story of Krishna (it was promoted to the elite literature class from the middle of the sixteenth century), the story of the serpent goddess, Manasa, the story of the great goddess Chandi, and from the seventeenth century onward, the story of Dharma and Lausena, and the story of the *Ramayana*. It is generally held by some scholars that Krittibas wrote a panchali poem in the fifteenth century. But the work which became popular only from the last half of the seventeenth century does not carry any evidence of antiquity. Nor is there any really historical evidence for placing its supposed author in the fifteenth century. If we rely on historical evidence, the credit of putting the story of Rama and Sita for the first time in Bengali verse belongs to Guniraja Khan who had incorporated it into his panchali poem, *Srikrishnabijay*.

The best specimen of panchali poems and as a matter of fact, the most outstanding work in Bengali poetry in the pre-modern period, is Mukunda Kavikankana's poem, *Chandimangal* (written between 1544 and 1555). The poet's family had some connection with the Sultan's court at Gaur as is indicated by his father's title, 'Guniraja Mishra'. Mukunda was an educated person and probably knew Persian well. His genius had the rare combination of poetic feeling and romantic observation. Mukunda was a poet as well as a story-teller. The overwhelming success of Mukunda's *Chandimagal* deterred the poets of the next centuries from writing on the theme.

The *Dharamangal* panchali poems appeared in the seventeenth century and they were very prolific from the start to the very end of the eighteenth century. But this poetry and its performance belogned to an old cult which was not favoured by the people of the upper class as a whole and it was restricted to that strip of West Bengal which is bordered by the Ajay, the Ganga, and the Damodar and its tribularies and branches. The story of *Dharmamangal* poems are a group of folk-tales with Lausen as the hero born to establish the worship of Dharma among the elite. The earliest and best *Dharmamangal* poem is that by the Brahman Ruparama who had left home and family for the love a girl of another caste. left home and family for the love for a girl of another caste. He belonged to the mid-seventeenth century. The auto-biographycal sketch of Ruparama is the nearest to a short story in pre-modern Bengali literature.
popular of the panchali poems on the goddess Manasa. It was written by Ketakadas who was also known as Kshemananda. In North-East Bengal, the poem of Narayanadeva was very popular. The first work in the genre was by the Brahman Bipradas (completed in 1945). On the whole, Bipradas's work is the most comprehensive of the type.

The story of Manasa was not popular with the upper

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class of the society as it derived from the tradition of the old yogi community. But the story of the merchant, Chand, is of an epic stature. There were other stories from their stock which were popular among the masses for centuries but could not find a poet to up-grade them. Such poems, which normally were short ballads sung by itinerant yogis and beggars, were known from the late eighteenth century. They tell the gripping tale of Gobindachandra and Maynamati and the funny tale of Matsyendranatha and his disciple Goraksha. Short plays on these themes were produced in Nepal in the seventeenth century and earlier. One such play carries the name of Vidyapati as the author.

The last important poem of the panchali type in a rather extended form was produced in the mid-eighteenth century by Bharatchandra Ray. It is entiled *Annapurnamangal* and was completed in 1752. It is really a trilogy, comprising a puranic tale on Shiva and Durga (subtitled *Annadamangal*), a popular romantic story (entitled *Vidyasundar*) and a historical episode,–Pratapaditya's conflict with the Mughal army and his defeat (entitled *Mansingha*). Lyric song, not of the traditional Vaishnava variety which was quite vigorously cultivated in the century, came into vogue in this century and Bharatchandra produced some of its best specimens. He knew Sanskrit, Persian and Urdu well and wrote some verses of topical interest in a style mixed with Persian and Urdu. Bharatchandra's works remained the best, standard poetry in Bengali until the emergence of Michael Madhusudan Dutt at the end of the sixth decade of the nineteenth century. A younger contemporary of Bharatchandra was Ramprasad. He also wrote a Vidyasundar poem and some devotional songs on the mother goddess, Kali. These songs are still popular for their simplicity and musical appeal.

Literature in the Middle Ages was predominently religious. Religion fostered a spirit of submission and a surface tranquility of the mind. But deep beneath this surface a kind of humanism flowed that stirred new questionings and bred new convictions. These were not so much articulated in literature as in the utterances of a number of break-away sects and non-conformist preachers of new cults. In literature they surfaced sometimes in popular songs (as distinct from the court literature patronized by kings and princes) written in the praise of man and his life on earth. But sometimes they surfaced almost violently as in the myth of Chand Saodagar and his obstinate defiance of a spiteful goddess.

When in the 19th century the educated Bengali came in contact with the Western philosophy and literature, it awakened the hidden sceptic and rebel in him. Tom Paine's *Rights of Man* became his Bible. Compte and Mill enthralled him. Shelley entranced him and he declaimed from Shakespeare on the streets.

But this new exhilaration could not be expressed at first because the vernacular had fallen far behind the new ideas and passions. So it was necessary to set out forthwith to refashion the language. This was done with a rapidity that is astonishing. First came the making of the prose.

In mediaeval times, even narratives were versified and the common form was the payara couplet. The earliest prose document which is extant dates back to as late as 1555. In the 17th century, prose, which was used only in deeds, documents and letters, came to be heavily laden with Persian words and consequently came to lose its native character. The trend continued through the 18th century. The late 18th century prose was frigid, coarse and unanimated.

The task was begun at the dawn of the new century by the Serampore Mission and continued by the Sanskrit scholars of the Fort William College. William Carey translated the *Bible* into Bengali and wrote a conversational piece called *Kathopakathan*. He was followed by Gopinath Sarma, (*Hitopadesh*, 1802), Chandicharan Munsi (*Tota itihas*, 1805), Haraprasad Ray (*Purushaparikshа*, 1915), Ramram Basu (*Pratapaditya charitra*, 1801 and *Lipimala*, 1802) and Mrityunjay Tatkalankar (*Batirish singhasan*, 1802; *Hitopadesh*, 1808 and *Rajabali*, 1808). They shore the language of its extraneous elements and enriched it with liberal borrowings from Sanskrit. But these early efforts were confined to writing narratives or at best, conversational pieces. The prose was still stunted, still a trifle coarse and still unsure of itself. Raja Rammohun Ray took it up for more solemn purposes–as a medium of discursive articles, dissertations and debates. Journals and newspapers, which began to appear endlessly from 1818, added to it new words and made it acceptable to the public as a medium for expressing diverse thoughts and ideas.

But prose was yet to become fit for literary forms which the new age and its sensibility demanded and it was for this end that Iswarchandra Vidyasagar worked. He wrote a number of books where he purged the language of its vulgarity and coarseness and endowed it with a chastity it had never known before. It became sleek and lithe and acquired a glitter. Akshaykumar Datta, writing about the same time, gave it further polish.

In 1858, Pearychand Mitra, who called himself Tekchand Thakur, wrote the first Bengali novel, *Alaler gharer dulal*. It was a picaresque novel where Pearychand dispensed with the polished Sanskritized language which Bengali had become with the works of Vidyasagar and liberally used colloquial words with a coarse humour. His style was not immediately approved or emulated, but this work opened up doors of new possibilities.

Bharatchandra, the last great poet of the mediaeval times, died in 1760. For about a hundred years after that date, poetry degenerated into vulgar rhymes and coarse doggerels. Iswarchandra Gupta (1812-1859) and Madanmohan Tarkalanker (1817-1858), two poets of some merit

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dealt with some new themes as patriotism and national glory. Rangalal Banerjee (1827-1887) also wrote patriotic verses but the poet who completely changed the course of Bengali poetry was Michael Madhusudan Dutt (1823-1873). He forged with an amazing deftness the blank verse which gave Bengali poetry a vigour it had never known before. He used this verse first in *Tilottamasambhab* (1860) and perfected it in *Meghanadbadh* (1861) and *Birangana kavya* (1862). He experimented with other forms as well but succeeded most in sonnet: he wrote about a hundred poems in this form. Always in the quest of novelty, Madhusudan was not, however, unaware of the stream of genuine poetry that had come down from the earlier century,—the Vaishnava lyrics—and his *Brajangana* in its altogether fresh form stands as a solid bridge between the old and the new in Bengali literature.

Madhusudan was never successfully imitated. Two poets, Hemchandra Banerjee (1838-1903) and Nabinchandra Sen (1857-1909), who followed him and wrote excellent narrative poems (kavyas) could never match him. But poetry took a new turn with Biharilal Chakravarti (1835-1894) and a few other poets who set out on an altogether different path. They were primarily lyricists. Biharilal invented a metre—a tripping trimetre with excellent rhyme,—and filled his verse with an intense personal emotion. Surendranath Majumdar (1838-1878) and Debendranath Sen (1855-1920) were less effusive. Debendranath wielded the sonnet form with the restraint that it demands and with skill. Akshaykumar Baral was more discriminating in his choice of diction and was probably a better metrist. All these poets wrote of love and idealism and wonder and beauty but their works appear nebulous and unsubstantial beside the sensuousness and the sheer physicality of the poetry of the less polished and more crass Govindachandra Das (1855-1908).

But the works of all these poets, popular and widely read though they were, went pale beside a series of poems which began to appear in the 80's. These poems were by a young poet named Rabindranath Tagore. By the 90's, with the publication of *Manasi* (1890) and *Sonar tari* (1894) readers already knew that Bengal had been gifted with a great poet.

After about seven years from the publication of the first Bengali novel, *Alaler gharer dulal*, appeared a remarkble book named *Durgeshnandini* (1865). The author was Bankimchandra Chatterjee. The book was a romantic tale of love but it was not the tale that was important. It was the freshness of the prose, the richness of the idiom, the gusto, the profundity and the deftness that amazed the readers. One after another novel followed this: *Kapalkundala*, *Brishabriksha*, *Chandrashekhar*, *Anandamath*,–to name only a few. Many contemporaries and later writers, Rameshchandra Dutt amongst them—tried to imitate him but no one equalled him.

Among the novelists who wrote in the later half of the nineteenth century were: Sanjibchandra Chatterjee, Pratapchandra Ghose and Svarnakumari Devi. Taraknath Ganguli (1843-1891) who lacked depth and whose prose is often flaccid, is remembered for two reasons. He dealt with the common people by their hearth and in so dealing, tried to be faithful and detached. Indranath Banerjee, who wrote excellent satires, is less caustic than Jogendranath Basu (1854-1905) with his almost malicious and coarse raillery. Completely refreshing in Trailkyanath Mukherjee (1851-1909) who gloats on the grotesque and has a penchant for fantasy. His strange imagination thrived on satires.

Kirtibilas (1852) by Jogeshchandra Gupta was probably the first tragedy written in Bengali. A number of plays,—*Bhadrarjun* (1852) by Taracharan Sikdar, *Kulinkulasarbaswa* (1854) by Ramnarayan Tarkaratna, *Bidhababibaha natak* (1856) by U.C. Mitra, *Sabitri-Satyaban* (1858) and *Malati-Madhav* (1959) by Kaliprasanna Sinha appeared after that. But it was Michael Madhusudan again who handled the form with some amount of success. He wrote the first stageworthy mythological play, *Sharmishtha* (1869), the first tragedy on a historical theme, *Krishnakumari* (1860) and two exquistie farces. Dinabandhu Mitra, a contemporary of Madhusudan, made his first début with *Nildarpan* (1860) which, because of the contemporaneity of the theme became very popular. It dealt with the atrocities of the indigo planters in the countryside of Bengal.

Dinabandhu wrote other plays, three farces among them, which became popular on the stage. He was intensely humane but he lacked both restraint and refinement. More urbane was Girishchandra Ghose (1844-1911) who wrote and produced a number of plays, most of them in free verse. When he employs prose as he does in his *Prafulla* (1889) it acquires a polish without losing its homeliness. It is this prose which, much later, Saratchandra used in his novels. Another playwright worth mentioning was Amritlal Basu (1853-1829). He wrote satirical comedies. He was adroit in handling plots and everything he wrote had the sparkle of his intelligence.

Apart from the novels and dramas, the new prose slowly unfolded in many directions in multifarious other genres. Kaliprasanna Sinha sought and achieved for it a dignity and clarity in his painstaking translation of the *Mahabharata*. Completely different is his colloquialism with all its pungency and humour, its crudities and obscenities, that he employs in his *Hutompenchar naksha*. Bankim, apart from his novels, wrote a history of Bengal, an introductory essay on the Samkhya philosophy, a treatise on Srikrishna, an essay on egalitarianism and a number of satirical essays ridiculing sham, swashbuckling and hypocrisy, a number of polemics and crowning them all, his inimitable *Kamalakanter daptar*. For each he forged a distinct style which completely suited the subject.

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In his lighter essays, where he lashes out at the servility, pretentiousness and affectations of his countrymen, he has a cutting edge but he sheathes it in a genial humour. He is less tolerant and far more scathing when he banters at the all-knowing Englishman commenting on the way of life of the Indians. In his more placid mood Bankim can command a directness and clarity which Bengali prose had hardly known before him. Apart from Bankim there appeared a host of other writers in the late nineteenth century who wrote history, biography, essay on social problems and politics, on patriotism and diverse other subjects. Each had his own style. Of these the most successful were Jogeshchandra Vidyabhushan, who wrote the biographies of Mazzini and Garibaldi and the once popular *Birpuja* (Hero-worship); Ramdas Sen, who wrote mainly histories; Chandrashekhar Mukherjee, who wrote a prose surcharged with emotion; Aksaychandra Sarkar, whose prose was succulent and yet had a crystal clarity; Thakurdas Mukherjee, who could write lighthearedly a merry hopping prose when he would; Kaliprasanna Ghose, whose sonourous prose was all but affected and involved; and finally, Dwijendranath Tagore, Bhudeb Mukherjee and Haraprasad Sastri, the unaffected simplicity, the neatness and the clarity of whose prose came to be considered at the end the standard style. Besides these there were two other major essayists who wrote mainly for edification. They were Kesabchandra Sen and Swami Vivekananda. Swami Vivekananda achieved a clarity and directness which have hardly ever been surpassed. At times when he chooses (as in his account of the killing of a shark during a voyage) he can be light-hearted and humorous to the point of hilarity. But oftener he writes an intense vibrant prose, taut and surcharged with sincere feelings.

With the beginning of the new century the genius of Rabindranath Tagore fully burgeoned enriching almost every branch of literature. During the first four decades of the century he dominates the scene. Every other writer either drew inspiration from him or wrote in reaction to him. But no one could be fully free from his influence. There were several reasons for this. In the first place, he was a versatile genius who could write with ease in almost every genre and excel. The alchemy of his genius transformed Bengali poetry investing it with all the variety and richness it could achieve; transformed Bengali prose into a many-faceted pliable medium capable of expressing every shade and type of meaning. After him to write was, to some extent, to write like him. Secondly, Rabindranath Tagore did not depart or break away from the Bengali literary tradition but subtly integrated into it all the wholesome ideas that the East and West had accumlated through the ages. He had a broad and catholic mind which could imbibe and assimilate even the most exotic. Third is the good sense that pervades through his works. He was, at bottom, a rationalist. Fourthly, he never lived in the proverbial ivory tower but was intensely aware of the forces working around him. He lived at a time when great changes were taking place in every direction: many old systems were disintegrating with new systems emerging to take their place. He lived in those turbulent times of upheavals and always played his part whenever called upon, never losing sight of and never failing to uphold the ultimate good, the honour, the dignity and the greatness of the human spirit.

The most famous work of Tagore is his *Gitanjali* which won him in 1913 the Nobel Prize. Besides this exquisite collection of lyrics, he wrote numerous other books of poems. They are amazing in their variety: this variety is not just the variety of form, but of mood, tone, theme and texture. As varied as his poems are his novels, in which he never repeats a theme or a form. *Gora*, for instance, stands apart as a saga of the new awakening in the nineteenth century, its conflicts and contradictions and its ambivalence—all resolving in the end in the one knowledge of the innate unity of all cultures. In *Ghare baire* he subtly analyses a few aspects of the freedom movement and their meanings within the framework of a close-knit story of complex human passions. In *Jogajog* he explores the depth of the crisis resulting from the disintegration of the old feudal values and the upward striving of the new order based on an emerging economy. His *Shesher kabita*, completely different and apparently a story of unfulfilled love told in an incredibly elegant prose, delves deep into the mind and focusses on man's passion for the unsullied beauty that manifests in many forms but chiefly in the futile striving of two souls which we call love. Love for Tagore is never a consummation; it is always an unfulfilled longing.

The importance of his numerous short stories lies in their being the first in this literature, in their formal perfection, in the sympathy, understanding and perception with which they treat of common men and women and children, and finally, in their humour and pathos. In drama, Tagore was a bold innovator. After a few successful exercises in the accepted form, he dispensed with it altogether. For each of his later plays he invented a new form—perfectly suited to the ideas he wanted to dramatize. He imbued them with the qualiities of a song, the rhythm of a dance, and the suggestiveness of a metaphor. And yet they were truly drama which could keep an audience enthralled.

It is common practice in literary history to list the poets who wrote in these early decades under two groups: those who either imitated Rabindranath or were quite manifestly influenced by his style and ideas and those who had their individual mark in their works. In the first group the most important names are those of Baledranath Tagore, Priyambada Devi, Karunanidhan Banerjee, Kumudranjan Mullick and Kaildas Ray. Rajanikanta Sen and Atulprasad Sen, who are popular even today for their

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wonderful lyrics, were also influenced by Tagore but there is a depth in their devotion and feelings which lends their works their abiding value. D.L. Ray, who is more famous for his plays and for his lampoons against Tagore, wrote a number of exquisite lyrics and some of our best humorous verses. Jatindramohan Bagchi is still read for his down to earth realism, his humaneness, and the depth of his feelings. Satyendranath Datta (1882-1922), who lived only forty years, was a perfect artist, who experimented with diverse metrical forms and took them to perfection. His most important works, *Benu o bina* (1906), *Kuhu o keka* (1912) and *Abhra o abir* (1916) show the brilliance of his intellect as well as the depth of his emotions. More famous and popular was Kazi Nazrul Islam, who became famous overnight with his 'Bidrohi'. He is fondly called the rebel poet, particularly for his patriotic poems and for those where he preaches destruction of the old world with its supertitious beliefs and meanness. But his fame will endure, not for these loud poems but for some of the finest lyrics and humorous verses he wrote. Jatindranath Sengupta (1887-1954) wrote differently: as the names of his books suggest (*Marichika* and *Marumaya*, for instance, mean 'the mirage' and 'the delusion of the desert' respectively), he looked upon beauty, love and happiness as delusion and his poems are somewhat iconclastic assailing the sustaining beliefs and dreams which grow centering round nature, women, beauty and love.

Besides Rabindranath, there were only two other playwrights writing about this time who deserve mention. D.L. Ray wrote many historical and mythological plays which became popular on the stage. Of them the most famous were *Chandragupta*, *Sirajudaulla* and *Shahjahan*. D.L. Ray was no innovator and the influence of Shakespeare is too manifest in his works. Kshirodprasad Vidyabinod's *Kinnari*, *Alamgir* and *Pratapaditya* are still popular.

The new drama of the 40's is essentially experimental in character. Though Mammatha Roy wrote conventional plays, his followers adopted new forms and style. The important among these playwrights were Sachin Sengupta, Bidhayak Bhattacharya, Bijan Bhattacharya and Banaphul. Among the modern expeimentalists, Badal Sarkar deserves special mention. He has been able to bring poetry back to the theatre.

Two novelists who wrote during these early decades often surpassed Tagore in popular appeal. Prabhat Mukherjee (1873-1932) wrote fourteen novels,—his locale rural Bengal—which told simple sentimental stories about simple folks. He handles plots without much skill but can tell a story with a go. More skilfully done are his short stories which are fine artistic pieces with occasional insight and frequently permeated with a quaint humour. Saratchandra Chatterjee was a far greater novelist. He was intensely humane, possessed a perspicacity, had a probing and audacious mind and could with ease and singular skill spin out a gripping tale. He was a sensitive man of varied experiences and his novels, first of all, has the stamp of the mind thus broadened and enriched. He was also, at bottom, a dreamer. Social injustice and inequality deeply distressed him and so did a hundred superstitions, old-world beliefs, illiteracy, pretentions, complacency, hypocrisy and pettiness which held back social progress. He was a votary of all sorts of freedom—particularly the freedom from dogma, the freedom to think and the freedom to express. Thus it happened that he shocked contemporary sensibility as much as he appealed to it. But above all these qualities was his singular story-telling art. He could with equal skill and understanding write an enchanting romance of love (*Parinita* or *Datta*), a winning story, with an added grace, of motherly love ('Bindur chhele', 'Ramer sumati', 'Mejdidi') or of connubial relation ('Darpachurna'). Equally engaging are his polemics on dogmas and false values. His *Srikanta*, *Denapaona*, *Bardidi*, *Charitrahin*, *Grihadaha* and *Shesh-prashna* are a daring attack on conventional morality; but they are also engaging tales laying bare the hearts of men and women in both their placid and turbulent moods.

Besides these two there were a number of other popular novelists the most widely read of whom were Manilal Ganguli, Charu Banerjee, Rakhaldas Banerjee, Hemendrakumar Ray and Nirupama Devi.

During the later half of the 20's and the first half of the 30's most of the young writers more or less clustered round three periodicals: *Sabujpatra* of Pramatha Choudhuri, *Bharati* of Manilal Ganguli and *Kallol* of Dineshranjan Das. The writers of the Bharati group were no innovators: they wrote chiefly romances and sentimental love stories. Pramatha Choudhuri, a connoisseur of art and literature, was a sensitive literary critic. He was a humorist above everything else and wrote in elegant prose numerous essays which sparkle with wit.

The Kallol writers appeared on the scene with promise and also with a lot of fury but really achieved little. There were indeed some powerful writers attached to this group—Premendra Mitra, Shailjananda Mukherjee, Buddhadev Bose and Achintyakumar Sengupta were the most prominent—but their achievements do not come to much in comparison with the fictional works of Bibhutibhushan Banerjee, Manik Banerjee and Tarashankar Banerjee. Bibhutibhushan is best known for his *Pather panchali* but he wrote other novels of no less merit. He has a deep understanding of the human situations he deals with, and a profound sympathy verging on a brooding sadness and yet he can be a completely detached artist. He does not handle the fictional genre as a craft but there is a workmanship and a sense of inevitability in his novel which we can only find in life itself. He is intensely aware of the social realities and when he chooses (as in *Ichhamati*) he can fit his tale to the changing social

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scene with as much poignancy and clarity as Tarashankar. Some of his best known works, besides his short stories and that excellent story of adventure, *Chander deshe*, are *Drishtipradip*, *Aranyak*, *Debajan* and *Adarsha Hindu Hotel*.

What strike one most in reading the novels of Tarashankar are his intensity, his powerful imagination verging sometime on the bizarre and the grotesque, his insight into the mind of men and women, and his clear perception of the issues involved in the disintegration of the old order and the emergence of the new. He can at will conceive a well-knit plot with rich, sensusous texture but still his plots are often loosely knit, full of deviations and without a central thrust. He can create at will men and women of flesh and blood, alive and real, but still his characters are at times driven by unreal passions—devitalized creatures inhabiting a grotesque, bizarre world. Some of his best known books are *Raikamal, Nilkantha, Dhatridebata, Kalindi, Ganadebata, Panchagram, Hansulibanker upakatha, Arogya niketan* and *Manwantar*.

Manik Banerjee (1910-1956) was drawn to Marxism. He had a deep-seated yearning for beauty. This probably accounts for the frequent bitterness in his writings as he relentlessly explores the darker sides of life that shocks a placid sensibility. He had a keen intellect that lent a glitter to everything he wrote but it is the glitter of a precious balckstone. He dealt mainly with the people of the lower rung: he had a piercing insight into their mind and with a persisting skill and detatchment he brought to surface the interactions of all that is elemental in men and women. His best novels are *Dibaratrir kabya*, *Padmanadir majhi* and *Putulanacher itikatha*.

These three last mentioned were probably the last great Bengali novelists of that generation. Satinath Bhaduri with his wonderful *Dhonraicharitamanas* or *Jagari* was one of the most powerful novelists after them. During the last three or four decades there have been a host of other novelists: Gopal Haldar, Manoj Basu, Narendranath Mitra, Buddhadev Bose, Subodh Ghose, Achintyakumar Sengupta, Banaphul, Prabodhkumar Sanyal, Bibhutibhushan Mukherjee, Ashapurna Devi, Bimal Mitra, Samaresh Basu, Shankar, Atin Banerjee, Ramapada Choudhuri, Bimal Kar, Sunil Ganguli, Debesh Ray, Ashim Ray, Mati Nandi, Sandipan Chatterjee, Kamalkumar Majumdar, Debi Khan, Sanjib Chatterjee, Shirshendu Mukherjee and Samaresh Majumdar—to name only a few. Some writers occasionally reach the height, particularly Sunil Ganguli, Atin Banerjee, Samaresh Basu, Ashim Ray, Banaphul, Annadashankar Ray and Kamalkumar Majumdar, but in few of their works did novel attain the depth and range of vision which characterized the works of the earlier masters.

Almost all these writers, however, have written excellent short stories some of which will endure the test of time. It will be pertinent to mention here the names of Jagadischandra Gupta and Rajshekhar Basu (Parashuram). Rajshekhar wrote some of the most delightful stories in Bengali.

Bengali poetry started to take a new turn during the third decade of this century. The change could be seen in the last few poetical works of Tagore himself where he seemed to stand face to face with life in its nakedness, himself unarmed but with full human dignity. The change was more explicit and almost loudly articulated in the works of Buddhadev Bose, Ajit Datta, Premendra Mitra, Bishnu Dey, Jibananada Das, Samar Sen, Amiya Chakravarti, Manish Ghatak, Manindra Ray, Subhas Mukherjee and Sukanta Bhattacharya. By the forties and during the fifties, Bengali poetry had taken a new turn. It acquired terseness and became more sensuous and evocative. There was in it a brooding sadness and an anger: sometimes a bitterness arising out of intense suffering. There were new experiments in technique which took it to new untrodden roads but there is always the feeling that it was still on a quest. Till this date in the works of a host of powerful poets, in the works of Samkha Ghose, Alakranjan Dasgupta, Birendra Chatterjee, Arun Mitra, Sunil Ganguli, Nirendranath Chakravarti, Shakti Chatterjee, Nabanita Debsen, Ketaki Kushari Dyson, Mani Bhattacharya and Kabita Sinha the quest still continues.

Su.S.
M.M.C.

In other regions: With the beginning of the British rule in India Bengalis were required to move to various parts of the country where many of them eventually got settled. Some of them produced in their new environment literature in Bengali which has contributed to the development of Bengali literature produced in Bengal. This literature is different from the one produced by writers living temporarily outside their native environment.

In Assam and in the other north-eastern states which once had been parts of Assam, Bengali has long been an important language spoken by a large number of people. In fact, there are vast tracts where the Bengalis constitute the major linguistic group. In the whole valley of the Barak, for instance, Bengali is the official language along with English. It appears from records that the Dimasa Kacharis used this language as early as the sixteenth century. Their kings were great patrons of Bengali language and literature. Maharaja Suradarpa Narayan wrote many poems in Bengali, including Shaktapadavali. When the Kachari kings framed the legal codes they put them down in Bengali, the work being one of the early specimes of prose that have come down to us in Bengali. Bhubaneshwar Bachaspati, the court poet of Maharaja Suradarpa Narayan, translated *Naradi rasamrita* into Bengali in 1730 at the behest of Rajamata Chandraprabha

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herself. Maharaja Krishnachandra patronized Bengali literature and wrote *Gitabali*, meaning a collection of lyrics. Chandramohan Burman who flourished in the early years of the nineteenth century was a poet of remarkable talent. Three of his poems have so far been discovered. The first deals with the story of Bhubaneshwar Bachaspati while the others deal with the battle Krishnachandra fought and the pilgrimage he made to Kashi. Maharaja Krishnachandra and Maharaja Govindachandra, the last two kings of the Dimasa Kachari dynasty, wrote devotional songs in Bengali which are still sung by the people of the region.

While Bengali thrived in the region of Cachar under the patronage of the Dimasa kings, it was also studied elsewhere in the state of Assam. Many Manipuri writers, for instance, studied Bengali along with Sanskrit and some of them even wrote verses in Bengali. This was possibly due to the impact of Gaudiya Vaishnavism among the Manipuris.

Of the Bengali writers writing in Assam, Ramkumar Nandy was probably one of the earliest. He wrote as many as eleven operas which included *Data Karna, Nimai sanyas, Sitar banabas* and *Raslila*. Besides, he wrote many devotional songs, humorous verses and a novel. Pandit Bhubanmohan Vidyarnava edited the region's first periodical, *Surma*. His successor, Chandrakumar Bhattacharya, was both a critic and a poet.

In Shillong, which is now the capital of Meghalaya, a Sahitya Sabha was founded in 1875. The *Sahitya sevak*, its mouthpiece, first published in 1895, amassed around it a number of reputed writers, viz., Achyutcharan Chaudhury, Abhayshankar Guha, Ambikacharan Gupta, Charuchandra Banerjee, Padmanath Bhattacharya, Hemchandra Das, Kshirodechandra Deb, Benodebehari Chakravarti, Satyabhushan Chaudhury, Saradacharan Chakravarti and Hirendranath Datta. Another scholar of very great distinction was Rajmohan Nath, one of the pioneers in the field of historical and sociological research in Assam.

The north-eastern region has indeed produced many creative writers of distinction, who later lived outside the State. The names of Gurusaday Dutta, Bipinchandra Pal, Ramnath Biswas and Syed Muztaba Ali, of course, come first. Of the rest mention should be made of Nalinikumar Bhadra, Jagadish Bhattacharya, Ashokebijay Raha, Hemanga Biswas, Manabendra Banerjee, Ramendra Deshmukhya, Bhudeb Chaudhury, Amitabha Chaudhury, Amaresh Datta, etc. Among the other writers of repute are: Jatindramohan Bhattacharya, Rasamay Das, Sudhir Sen, Ranendranath Deb, Debendrakumar Pal Chowdhury, Harendrakumar Dey Chowdhury, Ashwinikumar Sharma, Nagendrachandra Shyam and Dwaresh Sharmacharya.

In more recent times there have been attempts to write novels but the works are stale. Ganesh Dey, Arijit Chaudhury, Mithilesh Bhattacharya, Ranabir Purkayastha, Prasenjit Chakravarti, Malaykanti Dey Badrujjaman Chaudhury and Abdul Khalique Bangal have written some good short stories which deserve mention.

Shaktipada Brahmachari is now the foremost amongst the Bengali poets of Assam. Amongst the youngsters, Ranajit Das is the most promising. Besides, Karunaranjan Bhattacharya, Karunasindhu Dey, Brajendrakumar Sinha, Manojit Das, Anurupa Biswas, Bijit Bhattacharya, Janmajit Ray, Bijaykumar Bhattacharya, Atulranjan Dey, Tridibranjan Malakar, Udayan Ghose, Shankar Chakravarti, Shantanu Ghose, Piyush Routh, Urdhendu Das, Tapadhir Bhattacharya, Birendrakumar Rakshit, Manotosh Chakravarti, Malay Dey, Bimal Choudhury, Ruchira Shyam, Dipankar Nath, Bhakta Singh, Kumar Ajit Dutta, Parthapratim Maitra and others have contributed substantially to the growth and sustenance of a powerful poetic movement in Assam. These poets, without deviating much from the basic trends of the mainstream of Bengali literary movement based in Calcutta, succeeded in capturing a strong and refreshing local flavour in their creations. They derivied their inspiration from their predecessors who published interesting creative works in a journal named *Balaka* edited by Kaliprasanna Das, which became a nucleus of a literary movement in the 40's and 50's of this century. The prominent among these writers were: Sudhir Sen, Prajesh Roy and Mrinalkanti Das. Besides *Balaka*, a number of literary journals were published from time to time. Most of them were short-lived but each had its value. Some of them deserve mention; they are: *Utsa* (edited by Arun Bhattacharya), *Diganta* (edited by Amaresh Datta), *Sanghat* (edited by Bimal Sengupta), *Udarka* (edited by Tapankumar Das et al), *Sahitya* (edited by Bijit Bhattacharya), *Purbabharati, Saptaparna, Atandra, Nandimukh, Lokayata, Samskriti, Kushiara, Anwesha, Eshana*, etc. Among the anthologies published mention need be made of *Ei alo haoa roudre* and *Uttar purbanchaler bangla kabita*.

Bihar is a state which is closely linked with Bengal, geographically, religiously and culturally. Many parts of modern Bihar were actually parts of Bengal. The contribution of the Bengalis in Bihar to Bengali literature is so substantial that no history of Bengali literature can be deemed complete without giving proper weightage to it.

In the nineteenth century, Baladev Palit (1835-1900) earned fame as a poet. An account of his life and works can be found in *Sahitya sadhak charitmala* (Bangiya Sahitya Parishad, Calcutta). Nibaranchandra Mukherjee's (Bhagalpur) discourse entitled *Brahma tatva* has an added attraction in his reminiscences appended to the end of the book. Prakashchandra Roy, father of late B.C. Roy, wrote his father's biography *Aghar prakash*. Two of the most prominent essayists and critics of the time were Chandrashekhar Basu and Thakurdas Mukherjee. Thakurdas founded the *Pakshik samalochak* and may be regarded as a pioneer in the field of Bengali journalism in

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Bihar. In his later days, he published one more literary journal named *Malancha*. *Malancha* became a forum of the young writers of both Bengal and Bihar. Jogendranath Basu, a headmaster at Deoghar, wrote *Prithviraj* and *Shivaji*, remarkable for their poetic richness. His student, Sakharam Ganesh Deuskar, is remembered for his *Desher katha*. Nagendranath Gupta wrote about fifteen books which include *Swapan sangit* (poem), *Tamaswini* (novel), *Amar Singha* (historical novel), *Banglar krishi* (essays on agriculture in Bengal), etc. But he became more famous by editing *Vidyapati Thakurer padabali*.

Rasiklal Roy did a pioneer's work in the field of comparative Indian literature. But unfortunately his works have not been compiled. Bimanbihari Majumdar, noted for his erudition, was a historian and an authority on the Vaishnava literature of Bengal. Bimanbihari wrote *Shorash shatabdir padabali sahitya* and edited *Vidyapati padabali* (with Khagendranath Mitra), *Chandidaser padabali*, *Govinda Das o tanhar jug*, *Jnanadas o tanhar jug* and *Kshanada git chintamani*. Jadugopal Mukherjee, an eminent fighter for Indian freedom, wrote his autobiography which is an important document of our political history. Pramathanath Basu, an eminent geologist, is chiefly remembered for his collection of essays entitled *Bibidha prabandha*. He composed several poems also. Saratchandra Roy, an anthropologist, was famous for his journal, *Man in India*, but he also wrote noteworthy essays in *Prabasi*, *Sahitya parishad patrika* and in other journals. Krishnabihari Gupta's *Gitanjalir bhabdhara* and Sibendranath Bhattacharya's *Vedanta darshan* earned distinctive fame. Amalendu Gupta translated Kalidasa's *Raghuvamsha* and *Ritusamhar* in Bengali. Jananedramohan Dutta translated Sikh Guru Arjun's *Sikhmoni* from Gurumukhi. The most important contributions to creative literature, however, came from three great novelists: Balaichand Mukherjee (Banaphul), Bibhutibhusan Mukherjee and Satinath Bhaduri. A prolific writer, Banaphul wrote some of the best novels of our time and excelled in the genre of short story. He was also a good poet. Bibhutibhusan wrote some of our most delightful stories as well as novels, while Satinath Bhaduri's novels will endure for his insight and understanding of the form.

Other familiar and important names connected with Bihar are those of Manik Bhattacharya, Nabendu Ghosh, Dibyendu Palit, Jashodanandan Bhattacharya, Subodh Chakravarti, Gourchandra Chakravarti, Rangin Haider, Aruna Haider, Enakshi Chatterjee, Krishna Banerjee, Subhas Ghosh (known as Chandragupta Maurya), etc. who are widely popular as writers. Special mention should be made of Jibanmay Dutta of Patna, who is a poet of some distinction. *Jayashri tomake* is a collection of his excellent poems. His *Saptadwipa* is a quarterly journal of poetry which has continued to exist for the last eighteen years. Through its instrumentality he has brought together a group of poets whose poems appeared in two collections: *Ferry ghate sammilita prarthana* and *Nirjane nijaswa sanglap*. There were many journals in Bengali published from Bihar from time to time though they were short-lived. Some of these were: *Prabhati* (Patna, 1937), *Basar* (Patna, 1956), *Samay* (Patna 1959), *Sanchita* (Patna, 1969), *Prabaha* (Dhanbad, 1967), *Sourabh* (Samastipurl 1980), *Srilekha* (Dhanbad, 1960): still continuing, *Shashwata bani* (Muzaffarpur, 1981) and *Lahari* (Katihar, 1977).

Uttar Pradesh as it is known today, has its links with Bengal from time immemorial. Kashi (Varanasi) which has always fascinated the Bengalis has had an impact on the Bengali mind. Bengalis like Kulluk Bhatta, Udayanacharya and others in different ages enriched Varanasi with their scholarship. It was only in the nineteenth century that literature in Bengali began to be produced, particularly when Raja Rammohun Roy came to live in Varanasi. Uttar Pradesh has given Debendranath Sen and Atulprasad Sen, two immortal poets in Bengali. Phanibhusan Tarkabagish (Varanasi) wrote *Naya darshaner itihas* in three volumes. Pramathnath Tarkabhushan's (Varanasi) *Bangalar Vaishnav darshan* is a remarkable book on Vaishnava literature. Mahamohapadhyay Pandit Gopinath Kaviraj (Varanasi) also wrote a few books in Bengali. Of them mention must be made of *Shri Krishna prasanga* and *Sadhu darshan o sat prasanga*. Rajendranath Vidyabhushan edited many works of Kalidasa in Bengali. They were published by Basumati Sahitya Mandir, Calcutta. At present Paritosh Das (*Sahajiya Vaishnav dharma o sahitya*, *Chaitanyottar sahajiya Bangla charkhani punthi*), Sukdev Singha (*Shri Rup o padavali sahitya*), Satyanarayan Das (*Banga darshan o Bangalir manan*) and Amarnath Ganguly (*Bangla sahitye atiprakrit*) are doing valuable work in Bengali.

Kedarnath Banerjee, the famous humorist, spent the last days of his life in Varanasi. He wrote many of his humorous writings of which 'Kashir jatkinchit' may be mentioned. Manilal Banerjee also lived here in the later phase of his life when he wrote several of his novels. Under the inspiration of Atulprasad Sen of Lucknow, Suresh Chakravarti published a monthly journal named *Uttara*. Before the publication of *Uttara* he had started *Prabas jyoti*, which was short-lived.

Allahabad is another centre of Bengali culture and literature. Indian Press at Allahabad has contributed a great deal towards the development of Bengali language and literature. It was founded by Shrischandra Basu. Their first publication was *Charitra gathan*. It is worth mentioning that several books of Rabindranath were first published by this Indian Press. Asit Haldar's translation of *Meghadutam* in Bengali with illustrations was one of its proud publications. It published Jnanendramohan Das's *Banger bahire Bangali* in two volumes, *Bangla bhashar abhidan* in two volumes and many other Bengali books. *Prabasi*, the most famous literary journal of the time, was

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printed at the Indian Press. Ramananda Chatterjee created an avenue for the Bengalis living in other states to publish their literary works in Bengali through this journal, *Prabasi*. Ultimately *Prabasi* became a centre of the literary activities throughout the country. Of course, in later years, when Ramananda returned to Calcutta, *Prabasi* was shifted to Calcutta along with his *Modern Review*.

Lucknow, the capital city of Uttar Pradesh, has its place in the history of Bengali literature because many eminent writers and poets like Atulprasad Sen, Radhakamal Mukherjee (*Adhunik Bangla sâhitya*), Durjhatiprasad Mukherjee (*Amara o tanhara, Baktabya, Antwashila*), Leela Vidyanta (*Rabindra sahitye narî*), Manasi Bhattacharya (*Atul Prasad, Green room*), Benoyendra Dasgupta (*Atul Prasad*) lived there for a long time. Chandrashekhar Sen, the eminent barrister, who travelled in many parts of the world, published his experiences under the title *Bhu pradakshin* (1901) from Lucknow. He had published also a Bengali newspaper named *Sahas* from Allahabad before he settled in Lucknow.

Vrindavan is loved by every Bengali because Mahaprabhu Shri Chaitanya added a new significance to it. Most of the works of the Goswamins of Vrindavan were in Sanskrit no doubt, but a few of them wrote also in Bengali. Raghunath Das composed a few Bengali padas apart from his works in Sanskrit. Krishnadas Kabiraj depicted the last phase of the life of Shri Chaitanya in detail in his biography of Shri Chaitanya entitled *Chaitanya charitamrita*, which is regarded as the most important work on Gaudiya Vaishnavism founded by the Mahaprabhu. In later years, Bishwanath Chakravarti (whose pen-name was Hariballabh) compiled Vaishnava religious songs entitled *Kshanada git chintamani*, which is the first anthology of Bengali Vaishnava songs.

In Agra, Gobindachandra Roy, who had migrated from Barisal in the first half of the 19th century earned poetic fame with his *Jamuna lahari* and *Bharat bilap*. Nanilal Banerjee of Agra wrote *Amrit pulin* (a novel), *Kanwamuni* and *Prospero*. His pen-name was Paribrajak. Durgadas Banerjee of the days of the Sepoy Mutiny will be remembered for his autobiography entitled *Amar jibancharit* or *Bidrohey Bangali*, which was published in *Janmabhumi* at the instance of Jogendrachandra Basu. Durgadas settled in Muzaffarnagar near Meerut.

In Rajasthan, Chandranath Basu, an eminent Bengali literary critic of the later 19th century, was the Principal of Maharaja College for a short time. Meghanath, who was a lecturer in physics in that college, wrote *Arya gatha* in Bengali besides his many works in Hindi.

Since the days of the *Mahabharata*, the link between the region of Delhi and Bengal has been strong. Delhi is a new cosmopolitan city. Its culture is somewhat different from that of the other states or cities. In spite of its dictinct culture it has helped Bengali writers to acquire a new dimension in their writing. Possibly the most famous of these writers is Jajabar (Benoy Mukherjee) who wrote a number of books. *Drishtipat* and *Janantik*, two of his books are remarkable for their freshness. The prose, rhythmic and sonorous, has a sophistication not seen elsewhere. Other notable figures are Chanakya Sen (Bhabani Sengupta), Darbesh (Shibdas Banerjee) and Brajamadhav Bhattacharya. Chanakya Sen's works have some distinction in that he introduces recent political activities as the subject of his novels. Darbesh uses international events as the background of his novels. He asserts the oneness of man and of the world. Critics like E.M. Forster and Herbert Read spoke highly of his wroks, but the problem is, Darbesh contributes rarely. Brajamadhav has written eight novels, six tavelogues, five books of poems and a number of other books on different subjects. Nimai Bhattacharya lived in Delhi as a journalist. He is a prolific writer of popular novels.

In the field of translation from other languages, Indranath Choudhury has enriched Bengali literature with his translation of Dr. Nagendra's *Rasa siddhanta* from Hindi. Sisirkumar Das translated two dramas from original Greek into Bengali. He has compiled and edited some sonnets under the title *Saptadashi*. Loknath Bhattacharya has translated Moliere's dramas from French and wrote a few book of poems, novels and short stories. Devleen Banerjee Kejriwal's Bengali translation of Vishnu Prabhakar's *Awara masiha* from Hindi may also be mentioned.

In 1926 Delhi saw its first Bengali journal, *Ballari*. After that, *Rajpath* (1940), *Indraprastha* (1960), *Rajdhani, Amra, Purbachaler katha, Nagare prantare, Natyakal* and many other literary and news journals have appeared from time to time but most of these have been short-lived. Of those which have survived, mention many be made of *Digangan* (quarterly), *Ajanta* (annual), *Udichi* (annual) and *Prangshu* (quarterly).

In poetry, Jyotirindra Maitra is the most prominent name. Among the other poets, mention must be made of Umanath Bhattacharya, Phani Basu, Batakrishna Dey, Sebabrata Chaudhury and Himadri Dutta.

Orissa was the centre of the religious movement during the time of Shri Chaitanya. It claims special mention that many Oriya poets wrote their poems in Bengali. Of them Ramananda, Jagannath Das and Ananta Das of the sixteenth century, Dwija Loknath, Dwarika Das, Madhav Das, Madhav Rath, Jadunandan Das, Purusottam Das, Kavi Prasad and Kavi Karna of the seventeenth century, Vringabar Roy, Brajabandhu Sinha, Raghuram Das, Gokul Roy, Pindika Shri Chandan, Ramchandra Dev, Dhananjay Bhanja, Shyamsundar Bhanja and Shyambandhu Pattanaik of the eighteenth century, Dwija Gaura Charan, Kavi Chandra, Jagannath and Natabar Das of the nineteenth century may be mentioned. In the medieaval Bengali literature, Dwija Ramain was a noted poet for his *Anil purana* in which Jaipur is treated as the center of kavya. Most probably he

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was a poet of that region. This may be true also of Champati Pati or Bhupati Champati, the noted composer of Vaishnava padas, whose writings may have been mixed up with those of Vidyapati.

A new era began with the British rule. In 1812 Zamindar Bishwambhar Pani of Senhati in the district of Hughly came to live in Puri. He translated *Utkal khanda* in Bengali with the title *Jagannathamangal.*He also translated some works of Bishwanath Chakravarti from Sanskrit. His other works are *Vrindavanapratyupaya, Prem samput,Bhakta ratnamala* and *Kandarpa koumudi.* By the middle of the nineteenth century, Bipinbehari Sarkar settled in Cuttack where he wrote *Kumarikumar.* He was a friend of Dinabandhu Mitra. Kamakshya Chatterjee was the Deputy Collector of Cuttack in 1864. He wrote his elder brother's biography entitled *Premchandra Tarkabagish mahashayer jiban charita o kabitabali. Atma chintan* and *Achar Chintan* are two of his other works. Rajendralal Mitra is remembered by the people of Orissa and Bengal for his valuable contribution to Bengali and English. Hemchandra Sinha of Raipur of the distirct of Birbhum wrote several books, some of which were *Prem, Ami, Hriday o maner bhasa* and *Jiban.* Annadashankar Roy, one of the most renowned writers of our time, also comes from Cuttack.

Satyendranath Tagore worked in Bombay and Gujarat for more than twenty years. His 'Bombai chitra', 'Bauddha dharma' and other articles were published in *Bharati.* He wrote a small treatise on Raja Rammohun Roy. In the beginning of this century, Brajendranath Seal served the Mysore University as its Vice-Chancellor. His contribution to Bengali literature is well-known. Sri Aurobindo lived in Baroda for twelve years and later in Pondicherry. Rameshchandra Dutta's early days were spent in Orissa. Both of them enriched Bengali literature in many ways. Mention must be made of Nishikanta, Naliniranjan Gupta and Nalinikanta Sarkar, all disciples of Aurobindo, who wrote in Bengali. Sailajananda Mukherjee, Saradindu Banerjee, Nabendu Ghosh and others who joined the film industry in Bombay have never failed to contribute to Bengali literature. Bombay saw its first Bengali literary journal in *Nibedita* in the thirties. In recent years *Bombai bichitra* has become a forum for the Bengali writers living in Bombay.

Ni.C. (General)
Bi.B.
Bi.R. (North east region)

LITERATURE (Dogri). Dogri has had a long tradition of oral literature, a fairly long period of intermittent writing mingling with living folk oral tradition, and a more or less continuous span of written literature.

Oral folk literature in Dogri cannot be fixed in any time frame; it has always been there as an integral part of Dogra life, providing the community a means of self-expression and enshrining its experience, its values, beliefs, traditions and mythology. Its forms are many and its contents are rich and varied. There are innumerable love songs like wild flowers on the hillside, and songs for every occasion in a person's life—'Bihais' sung on the occasion of the birth of an infant, 'Loris' sung to put a baby to sleep,' 'Thals and Naratte' sung by small girls during 'navaratras', 'Gujaris' and 'Aratis' and 'Bisanpatas' in praise of gods and goddesses, festival songs and 'Baranmah' celebrating the seasons, 'Swadis' and 'Laddis' sung while working, dance songs and 'Suhags' and 'Ghoris' and 'Sithanis' and 'Chhandas' to go with marriage, and 'Lohanis' and 'Pallas' sung on the occasion of death. Then there are three types of ballads: 'Bhetas', prayers to and praises of gods and goddesses sung at places of pilgrimage and temples, 'Karakas' narrating incidents in the lives of gods, goddesses, saints and martyrs, and 'Bars', describing in stirring lines the sacrifice, valour, and courage, and skill in battle of renowned heroes. There are idioms and proverbs and sayings and witticisms, succinct memorable pieces containing distilled experiences of life, philosophy of existence and guidelines for manners and mores of living, lighting up the nature of things and characteristics of certain castes, bringing home some points and providing a commentary on ways of life. Then there are folk tales of different types—mythological, historical and of day-to-day living—tales illustrating the play of destiny, didactic tales, tales of wit and humour pinpointing social inequalities, superstitions and tottering old values and practices, tales of adventure, parables with birds and animals as characters, tales dealing with family feuds, bickerings and quarrels, and tales of the absurd. The language of this oral literature is full of lexical richness and syntactical variety—a delectable feast for one who knows the language.

The period of intermittent writing in Dogri partly in the original script of the language called 'Takari' and partly in 'Devangari', covers a period of about 775 years. This writing is found in rock, fountain and temple inscriptions, copper plate inscriptions, rhapsodies in praise of rajas and their genealogical tables, title deeds, 'sanads' agreements, correspondence and some Christian missionary literature. The earliest specimen of Dogri writing is to be found in the Salhi Stone inscription on the Seehu Nala in Himachal Pradesh dated 1170. Notable inscriptions in Dogri are those of Raja Bhota Varman's four plates dated 1400, inscriptions at the temple of Durga Bhagwati at Mahanpur dated 1496, renovated Lakshminarayan temple of Chamba dated 1582, and the platform inscription on the outskirts of Chamba town dated 1660. Copper plates of Chamba Rajas issued between 1500 and 1700 contain many Dogri passages. Rhapsodies of Manakchand (1565) and Gambhir Rai (1650) in praise of Raja Rupchand of Kangra and Raja Jagat Singh of Nurpur respectively are in the popular style of 'Bars'. Examples of chronicles of

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Rajas are *Banswara* (historical record of Rajas of Kalhur printed in Bilaspur in 1882) and *Rajavali*, a translation of a Persian work of history done at the court of Raja Dhyan Singh of Kotla around 1811-1813. A few agreements, title deeds and letters written between Dogra Rajas and preserved in the Chamba museum, are of the 2nd half of the 18th and early part of the 19th century (1782 to 1827). Some Dogri letters written by private individuals during the later half of the 19th century are also available. Dogri translation of the *New Testament* was published by the missionaries of Serampore in 1825 and a small amount of Christian missionary literature in Chameali (a dialect of Dogri) was printed at Ludhiana around 1900.

The extant specimens of Dogri creative writing, mainly verse, can at the moment be traced back to the second half of the 18th century in the works of poet Dattu or Devi Ditta whose Dogri verses appear to have been a sort of side diversion from his more serious work in Brajabhasha, and of Maya Das, a devotional poet who sang of Krishna's lilas and changing seasons. Also in the tradition and style of Dattu or Devi Ditta were poets Shivaram, Trilochan and Vidyanidhi. Their work shows a curious mixture of Dogri and Brajbhasha. Another 19th century Dogri poet of some significance and renown for his scholarship in Sanskrit and Brajabhasha was Gangaram whose poem on the life of a bride in the 'kandi', forms a part of collections of old Dogri poetry. Unlike Gangaram, who was a court poet, having been patronised by the Rajas of Jammu, Kangra and Mandi, there was a people's poet, carpenter Lakkhu of the same period, who wrote 'Dogri riddles' in verse for the pleasure of his wife and an illiterate instant poet, Hakam Jatt. A translation of *Lilavati*, a Sanskrit treatise on Mathematics, a book on land settlement by Choudhury Kanhaiyalal, *Vyavahara Gita*, a book commissioned by Maharaja Ranbir Singh of Jammu, a book on army drill, a newspaper named *Dogra mittar* were some other publications in Dogri in the latter half of the 19th century. This activity continued during the first 40 to 45 years of this century with the publication of some Dogri verse compositions by Ramdhan, Mehta Mathradas, Ramrapanna Shastri, Santram Shastri, Baba Kanshiram and Hardatta, and Dogri prose translation of the *Gita* by Gaurishankar in 1934 which opened up a vista of literary potentialites of Dogri in Devanagri script and proved to be the harbinger of a renaissance and regular literary movement in Dogri literature in the mid-forties.

A continuous stream of Dogri literature in Devanagri script with an odd publication in Persian script started flowing with the birth and activities of Dogri Sanstha, Jammu, in 1943-44 and publication of *Guttalun*, a collection of poems by Dinu Bhai Pant, and *Pehla phull*, a collection of short stories by Bhagwatprasad Sathe in 1944 and 1947 respectively. The growth has been slow but steady, rising from an average of one publication a year in 1940's to three and a half in 1950's, ten in 1960's, twelve in 1970's and 1980's. Over 400 publications of Dogri literary works cover the usual literary genres of poetry, novel and short story, plays, prose, essays, biography, and travelogue.

Dogri poetry is quite rich in content and varied in form and covers a wide thematic, emotional, experimental and tonal range. There is a large variety of songs in the tradition of and akin to folksongs, romantic, sentimental, beautiful and silly; there are ballads reminiscent of folk ballads; there are ghazals patterned on the Urdu ghazal in form but instinct with sentiment and thought and the moral tone of Dogra value system; there are poems, long and short, in rhyme and in blank verse, well chiselled pieces with a delicate balance between form and content and emotional and verbal charm, and not so well made, rather puerile and medicore compositions, and some kavyas in verse. Of the 100 odd poets in Dogri whose poetry has appeared in print during the last 35 years or so, there are at least a dozen whose works have enduring value, prominent among them being Dinu Bhai Pant, Krishan Samailpuri, Parmanand, 'Almast', Yash Sharma, Ved Pal 'Deep', Charan Singh, Padma Sachdev, Kahari Singh 'Madhukar', Om Prakash Sharma 'Sarathi', Mohanlal Sapolia, Shivram 'Deep' Ashwini Magotra, R.L. Sharma, Ramnath Shastri, N.D. Jamwal, Shambhunath, Jitendra Udhampuri and Gautam 'Vyathit'.

Next to poetry, the area that has been the most productive in Dogri literature, qualitatively as well as quantitatively, is that of short story. Starting with folk-culture-rooted brief vignettes of Dogra life woven into stories by Bhagwatprasad Sathe, the pioneer of Dogri short story in the 1940's, and passing through the simple one dimensional straight-line stories of Lalita Mehta and traditional legend-based stories of D.C. Prashant and moralistic reformatory stories of R.K. Abrol (1950's) and Ram Nath Shastri, the genre came to a stage of maturity in the 1960's with stories of Narendra Khajuria, Madanmohan Sharma and Ved Rahi, and has spawned very good stuff during the 1970's in the stories of competent writers like Chhatrapal, Om Goswami, Om Prakash Sharma 'Sarathi', Bandhu Sharma, Kulbhushan Kayastha, Chaman Arora, Lalit, Manoj and others who have tackled the contemporary social problems with sharp insight and impeccable expression in artistic terms.

Dogri has thrown up twenty odd novels up to 1985 of which only half a dozen, including the Sahitya Akademi award winning novels, are good enough; Shivatsa Vikal's *Phull bina dali* deals with the rhythms of Dogra rural life; N.D. Jamval's *Sanjhi dharati* grapples with the human implications of the partition of the country; Om Prakash Sharma's *Nanga rukh* and *Resham de keere*, Kafkaesque in style and movement, are terse expositions of the contemporary social reality in cities and Deshbandhu Dogra Nutan's *Quidi* and *Pyoke bhejo* present in-depth pathological studies of Dogra rural society, and powerful

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indictments, social inequalities and evils and inhuman police and jail administration.

The first Dogri stage play to be written was *Achhut* by Vishwanath Khajuria in 1935 followed by Ramnath Shastri's *Bawa Jitto* written around 1950, based on a popular legend enshrining the revolt of a farmer against a local feudal chief in days of yore. This was followed in 1950's by three stage plays and one radio play with social reform as the inspiration, *Namagran, Dharen de atthrun, Dehri* and *Barobari* respectively, and the second radio play based on an mythological theme, which were not considered to be very successful attempts at play writing. To these have been added nine more stage plays, three of which, *Sarpanch, Mandalik* and *Allhal goli vi sipahi*, have themes from popular Dogra folklore skilfully woven into the contemporary context. Quite a large number of one-Act plays written so far cover a wide range of motifs and themes like social tension and inequalities, exploitation, social problems like remarriage of widows, legend, valour and so on.

Dogri prose came to its own only in the 1960's. The first book of prose essays, *Triveni*, which was a joint venture of Shyamlal Sharma and Shakti Sharma, appeared in 1961 only. Since then quite a few essays have been published covering a wide spectrum of subjects like essays of wit and humour, on Dogri language, art, culture, customs and traditions, Dogri literature and folklore, temple sculpture and architecture, Dogra history and painting, travelogue and reportage, and personal reminiscences. Prominent among the prose writers, who have a distinctive style of their own, are Shyamlal Sharma, Shakti Sharma, Vishvanath Khajuria, Lakshminarayan, Sansarchandra, Atmaram, Kedarnath Shastri, Vidyarattan and Champa Sharma.

Dogri literary criticism is in a nascent stage and barely half a dozen writers have contributed to this genre with no more than half a dozen books. Similar is the case with juvenile literature with just two books of one-Act plays and one book of stories.

Translations have no doubt added some volume to Dogri literature, but the sources are limited to a certain type of works in Sanskrit, Hindi, Urdu and English. There are 8 translations from the *Gita*, a translation of Vinoba Bhave's *Gita Pravachan* and translations from the Upanishads, *Hitopadesha*, and the works of Bhartrihari, Bhasa, Shudraka, and Kalidasa. Rabindranath Tagore's *Gitanjali*,21 short stories, 101 poems and 3 plays and a novel, *Chokhar Bali*, have been translated from Hindi. Three other plays translated from Hindi again are, Dharmavir Bharati's *Andhayug*, Mohan Rakesh's *Ashad ka ek din* and Shombhu Mitra's *Kanchan rang*. Among the novels translated are Premchand's *Godan*, Vrindavanlal Varma's *Mriganayani*, Saratchandra Chatterji's *Datta, Parinita, Shrikant* and *Path ke davedar*, Phanishwarnath Renu's *Maila anchal*, Tara Shankar Bandopadhyaya's *Ganadevata*, Rajinder Singh Bedi's *Ek chadar mailisi*, Hadi Ruswa's *Umrao Jan Ada* and Gorki's *Mother* and *Apprenticeship*. Then there are some miscellaneous works translated from English: Mahatma Gandhi's *My Experiments with Truth*, Jawaharlal Nehru's *Letters from A Father to His Daughter* and C. Rajagopalachari's *Ramayana* and *Mahabharata*. Some short stories and Lal Ded's poems have been translated from Kashmiri. Other translations available in Dogri are Shakespeare's *Macbeth* and Shombhu Mitra's *Kanchanjangha*.

Presently the Dogri literature strikes one as a comparatively underdeveloped entitiy in the comity of the fast developing and developed Indian literatures; its feet firmly planted in the native soil, opening out rather slowly, shyly and tentatively, it still keeps struggling to rise from its folk traditions to reach the more sophisticated forms and patterns of thought and feeling; it is limited in volume and content and range of emotional and intellectual articulation, yet it is representative of the Dogra community and its relatively puritanical, conservative values of predominantly rural and small town life. It is newly awakened to the immense possibilities of creativity in the language.

Sh.

LITERATURE (English). Indo-English literature is a Janus-faced phenomenon comprising (1) 'Anglo-Indian literature' or writing in English by Englishmen or other Westerners (whether or not resident in India) on Indian themes, or inspired by Indian motifs or the Indian spirit; and (2) 'Indo-Anglian literature' or creative and serious writings by Indians in English. Sir William Jones and John Leyden, Robert Southey and Sir Edwin Arnold, Meadows Taylor and Flora Annie Steel, Bishop Heber and Rudyard Kipling, Max Müller and H.H. Wildon, were among the writers who gave a distinctive character to Anglo-Indian literature, and F.F. Oaten's *A Sketch of Anglo-Indian Literature* (1908) was a first assessment of this considerable body of writing. Kipling's *Kim* (1901) and E.M. Forster's *A Passage to India* (1924) are perhaps the finest products of this literature, while F.W. Bain's quaint and wise Oriental tales have a niche of their own.

Indo-Anglian literature (or Indian Writing in English) is one of the significant results of the western impact on India; it is also part of a phenomenon with global proliferation. Since the 16th century, the European maritime powers went out to trade and presently to colonise territories in the Indian subcontinent, and in Africa, America, Australia and New Zealand. In the last three countries, the European settlers became the dominant race, exterminating or reducing to total subservience the indigenous populations. The situation, however, was different in Africa and India. In the wake of the traders came the soldiers and empire builders, as also the

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Christian missionaries. In the 17th and 18th centuries, India became the battle-ground of the rival European powers. The British triumphed at last, and consolidated their position in the 19th century. For a time, the trauma of the conquest brought about a swoon of the creative impulse. Presently, however, a series of religious, social and political upheavals were to follow contributing in diverse ways to the new Indian literary renaissance.

Aside from the British soldier, administrator and trader, there were other types of Englishmen too; the evangelist, the educationist and the journalist. Schools were established by missionaries and others to impart English education (the private school at Cuddalore as early as 1717), and more and more enterprising Indians wished to master English and even to attempt self-expression in English. Actually, at the time India was exposed to the British, their language and their way of life, there were other European influences also—notably Portuguese, Dutch and French—and it was thus the Western impact as a whole (political, economic, social religious, cultural) that generally conditioned early Indian writing in English. *Hicky's Bengal Gazette* was launched in 1780, and Cavally Venkata Boriah's *Dissertation on the Jains* in English appeared in 1801.

As the British hegemony extended its tentacles over the entire subcontinent, it became clear that the education of Indians under the new dispensation was a problem to be shirked no longer. There was some vigorous throwing about of brains, and Englishmen like Macaulay and Indians like Rammohun Roy took the same line, and on 7 March 1835 the die was cast at last: the British Government was to promote "European literature and science" among the natives of India, and the funds appropriated under Education should be spent on English education alone. Even earlier, English education and Indian writing in English were current in some measure, and there were a few pioneers and trend-setters. The Hindu College had been established in Calcutta in 1817, and the Serampore (Missionary) College in 1818. Among early specimens of *Tract on 'Suttee' (1818) and Precepts of Jesus* (1820), Cavally Venkata Ramaswami's *Biographical Sketches of the Dekkan Poets* (1829) and Kashiprasad Ghose's *The* the Dekkan Poets (1829) and Kashiprasad Ghose's *The Stair and other Poems* (1830). As for the precocious Henry Derozio, he was a poet and teacher of English literature, and exerted a great influence on his students in Calcutta. Even so, it was only after 1835 that Indo-Anglian literature was to acquire increasing currency and gain legitimacy from the steady implementation of the new 'English education' policy of the Government of India.

The beginnings, growth and development of this literature may be seen as broadly contemporaneous with the modern Indian literary renaissance itself, the modern phase of the rich regional literatures of India, and even the literatures of the Commonwealth countries (Australia, Canada, New Zealand, and more recently, Nigeria, Kenya, the Caribbean, and the rest). In multilingual India, like Sanskrit at one time, English, too, quickly became a link-language and presently a link-literature as well. Whatever was published in English or was translated into English gained at once a select all-India circulation, with some overflow into England and other countries. Being the outcome, after all, of a cross-fertilisation of two great cultures (Indian and Western), Indo-Anglian literature, while being distinctive enough, is not essentially different from modern Indian literature with its varied and variegated expression in a score or more of India's living and flourishing languages.

There is something of a rhythm or pattern in the history of the former British territories that have, over periods long or short, effected the passage from colonial subjection to political independence. First the trauma of conquest, the sense of hurt and shame but also the desire to imitate the rulers, learn their language and adopt their way of life; then the stirrings of dissent, the rumbling salvoes of revolt, culminating at last in Independence, 'swaraj', 'uhuru'; and, finally, the striving with the complex problems of post-Independence reconstruction. In India, as in the other Commonwealth countries, parallel to the march from colonialism to freedom and after, there is discernible the movement, at the cultural level, from imitation and immaturity to conscious revolt against the alien mores, and finally creative experimentation and adult achievement.

With this historical background, we may view Indo-Anglian literature in five broad spans as under:

1800-1870:	The Beginnings—the Age of the Pioneers.
1870-1905:	The Renaissance in the Spirit—the Age of Religious and Literary Awakening.
1905-1920:	The Era of Political Awakening—The Age of 'Bande Mataram' and 'Home Rule'.
1920-1947:	The Modern 'Heroic Age'—the Age of the Gandhian Revolution.
1947 and after:	False starts and Frustrations—Forward to the Future.

It is obvious that a living and growing literature transcends all attempts at compartmentalisation. Continuity and change somehow team together, and the enveloping aura of 'personality'—that of a Tagore, a Sri Aurobindo, a Mahatma Gandhi—must challengingly leap over our artificial barriers of periodisation. But these 'divisions' help to organise a vast miscellany of material into a convenient and reasonably logical sequence.

1800-1870: The morning star of the renaissance, Rammohun Roy (1774-1833), was a master of several languages, and during the last ten years of his life he achieved the work of many life-times. Educationist, controversialist, religious and social reformer, effective

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writer in Bengali and English, Rammohun was above all the great bridge-builder between India and Britain, the past and the future. Of the early poets, Kashiprasad Ghosh (1809-1873) and Henry Derozio (1809-1831) have been mentioned earlier. Derozio died young, but he left behind a body of sonnets and lyrics revealing the influence of the Romantics and exemplifying his own sensibility and craftsmanship. His most ambitious poem, *The Fakir of Jhungheera,*' tells the sad story of the widow Nuleeni, rescued by a robber chief from the funeral pyre of her husband, but widowed a second time and finding in death alone an end to her miseries.

Michael Madhusudan Dutt (1824-1873), a Hindu converted to Christianity and married to a European lady, published *The Captive Ladie* in Madras (1849). A narrative poem obviously inspired by Byron, it is the tale of Prithiviraj and Samyukta, and is told with verve and facility. But Madhusudan's more enduring achievement is the Bengali *Meghanadbadhkabya*, inspired by Milton; and indeed Madhusudan is often acclaimed as the Bengali Milton. Another convert to Christianity, Sasichunder Dutt, published his *Miscellaneous Poems* in 1848. As for the beginnings of the Indian novel in English, Bankim Chandra Chatterjee's *Rajmohan's Wife* (1864) was first published in English, though his subsequent—and greater—novels were all to appear in Bengali. With English journalism gaining a firm foothold in Calcutta, Bombay and Madras, there was some prose writing too, as yet only tentative and hesitant, but after the incorporation of the three Presidency Universities in 1857, the vogue for English writing was to gain an increasing boost.

1870-1905: This period witnessed national awakening in many fields—religion, education, politics—and this was fairly reflected in literature, whether in English or in the regional languages. Some of the leaders of the Brahmo Samaj, Arya Samaj and Prarthana Samaj, and of the Theosophical Society and the Ramakrishna Mission were evangelists of distinction. The English writings and speeches of Keshub Chunder Sen (1838-84), Mahadev Govind Ranade (1842-1901), K.T. Telang (1850-93), N.G. Chandavarkar (1855-1923) and, above all, Swami Vivekananda (1863-1902), as also the political oratory of the leaders of the Indian National Congress (Dadabhai Naoroji, Pherozeshah Mehta, Bal Gangadhar Tilak, G.K. Gokhale, Surendranath Banerjee) gave a fillip to the development of prose as a fit vehicle for exposition, debate and exhortation. Vivekananda did even more, for he carried the gospel of Vedanta to the Western world as well. He essayed English verse too, and in a poem like 'Kali the Mother' he evoked the apocalyptic vision of the breaking of the worlds and the Dance of Doom.

Toru Dutt (1856-77), like Derozio one of the 'inheritors of unfulfilled renown', published her sensitive English translations of about 150 French lyrics in *A Sheaf Gleaned in French Fields* (1876). It included also eight of her elder sister Aru's renderings. Toru's *Ancient Ballads and Legends of Hindustan* was posthumously published in 1882. Besides, she left behind an unfinished English novel, *Bianca, or the Young Spanish Maiden*, rather in the tradition of Beckford's *Vathek*. Toru's re-telling in verse of the old legends of Savitri, Prahlad, Dhruva, Ekalavya and Lakshmana comes to us with a welcome freshness and force, while her original lyrics—notably 'Sita' and 'Our Casuarina Tree'—bespeak a control over form, emotion and expression, and the resulting elegiac note has a haunting quality. Romesh Chunder Dutt (1848-1909), civil servant and economic historian, turned his hand to verse translation: *Lays of Ancient India* (1894), *Mahabharata* (1898) and *Ramayana* (1900). He found in the 'Locksley Hall' metre a sort of equivalent to the Sanskrit 'anushtup'. So successful were his renderings that his abridged *Mahabharata* and *Ramayana* were included in Dent's *World's Classics* and found appreciative readers in all English-speaking countries. Among the many other translations of the time may be mentioned Ullur Parameswara Iyer's *Peacock-Messenger* (1905) in rhymed couplets, from the Malayalam of Kerala Verma.

Of the other poets of the period, 'Ram Sharma' (Nabokissen Ghosh), Behramji Malabari (*The Indian Muse in English Garb*, 1876), Ramakrishna Pillai (*Tales of Ind*, 1895) and Nagesh Wishwanath Pai (*The Angel of Misfortune*, 1904) may be mentioned. This last is a mini-epic with Vikramaditya for hero. Both Malabari (*Gujarat and the Gujarathis*, 1882, and *The Indian eye on English Life*, 1893) and Pai (*Stray Sketches in Chakmakpore*, 1894) handled the light essay with a certain charm and sense of humour. In the field of historical scholarscholarship, V.Kanakasabhai's *Tamils 1800 Years Ago*(1904) deserves a passing mention. Lal Behari Day's *Govinda Samanta: Bengal Peasant Life* (1874) and *Folk-Tales of Bengal* (1883) were pioneering attempts. Day was a convert to Christianity, and his sketches of peasant life are done with an observant and understanding eye, and his village astrologer, school master, match-maker and the rest are indeed prototypical of Indian life. Raj Lakshmi Devi's *The Hindu Wife* (1876), K.K. Lahiri's *Roshinara* (1881) and H. Dutt's *Bijoy Chand* (1895) are exercises in fiction from Bengal, while Kamala Satthianadhan's *Kamala* (1894) and *Saguna* (1895), and Ramakrishna's *Padmini* (1903) and *The Dive for Death* (1912), were from Madras. The action of *Padmini* is played in the background of the Battle of Talikota, which brought to an end the great Vijayanagar Empire. There was also B.R. Rajan Iyer (1872-1898), a Vedantin, precocious Yogi and a scholar steeped in Sanskrit, English and Tamil, who wrote brilliantly persuasive prose (now collected in *Rambles in Vedanta*, 1925) and a novel in English, *Vasudeva Sastri*, with idealistic overtones.

1905-1920: The brothers, Manomohan Ghosh (1869-1924) and Sri Aurobindo (1872-1950), began writing in the

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earlier period. Educated in Oxford, Manomohan's *Love Songs and Elegies* (1898) was of a piece with English poetry of the 1890's, but he continued to write poetry after his return to Calcutta. His was a star-crossed life, and many of his deeply moving poems are included in *Songs of Love and Death* (1926) and *Selected Poems* (1970). Fragments of his projected plays, *Perseus the Dragon-Slayer* and *Nalha and Damayanti*, and of the sequence *Adam Alarmed in Paradise* have now been published and reveal his original, if rather exotic, talent, but some of his shorter lyrics in the 'Immortal Eve' and 'Orphic Mysteries' series give evidence of the authenticity of his feeling and careful craftsmanship. His brother Aurobindo Ghosh (better known as Sri Aurobindo) wrote the narrative poems, 'Urvasie' and 'Love and Death', and several lyrics before he plunged into politics. His *Bhavani Mandir* (1905) was viewed as a packet of political dynamite. After his retirement from politics, he launched in 1914 the philosophical journal, *Arya*, which carried his massive prose sequence, *The Life Divine*, *The Secret of the Veda*, *Essays on the Gita*, *Foundations of Indian Culture*, *The Psychology of Social Development*, *The Ideal of Human Unity* and *The Future Poetry*, giving a conspectus of knowledge in its diverse dimensions, all lighted up by his vision of the future in terms of a leap in consciousness from the mental to the supramental. He wrote five full-length plays in blank verse and numerous sonnets, lyrics and poems with a mystical slant. In his later years, he indited a 24,000-line symbolistic epic, *Savitri*.

Rabindranath Tagore (1861-1941) belongs to Bengali literature, but it was his English *Gitanjali* (1912) that won the Nobel Prize for him. Many of his poems, plays and works of prose fiction were soon to appear in English and gain a national audience. One of his later poems, 'The Child' (1931), was first written in English, partly inspired by the Passion Play at Oberammergau and partly by the personality of Gandhiji. Tagore's Hibbert Lectures, *The Religion of Man* (1931), were also given in English. Tagore has his own place in Indo-Anglian literature, for his *Gitanjali* set the pace for prose-poetry, and his lyrics, dramas and novels were a moral support to a whole generation of writers in India.

Sarojini Naidu (1879-1949) was more than a poet in English; she was a patriot, freedom-fighter and a superb orator in English. After the sensational success of *The Golden Threshold* (1905), she strayed into politics and stayed in it. But two more of her collections followed, *The Bird of Time* (1912) and *The Broken Wing* (1917). In her poetry she excels in describing everyday experiences—temple bells, nightfall in the city, the full moon, the Coromandel fishers, the palanquin-bearers. She can insinuate the imponderables and immensities in poems like 'To a Buddha Seated on a Lotus' and 'The Flute-Player of Vrindavan'. Her lyric-sequence 'The Temple' is a trilogy recording the vicissitudes of Love's pilgrimage. The glory and the abasement, the terror and the acceptance and the transcendence, are fused into fierce and indubitable poetry.

In fiction, A. Madhaviah's *Satyananda* (1909), *Clarinda* (1915) and *Thillai Govindan* (1916) were commendable creative efforts. *Satyahanda* shows how the abuses in Hindu society drive some to Christianity, and exposes also the sharp practices of certain missionaries. The hero, Satyananda, an illegitimate Hindu child brought up as 'Abraham Satya' in a Christian orphanage, ends up as a Christian Vedantin and marries another converted Christian, a 'virgin-widow'. *Clarinda* is a historical novel, and Madhaviah's *Kustika's Stories* presents a traditional society on the verge of a drastic change. His best-known novel, *Thillai Govindan*, portrays an Anglicised Hindu returning ultimately to the abiding values of his forefathers. Among other early novels, S.K. Ghosh's *The Prince of Destiny* (1909), S.M. Mitra's *Hindupore: A Peep behind the Indian Unrest* (1909), Jogendra Singh's *Nur Jehan* (1909) and *Nasrin* (1911) and Balkrishna's *Love of Kusuma* (1910) have their place in a historical survey.

1920-1947. While Tagore and Sri Aurobindo were still at the height of their powers during this age, there was also a new generation directly or indirectly inspired by Mahatma Gandhi and his political, economic, social, moral and educational idealism. Mohandas Karamchand Gandhi (1869-1948) unquestionably stamps this age with the power and halo of his personality. His seminal *Hind Swaraj, or Indian Home Rule* had appeared in 1909, but it was when he launched *Young India* ten years later that he had a means of reaching a nation-wide audience. His transparent autobiography entitled in English, *My Experiments with Truth*, came out in 1927-9, and his *Songs from the Prison* (renderings from the spiritual and hymnal literature of India from the Vedas to Kabir, Nanak, Mirabai and Tukaram) appeared in 1934. His English speeches, writings and letters were couched in a language of utter Biblical simplicity and pointed adequacy, and his example set the new style of speaking and writing, weaning people away from the conscious ornateness and heaviness of the earlier Victorian manner.

In the Gandhian Age, many a fictional hero was fashioned after him, at least in the more easily recognisable traits. K.S. Venkataramani (1891-1956) shot into fame in the twenties with his *Paper Boats* (Sketches), *On the Sand-Dunes* (prose-poetry), and the two novels, *Murugan the Tiller* (1927) and *Kandan the Patriot* (1932). If Murugan translated Gandhi's economic philosophy into action, Kandan likewise exemplified the Gandhian gospel of political action in terms of Satyagraha. *Kandan* is not inaptly called 'a novel of New India in the making', but the process of course remains incomplete even fifty years after. Venkataramani's other works are *A Day with Sambhu*, a book for children, and *Jatadharan*, a collection of short stories.

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Raja Rao's first novel, *Kanthapura* (1938), is almost a Gandhi Purana, and Murthy, its hero is a transparently Gandhian character. The Salt Satyagraha campaign as it affected the fortunes of a village in Karnataka is the theme of the novel, and the story is presented as recalled years later by an old woman of the village. Raja Rao's *The Cow of the Barricades* (1947) is a collection of short stories full of poetic touches and epiphanic portraits. In one of the stories, the simple shepherd Narsiga sees Gandhi as the divine Rama, and the foreigner as Ravana. These are stories of a rare vintage, and even a cow is seen invested with potencies beyond the grasp of the mere mind. Raja Rao's later novels, *The Serpent and the Rope* (1960) and *The Cat and Shakespeare* (1965) have metaphysical dimensions without ceasing to be fascinating stories of men and women. Rama of *The Serpent and the Rope* is an autobiographical projection, and so is Ramakrishna Pai of the later novel.

Mulk Raj Anand's *Untouchable* (1933), a novel with a theme after Gandhi's heart, was followed by *Coolie, Two Leaves and a Bud* and a succession of other novels. The conflict between the Gandhian and the Communist stances is dramatised in *The Sword and the Sickle* (1942); and in *The Big Heart* (1945) the issue between the coppersmiths and the capitalists is highlighted with a power reminiscent of Hauptmann's *The Weavers* and Ernst Toller's *The Machine-Wreckers*. As in *Untouchable*, here, too, there is a terrible concentration, since the hectic events take place in the course of a single day. Anand's later fiction, *Private Life of an Indian Prince* (1953), and the immense autobiographical 'novel in progress' (of which the first three spans have come out: *Seven Summers* (1951), *Morning Face* (1968), *Confessions of a Lover* 1976) are a cross between Proustian 'remembrance of things past' and fiction charged with Andre Gidean undertones; and they afford continued proof of Anand's vitality and relevance as a novelist of the 20th century Indian scene. Anand is also one of India's best short story writers, and 'The Lost Child' is one of the world's best.

R.K. Narayan's first novel, *Swami and Friends* (1937), located in mythical 'Malgudi', set the pattern for its many successors, and won for him a world reputation as the subtle and sensitive portrayer of contemporary middle class life. The autobiographical and moving *The English Teacher* (1945) was followed by *Mr. Sampath, The Financial Expert* and *Waiting for the Mahatma* (1955), which introduces Gandhiji as a character and concludes with his tragic death on his way to prayer. Of Narayan's post-Independence novels, *The Guide* (1959) is the most significant. It tells the story of the scamp, Raju, whom circumstances turn into a saint, for this basically selfish man dies in the course of a fast undetaken to end a drought. Narayan continues to sustain Malgudi's credibility with fresh tales about its interesting inhabitants (the 'man-eater', the sweet-vendor, the signs-painter) and distinctive atmosphere.

Of other novels of the period, a few may be listed: V.V. Chintamani's *Vedanta, a Clash of Traditions* (1928), A.S.P. Ayyar's historical novels, *Baladitya* (1930) and *Three Men of Destiny* (1939), Shanker Ram's *Love of Dust* (1938), D.F. Karaka's *Just Flesh* (1940) and *There Lay the City* (1941), the Purushottam Tricamdas's *The Living Mask* (1945).

During the Gandhi Age, quite a few Indians essayed English verse with varying degrees of success (or failure). Harindranath Chattopadhyaya's *Feast of Youth* (1918), so full of promise, was followed by many collections of verse and plays—*The Magic Tree* (1922), *Poems and Plays* (1927), *The Dark Well* (1939), *Spring in Winter* (1948) and *Virgins and Vineyards* (1967). His obvious talent and fluency notwithstanding, Harindranath failed to attain the heights. Among other active poets were N.V. Thadani, *Asoka and Other Poems* (1922); P. Seshadri, *Champak Leaves* (1923) and *Vanished Hours* (1925); Ananda Acharya, *Arctic Swallows* (1927); Joseph Furtado, *A Goan Fiddler* 1927), *Songs in Exile* (1938); J. Krishnamurthi, *The Search* (1927); S.S.L. Chordia, *Chitor and Other Poems* (1928); Uma Maheswar, *Among the Silences* (1928); Sadhu T.L. Vaswani, *The Quest* (1928); V.N. Bhushan, *Moonbeams* (1929), *Horizons* (1937), *The Far Ascent* (1948); G.K. Chettur *Gumataraya* (1932); Humayun Kabir, *Poems*, (1932), *The shadow of God: A Sonnet-Sequence* (1935); Jehangir R.P. Mody, *Golden Harvest* (1932); Armando Menezes, *Chords and Discords* (1936), *Chaos and Dancing Stars* (1940); Brajendranath Seal, *The Quest Eternal* (1936); Raihana Tyabji, *The Heart of a Gopi* (1936); Baldoon Dhingra, *Symphony of Peace* (1938); P.R. Kaikini, *Shanghai* (1939), *Selected Poems*, (1946); Manjeri, S. Isvaran, *Catguts* (1940), *Brief Orisons* (1941), *The Fourth Avatar* (1946); D.C. Datta, *Exegi Monumentum and Other Lyrics* (1941); K.D. Sethna, *The Secret Splendour*, (1941), *The Adventure of the Apocalypse* (1949); Shahid Suhrawardy, *Essays in Verse* (1937); Sabita Devi, *Phantasies*, (1943); Subho Tagore, *The Flames of Passion*, (1944); and Fredoon Kabraji, *A Minor Georgian's Swan-Song* (1945).

In drama, aside from Tagore's and Harindranath's plays, V.V. Srinivasa Iyengar's *Dramatic Divertisements* (1921) in two volumes had a vogue at one time. T.P. Kailasam's plays, *The Burden and Fulfilment* (1933), *Karna* (1946), *Keechaka* (1949) are integrated pieces and successful on the stage. Fyzee Rahamin's *Daughter of Ind* (1940) is a moving tragedy. A.S.P. Ayyar's *The Slaves of Ideas and Other Plays* (1941), Balwant Gargi's *The Vulture* (1941) and R.K. Narayan's *The Watchmen of the Lake* are among the other interesting dramatic experiments.

Non-fiction prose—history, philosophy, biography

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and autobiography, oratory, the light essay, literary criticism, political and literary journalism—is a sort of literary suburbia with many houses. The philosophical writings of S. Radhakrishnan, *Indian Philosophy* (1923), 1927) and *An Idealist View of Life* (1932); R.D. Ranade *A Constructive Survey of Upanishadic Philosophy*, (1926), *Philosophical Essays* (1956); M. Hiriyanna, *Outlines of Indian Philosophy*, (1933); P.N. Srinivasachari, *The Philosophy of Visishtadvaita* (1943); Raghupati Venkataratnam *Grace, Abiding: Messages and Ministrations*, (1965); the historical writings of Jadunath Sircar, S. Krishnaswami Iyengar, K.M. Panikkar, K.T. Shah, *The Splendour that was Ind*, (1930), K.A. Nilakanta Sastri and R.C. Majumdar; Jawaharlal Nehru's *Autobiography* (1936) and *The Discovery of India* (1946); the light essays of S.V.V. and R. Bangaruswami, the pen portraits of K. Chandrasekharan, Iswara Dutt and Khasa Subba Rau; the *critical writings of* N.K. Sidhanta: *The Heroic Age of India*, (1929), Amarantha Jha, B.S. Mardhekar (*Arts and the Man*, 1937) and C.N. Menon (*Shakespeare Criticism*, 1938); the flights of oratory by V.S. Srinivasa Sastri: *My Master Gokhale*, (1946); *Lectures on the 'Ramayana'*, (1949); R.P. Masani's biography of Dadabhai Naoroji (1939); the journalism of K. Natarajan, Pothan Joseph and N. Raghunathan; the political writings of M. Ruthnaswamy *The Making of the State*, (1933)—all offer evidence of the variegated richness of the literary scene during the Gandhi Age. Finally, Ananda Coomaraswamy (1877-1947), a Ceylonese born and domiciled in the USA, was quintessentially Indian in spirit and identification, and his *extensive writings, An Introduction to Indian Art* (1923); *Hinduism and Buddhism* (1943) and *The Dance of Shiva*, (1948) contributed not a little to the modern Indian renaissance.

1947 and after: After Independence, the earlier political idealism could not be sustained; in fact, the decline had set in even with the first taste of political power (provincial autonomy) in 1937, and the spectre of 'partition' had darkened the forties. On 15 August 1947, as a result of the partition, about half a million lost their lives, and twelve million people had to leave their homes. Instances of abduction, outrage and mutilation were numberless. The 'tryst with destiny' thus seemed no occasion for unreserved jubilation, and when on 30 January 1948, the Father of the Nation was shot down on his way to prayer, the chalice of our national agony was full to the brim indeed. Pakistan's invasion of Kashmir gave a further vicious twist to the situation. "It was midnight when freedom came, and it is not day yet!" This sigh of near-despair would seem almost to sum up the whole age. In the immediate post-partition context, the shift was from the heroic and the human to the bestial and the diabolic. No doubt, there were still deeds of heroism; for example, Anand's *Death of a Hero* tells the story of a Muslim who resists the Pak invaders and prefers to die rather than belie his ideals. Of the motion-pictures of the partition-horrors, Khuswant Singh's *Train to Pakistan* (1956), Manohar Malgonkar's *A Bend in the Ganges* (1964) and Chaman Nahal's *Azadi* (1974) are among the most excruciating and yet artisticaly satisfying. While these novels do not spare us the cumulative violence and the stark imbecility of those tormented and terrifying times, yet amid the darkness and the despair residual humanity flickers still, and the novelists redeem even their bleeding images of hell with the salve of love and compassion and infinite sufferance. The Indian psyche is here apparently 'fracted and corroborate', missing its soul-centre of integration. Later events like the march into Goa, the Chinese invasion, the Indo-Pak war of 1965, the Naxalite wave, the refugee influx from Bangladesh in 1971, the queering of the political pitch culminating in the Emergency, the silent revolution of March 1977—all are seen reflected in our fiction, and in the dramas of Asif Currimbhoy: *Goa* (1964), *Inquilab* (1970), *The Refugee* (1971), *Sonar Bangla*, (1972).

In poetry and prose, fiction alike, there has been a burst of activity in the post-Independence era. The major work of Sri Aurobindo's last years, *Savitri: A Legend and a Symbol*, came out in a single volume in 1954. The Aurobindonians and the traditionalists continue to write with varying degrees of self-confidence: K.D. Sethna, Romen, Nirodbaran, Dilip Kumar Roy, Themis Punjalal, V.K. Gokak, Nishikanto, V. Madhusudan Reddy, Krishna Srinivas, R.M. Challa, Keshav Malik and Karan Singh are among the more important names. On the other hand, a number of 'new' poets are also in the field: Dom Moraes, Nissim Ezekiel, Jayanta Mahapatra, Pritish Nandy, Kamala Das, Keki Daruwala, A.K. Ramanujan, R. Parthasarathy, Shiv K. Kumar, Arvind Mehrotra, Gieve Patel, Adil Jussawala, Gauri Deshpande, Margaret Chatterjee and Arun Kolatkar. Some are better known than others, but their total impact is impressive enough. There is also the unique phenomenon of P. Lal whose Writers' Workshop has sponsored the publication of scores of volumes of new verse and verse translations ('transcreations' Lal calls them). Lal himself has been engaged for years in 'transcreating' the entire *Mahabharata* into English verse. Commendable among the English verse translations are Monika Verma'a *Gitagovinda*, V.K. Gokak's from Bendre's Kannada lyrics, Rajaji's from Kamban's 'Ayodhya Kanda' and Prema Nandakumar's of the poems of Subramania Bharati. The poets of today affirm their faith in a vital language and in the value of concrete imagery, and often seem to have a preference for the private voice. There is a kind of fashionable mini-skirt poetry, by turns intriguing, fascinating and irritating, but generally arresting for the nonce.

It is in the novel that many writers have achieved well-merited recognition. Among the more important figures are Bhabani Bhattacharya and Manohar Mal-

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goankar, G.V. Desani and Sudhin Ghose, Kamala Markandaya and Nayantara Sahgal, Arun Joshi and Chaman Nahal, B. Rajan and K.B. Vaid, Shanta Rama Rau and Ruth Prawar Jhabvala, Anita Desai and Attia Hosain, Khushwant Singh and Anand Lall. The 'big three'—Anand, Narayan, Raja Rao—are active still. The integration of Indian States into the Indian Union is the theme of both Anand's *Private Life of an Indian Prince* (1953) and Malgonkar's *Princes* (1963). The Chinese invasion is part of the theme of Bhabani Bhattacharya's *Shadow of Ladakh* (1966) as also of Curimbhoy's play, *The Captives.* Bhattacharya's *A Goddess Named Gold* (1960) is a modern fable that exposes with humour as well as humanity the collapse of moral values in post-Independence India. G.V. Desani's *All About H. Hatter* (1948) is stylistically the most audacious of the novels and K.B. Vaid's, *Bimal in Bog* (1972) is a more recent,if less successful, exhibit. Kamala Markandaya's novels range from *Nectar in a Sieve* (1954) and *The Coffer Dams* (1969), which present traditional life under the stress of modern industrial change, to *A Silence of Desire* (1961) and *Possession* (1963) in both of which a 'Swami' (god-man) appears. The East-West encounter is the theme of *Some Inner Fury* (1957), and the plight of the Indian immigrant in England is the theme of Markandaya's *The Nowhere Man* (1973), as also of Anita Desai's *Bye-bye, Blackbird* (1971) and Timeri Murari's *The Marriage.* The native-alien schizophrenia is also the theme of Currimbhoy's play *This Alien ... Native Land* (1975). Anita Desai's *Cry, the Peacock* (1958), *Voices in the City* (1965) and *Fire on the Mountain* (1977) are explorations of sensibility rather in the Virginia Woolf manner, and Nayantara Sahgal's novels *This Time of Morning,* (1965), *Storm in Chandigarh*, (1969) and *A Situation in New Delhi,* (1977) breathe the fouled atmosphere of contemporary Indian politics. Prawer Jhabvala's essays in fiction, *To Whom She will* (1955), *The Householder* (1960), *A Backward Place* (1965) and *Heat and Dust* (1975) are lucidly observant and subtly ironic portraits of middle class life in North India, especially in the Delhi region. Arun Joshi's novels, *The Foreigner* (1967) and *The Strange Case of Billy Biswas* (1971) have an exotic and strangely disturbing quality. *Inside the Haveli* (1977), the first novel by Rama Mehta, gives a realistic and moving picture of life in a nobleman's house in Udaipur, and yet shows how the wind of change finds its way even into the Haveli's sheltered old world precincts.

Non-fiction prose is an omnibus term and covers a wide range of writing from merely journalistic and transient to the serious and scholarly and creatively critical. A book like *The Remembered Village* (1976) by M.N. Srinivas is a piece of authentic ethnography unfolding before the reader a rich tapestry; and 'Rampura' the remembered village is a microcosm of the Indian countryside. With his *Autobiography of an Unknown Indian* (1951), Nirad C. Chaudhuri became quite well-known at once for his mastery of English and his rather slanted view of the English-Indian cultural encounter. *The Continent of Circe* (1956) with its perverse and portentous interpretation of Indian history had a mixed reception. *Scholar Extraordinary* (1974), Nirad's biography of Max Müller, is a more seasoned work and a worthy tribute to the great Orientalist. B.R. Nanda's *Gokhale* (1977) is a well-researched and well-written biography of the liberal statesman and his times. Ved Mehta's portraits, including his self-portrait (*Face to Face*, 1957) and *Portrait of India* (1970) have an engaging and often a provocative quality. Rajaji's *Mahabharata* (1951) and *Ramayana* (1957) are condensed versions in a contemporary idiom, an expression as much of the translator's personality as of Vyasa or Valmiki. In his *Satyameva Jayate* (1961) volumes are gathered some of the finest and most thought provoking 'journalism' of our time. Indian thought and philosophy have found mature exponents in Nolinikanta Gupta, Swami Ranganathananda and others. N. Raghunathan's *Sotto Voce* (1959) and its successors constitute a massive, if also perceptive, indictment of the policies and programmes of the post-Independence Governments in India. M. Chalapathi Rau's *Fragments of a Revolution* (1965) covers the same ground, though in his own sharp and incisive manner. Several of the journalists—Frank Moraes, S. Mulgonkar, V.K. Narasimhan, B.G. Verghese, Kuldip Nayar—wield a forceful style adequate enough for purposes of news coverage, investigative reporting or acid political comment. And a personality like Jayaprakash Narayan was a humanist and thinker more than a mere politician, and *Prison Diary* (1975) with its lacerating opening entry—"My world lies in shambles" all round me"—is surely one of the most poignant documents of our time.

It is a sign of the continued vitality of Indian writing in English that English newspapers like the *Hindu, Hindustan Times, Times of India, Indian Express*, and *Statesman* have a growing national circulation, and quite a few of the weekly magazines seem to be doing well. Equally significant is the vogue for quarterly or half-yearly journals concentrating on Indian writing in English. The *Literary Criterion*, the *Literary Half-Yearly*, the *Journal of Indian Writing in English*, University Journals like the *Aligarh Journal of English Studies* and the Sahitya Akademi's *Indian Literature*,—all these try to maintain a good standard; and the *Aryan Path* and *Triveni* have completed more than half a century's meritorious service to the cause of culture and Indian letters. Altogether, the outlook is not unpromising and both the literature of power and the literature of knowledge, both creative and critical writing seem to be growing native to the soil in India. The contributions of senior teachers like V.K. Gokak, V.Y. Kantak, C.D. Narasimhaiah, M.K. Naik, Amalendu Bose, Amaresh Datta, Sisir Kumar Ghosh,

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A.N. Kaul, A.A. Ansari, D.V.K. Raghavacharyulu, S. Nagarajan, Anniah Gowda, V.A. Shahane and G.S. Amur constitute a corpus of critical writing in English, facilitating further purposeful study of this unique literature. And the CIEFL at Hyderabad under the direction of Ramesh Mohan, is developing into a centre for the serious study of the use of the English language by Indians for functional as well as creative ends.

Although in its origin Indian writing in English was a hot-house plant, and even now it is rather self-conscious, after almost 200 years of uneasy experimentation it seems to be taking firm roots here at last, and the foliage is spreading confidently in different directions. This singular literature is characterised by its fusion of native sensibility with the English linguistic medium, and at its best it is not inferior to the best writing in UK or USA. It may therefore be hoped that the Indian writer, when he uses the English medium, will be able (as in the past) to project a total vision of India, interpreting her aspirations and hopes and recording her struggles and fulfilments; and his will be an increasingly all-India or even a global audience, for his can really be the voice of the New India, the voice of the future.

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K.R. S.I.

LITERATURE (Gujarati). Gujarat has a very rich literary heritage. In the post-Sanskrit period, it shared this heritage with Rajasthan, as both had a common language, Shaurseni Apabhramsha of the Nagara variety. It was called an Apabhramsha of Gurjaras by writers like Bhoja (1010-1050), who said that Gurjaras are fully pleased with their Apabhramsha. The most acclaimed grammarian of the time, Hemchandrasuri (1088-1172) has illustrated this idea in the last chapter of his treatise on grammar, *Sidhha hemashabdanushana* with Apabhramsha verses which represent floating as well as written literature of the time. These verses are mythological, religious, didactic, erotic and heroic in nature and they indicate well-developed literature. This common language of Gujarat and Rajasthan was in use till at least the end of the Solanki rule, i.e. the twelfth century. The later stage of this Apabhramsha, out of which Gujarati and Rajasthani evolved as separate languages, was named by linguists as Gurjara Apabhramsha, or Prachin Apabhramsha, or Old West Rajasthani or Maru Gurjara. These two languages started to show separate identity in the second quarter of the fifteenth century.

Broadly speaking, the period 1150 to 1450 is considered the age of old Gujarati literature. The main forms of this literature are 'Rasa' and 'Phagu'. Other forms are 'Barmasi', 'Chhappaya', 'Vivahalu', 'Chhanda' and 'Prabandha'.

The available literature of this period includes such notable works as *Bharateshvarbahubali Ghor* (c. 1170) by Vajrasenasuri, *Bharatesvarabahubali Rasa* (1185) by Salibhadrasuri, *Jambuswamicharita* (1210) by Dharma, *Revantagirirasa* (c. 1232) by Vijayasenasuri, *Neminathachatuspadika* (c. 1269) by Vinayachandrasuri, *Balsiksha* (1280) by Sangramsimha, *Sthulibhadraphagu* (1324) by Jinapadmasuri, *Rangasagaraneminathaphagu* (first half of 15th century) by Somasundara Suri, and *Prithvichandracharita* (1422) by Manikya Chandra Suri.

Most of the works available in this period are written by Jain saint poets. They depict religious tenets, virtues of Tirthankaras and preceptors. Works of non-Jain poets are rare, not because such poets did not flourish but because their works were not preserved. Works of Jain poets were properly preserved in their 'bhandars' in the best tradition of the religion. Works of non-Jain poets, though less in number, are more noteworthy for their non-sectarial nature and high poetical value. The best among these works, *Vasantvilas* (beginning of the 14th century) by an unknown poet, is a typical love-poem depicting love in separation. The manuscript of this poem contained the paintings in the Ajanta style, which reflects inter-relation of arts and high tradition of pure art-forms in the cultural life of Gujarat.

Hansauli (1371), a fantastic story of the successive lives of a couple by Asait, and *Sadayavatsacharita* (1410) by Bhim are also indicative of the richness of pure literature, most of which is yet to be traced. Asait introduced 'Bhavai', a form of folk-drama which flourished in subsequent generations also.

Ranamallachhanda (1390) by Shridhar is a ballad with a historical subject and heroic as well as love episodes interwoven to perfection of literary marvel. *Hansraj-*

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Vachhraj chaupai (1355) by Vijayabhadrasuri and *Vidyavilas pavadu* (1429) by Hiranand are also fictional works of merit. *Prithvichandracharita* by Manikyachandrasuri is an excellent prose story with literary value of high order, though religious in nature.

Medieval period from 1450 to 1850 is known as Bhakti-period also, because its prominent subject is devotion to Lord Krishna. This is due to the evolution of the Krishna cult all over India. The main forms of literature of this period are lyrics called 'Pada', 'Chhappa', 'Garabo' 'Garabi', 'Akhyana', 'Katha' and 'Padya-varta'. Most prominent poets are Narsimha Mehta, Mirabai, Akho, Premananda, Samal Bhatt and Dayaram.

Narsimha Mehta (1414-1480) is a vedantic poet in his philosophical lyrics, but as his knowledge of the Supreme transcends him to oneness with Brahma, his devotion transforms him into a 'Gopi' in absolute love with Lord Krishna. His devotional lyrics of 'Premalaksna bhakti' rank him with Surdas, Vidyapati and other devotional poets of India.

Mirabai (1499-1547), the greatest poetess of western India, has enriched Gujarati literature also, along with that of Rajasthan and Mathura region, by her melodious lyrics of devotional love and dedication towards Lord Krishna. Bhakti cult in Gujarat is most influenced by her lyrics.

Akho (1591-1656) expounded Advaita philosophy in his various works, mainly in *Akhe-gita, Panchikarana, Anubhavabindu* and hundreds of 'chhappas'—epigrammatic stanzas. He was a reformist also in a sense that he hated social evils and despised religious hypocrisy in his chhappas.He propagated the knowledge of the Supreme as superior to devotion.

Premanand (1636-1734) is the most popular and successful poet of the time. His Akhyanas like *Nalakhyana, Okhaharan, Ranayaina, Dashama-skandha* are based on mythology and some like *Mamerun* are based on the life of the devout poet Narasimha Mehta. Though indebted to previous poets, he has exhibited rare poetic genius in depicting sentiments and in characterization. He excels in eros, pathos and humour equally.

Samal Bhatt (1690-1769) is primarily a story-teller. His motive is to impart wordly wisdom and entertain the masses. His uniqueness lies in his matchless and wonderful power of story-telling, in presenting didactic and worldly maxims in striking parallelism, yet preserving the romantic atmosphere of early fiction. *Madanmohana, Vidyavilasini, Padmavati, Sudabahoteri* and *Simhasanbattishi* are his notable works.

Dayaram (1776-1852), the last of the minstrels of the age, was a Shudhhadvaita Vaishnava by conviction and his poems profess that conviction dogmatically. But his devotional love lyrics, called 'Garabi', betray inherent poetic genius and he is still popular amongst the Krishna devotees.

New streams in poetic forms and subjects are the characteristics of this period. Bhalan (1405-1489) promoted akhyana form, which reached its zenith in Premanand. Popular fiction flourished. *Maru-Dhola chaupai* (1561) by Kushalalabh is most noteworthy amongst them. Heroic poems continued to be written. *Kanhadde prabandha* (1456) by Padmanabh deals with the historic subject, depicting the love episode of a Muslim princess and a Rajput prince. It betrays rare poetic genius in describing heroic patriotism, supernatural love and yet remaining faithful to history which was not of distant past.

Jain poets also continued to explain religious tenets and to eulogize the virtues of the Tirthankaras and Acharyas. *Vimalaprabandha* (1512) by Lavanyasamaya, *Rupchand Kunvar rasa* (1581) by Nayasundara, *Kusumashriras* (1652) by Gunavinaya and *Nala-Damayanti rasa* (1617) by Samayasundara are noteworthy.

The Saint poets of Swaminarayana sect also flourished during this period. Muktanand Swami (1761-1830), Nishkulanand Swami (1766-1848), Brahmanand Swami (1772-1849) and Premanand Swami 'Prem Sakhi' (1779-1845) are foremost amongst them.

The Saint poets of the Kabir sect also made their appearance in this period. Bhansaheb, Ravisaheb, Morarsaheb, Khimsaheb, Trikamsaheb and Dasi Jivan still continue to influence the religious thinking of a section of the masses.

With the advent of the British rule, political and social awareness achieved new dimensions. People became conscious of the evils of social misconceptions, religious dogmatism and stagnancy in education. Amongst the awakened few who led the society, were poets like Dalpatram and Narmadashanker. They heralded a new era in the modern Gujarati literature.

Dalpatram (1820-1898) as a poet was not very different from Samal Bhatt of the previous era in his style but some of his poems like 'Bapani Pimpar' exhibit the spirit of new poetry. He is a pioneer dramatist. He gave the first Gujarati drama *Lakshmi* (1851) which is an adaptation of *Plautus* written by Aristophanes. He wrote also a comedy titled *Mithyabhiman* (1869) which shows his insight into dramaturgy. He was a pioneer of modern Gujarati prose along with Narmad.

Narmad (1833-1886) was the true spirit of renaissance. He introduced essay in Gujarati. As a reformist he wrote numerous poems on that subject. But his greatest contribution lies in creating awareness towards the aesthetics of pure poetry. He wrote innumerable poems on love and nature. He was first in many fields of literature, such as essay, lexicography, principles of literary criticism, historical drama, editing medieval literature on scientific principles, etc.

Navalram Pandya (1836-1888) is a pioneer critic who wrote on most of the literary aspects, while reviewing books. He is also foremost in writing on educational

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subjects. Nandshanker Mehta (1835-1905) wrote the first historical novel *Karanghelo* (1866) and Mahipatram Nilkanth (1829-1891) contributed the first social novel *Sasu vahuni ladai* (1866).

With the publication of the grand novel *Sarasvatichandra* by Govardhanram Tripathi (1855-1907) in 1887 and *Kusumamla* by Narasimharao Divetia in the same year, a new era, a period of scholarly writings commenced. As against the period of renaissance, this was the period of conciliation and rethinking about ancient culture and knowledge of India. Manilal Nabhubhai Dwivedi (1858-1898) started this process and its culmination is found in the grand novel of the scholar writer Goverdhanram in which the author has transfused three generations and conciliated the three civilizations—the ancient Indian, the modern Indian and the modern western. 'Snehmudra', an elegy on the death of his wife, is an allegorical poem depicting his concept of love and duty towards society from the philosophical point of view. *Kusumamala*, though influenced by English poetry, set a new trend in lyrical poetry in Gujarati. He experimented with verse also, for finding suitable diction for Gujarati poetry. He was an alert critic with deep insight into literary principles and a linguist of high repute, with a sound study of Prakrit and Apabhramsha languages. Caricatures of his contemporaries drawn by him in *Smaranmukur* are unique in that genre.

Manilal Nabhubhai Dwivedi was a profound scholar of Sanskrit literature and Indian philosophy. His contribution to the genre of essay in *Sidhhantsar*, *Sudarshan gadyavali* and *Balvilas* is a consolidation of faith in Indian culture and religion which were at stake during the period of renaissance. His drama *Kanta* (1882) follows the western concept of conflict in content and Sanskrit dramaturgy in outer form. Ramanbhai Nilkanth (1868-1918), a social reformer, was a critic, a dramatist and a poet, but his contribution as a humorist, especially for his parody novel *Bhadrambhadra* is most remarkable. His drama *Raino parvat* is an assimilation of western and Sanskrit dramaturgy. As a critic, his principles are influenced by Wordsworth though some of his essays in *Kavita ane sahitya* betray his intimate understanding of Sanskrit poetics.

Anandshanker Dhruva (1869-1942) was a great scholar of Indian and western philosophy and literature. He contributed to stabilize the forces of assimilation of two cultures on the basis of perfect understanding of Indian philosophy. His essays compiled in *Apno dharma, Hindu Ved dharma, Hindu dharmani bal-pothi*, etc. have gone a long way in this direction. His essays on literary criticism compiled in *Kavya-tatva-vichar*, *Sahitya-vichar*, etc. are appreciative in nature.

'Kant' (Manishanker Ratnaji Bhatt, 1867-1923) was an agnostic poet. His search for true religion guided him to embrace Christianity, but then, he was torn between faith and affection towards relatives. His agony out of this tension found expression in his poetry. He introduced a new form of poetry, 'khandkavya', which, though story-oriented, is a perfect medium to express internal conflict of the poet. He excels in the depiction of pathos and the perfection of metres.

'Kalapi' (Surasinghaji Takhtesinghaji Gohil, 1874-1900), a prince-poet, is more loved for his ghazals than for his royalty. He, torn between love and duty, expressed his emotions in ghazals and khandkavyas. His travelogue *Kashmirno pravas* is noteworthy for its prose-style.

Nanalal Kavi (1877-1946) was a great lyricist and lyrical dramatist. He experimented with *vers libres* in his new found 'Apadyagadya' deployed first in his *Vasantotsav* (1905), and then in his lyrical dramas such as *Jaya-Jayant* (1914), *Indukumar* (in three parts 1909, 1927 and 1932), etc. He was an ardent scholar of Indian history and culture. His dramas are enriched in content by both these aspects. His ideology of platonic love and marriage had profound impact on the young masses of the time.

Balvantrai Thakor (1869-1952) influenced Gujarati poetry to the core, in both diction and content. He propounded the theory that 'the best poetry is that which is thought-oriented'. He introduced 'run on line' diction in Sanskrit metres, by placing rhythms in tune with the thought of the poem and not as per fixed places required by the structure of the metre. This had a strong impact on the diction of the poets of the next generation. He was honoured by the poets of the young generation as a guide to poetry.

Other noteworthy poets of the age were Khabardar, Botadkar, Lalitji, Hari Harshad Dhruv, Balashanker Kantharia, Mastkavi, Sanchit, Jatil, Sagar, Gajendra Buch, Manikant, Dolatram Pandya and Bhimrao Divetia.

Notable prose-writers were Narayana Hemchandra, Bhogindrarao Divetia, Ranjitram Vavabhai Mehta, Shrimad Rajchandra, Chhotalal Master, Vadilal Motilal, Kamalashanker Trivedi, Mohanlal Dave, Vyomeshchandra Pathakji, Chhaganlal Pandya, Atisukhshanker Trivedi, Hiralal Parekh, Ambalal Jani, and Amrit Keshav Nayak. Dahyabhai Dehrasari and Krishnalal Mohanlal Jhaveri did pioneering work in writing literary history in their *Sathinun sahitya* and *Milestones in Gujarati Literature* as well as *Further Milestones in Gujarati Literature* respectively.

With the appearance of Mahatma Gandhi (1869-1948) in the arena of national theatre, the very approach to literature underwent great transformation. Gandhiji insisted on simplicity of language so that even the last of the masses may get the message. His addresses and articles on varied subjects, from religion to handicraft, as also on socio-political subjects, had a wide and far-reaching influence on the infrastructure of the life-pattern and thinking process of the entire nation. Gandhian ideology and programme became the prime subject of

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literature. Nationalism, realism, sympathy towards the down-trodden dominated the minds of the young poets of the age, influence of socialism was also a powerful under-current. But in spite of the purposefulness of creative activity, the aesthetic value of literature was never on decline, because of the profound impact of Rabindranath Tagore on writers of this generation. It also lifted parochial nationalism to universalism.

Apart from his essays, the most cherished contribution of Gandhi to Gujarati literature is his autobiography, *Satyna prayogo* which is a land-mark in biographical literature not only of Gujarat or India, but of the world, due to his unparalleled transparency of heart and serenity of style.

Kakasaheb Kalelkar (1886-1981) imbibed Gandhian ideology and aestheticism of Rabindranath Tagore. He was an aesthetician who never overlooked life, yet never sacrificed literary values also. This is evident from his essays on art, literature and education as well as from his travelogues, autobiography and other writings. His narration of nature in his several essays in *Rakhadavano anand, Jivanano anand* and *Jivanlila* tends to be perfect poetry in prose.

Kishorelal Mashruwala, Mahadev Desai, Narhari Parikh, Jugatram Dave, Babalbhai Mehta and Maganbhai Desai are essayists in the Gandhian tradition.

Leading poets of this era are Sundaram (b. 1908), Umashankar Jethalal Joshi (b. 1911) and Snehrashmi (b. 1903). The main traits of their poetry are sympathy towards the downtrodden, intense patriotism, aspiration for freedom, humanism, realism, thought-oriented emotion and experiments with diction. Poetry of Sundaram in *Kavyamangala* and *Vasudha* is purely Gandhian in ideology, some times tending towards socialism. But it underwent a major metamorphosis under the influence of Sri Aurobindo. His poetry in *Yatra* tends to express the metaphysical experience of the Supramental. Poetry of Umashankar Joshi in *Vishvashanti* and *Gangotri* is in tune with the poetry of Sundaram in *Kavyamangala*, but takes a new stride in *Nishith* to a height of pure aestheticism. A poet of universality in *Vishvashanti*, transcends to realise the beauty of the Supreme manifested in nature. But, in spite of high imagination, he is well entrenched in the solid ground of realism. His poetry in *Abhijna* tends to enter the realms of surrealism and expresses frustration and alienation of the human being in industrial junk. His experimentation in drama in verse, in *Prachina* and *Mahaprasthan* is noteworthy. Snehrashmi is a steady poet who never diverted from his faith in Gandhian ideology, and in the well-being of mankind. His main contribution is introduction and acclimatization of 'Haiku' in Gujarati poetry.

Other note-worthy poets of this era are Krishnalal Shridharani, Sundarji Betai, Badarayana, Mansukhlal Jhaveri, Deshalji Parmar, Karsandas Manek, Pujalal, Prajaram Raval, Patil, Indulal Gandhi, Govindswami, Mukund Parasharya, Jyotsna Shukla, Jayamanbahen Pathakji, Premshanker Bhatt, Tansukh Bhatt, Kusumakar, Ramnik Aralwala, Nathalal Dave, Svapnastha, Sudhanshu, Harihar Bhatt and Devji Modha.

Kanhaiyalal Maneklal Munshi (1887-1971) and Ramanlal Desai (1892-1954) are the leading and the most popular novelists of this era. Munshi, endowed with rare genius, wrote romances on historical and mythological subjects. *Patanni prabhuta, Gujaratno nath, Jaya Somanath, Bhagvan Parshuram, Prithvivallabh* and *Bhagna paduka* are some of his most successful novels with ideal and galant heroes and brilliant and brave heroines. His last novel *Krishnavtar* based on the *Bhagavata-purana*, is the most ambitious, and written with earnest devotion. His social novels like *Verni vasulat* and *Kono vank* had also a strong impact on society because of their reformist tone. His social novels, dramas and short stories depict the inner conflict of the characters and their struggle against adverse forces. As for his historical novels, historical and mythological dramas and one-act plays, these evince his love for idealism and for grandeur. In all his literary works, his nationalism with a bias for Aryan culture is always manifest. His work on the history of Gujarati literature, *Gujarat and its literature*, and the treatise on the culture of Gujarat, *Glory that was Gurjaratdesh* are unique in that genre.

Ramanlal Desai (1892-1954) is considered to be a representative novelist of the age, as his novels like *Divyachaksu, Gramlakshmi, Jayant* are based on Gandhian ideology and programme. His historical novel *Bharelo agni* is based on the military upsurge of 1857, but is infused with the anachronic idealism of Gandhian thought.

Dhumketu (Gaurishankar Govardhanram Joshi, 1892-1965) also tried his pen on innumerable historical novels, with no less success. But his forte is the short stories, running into three figures. The short story made its humble appearance with a minor writer like Malayanil, nourished by Dhansukhlal Mehta, Kanhaiyalal Munshi and others, but it reached its zenith with the stories of Dhumketu, like 'Post-office', 'Bhaiya dada' and innumerable others. These stories have emotionality as a common trait. Dhumketu can be described as the Premchand of Gujarat.

Jhaverchand Meghani (1897-1947) was described as a national bard by Gandhiji because of intense patriotism in his poetry. Many of his patriotic poems like 'Koino ladakvayo', 'Chhelli salam', 'Chhello katoro', 'Soona samdarni pale', 'Shivajinun halardun' and 'Kasumbino rang' were sung before the masses during the independence movement. His poetry in *Yugvandana* bears the mark of socialism. He was a researcher in folklore and folk literature. *Loksahityanun samalochan*, his lecture-series at the University of Bombay is a landmark in this

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direction. His other noteworthy works of this nature are *Charano ane charani sahitya* and *Dharatinun dhavan*. He edited the floating folk literature, lyrics and stories. Five parts of *Saurashtrani rasadhara* are collections of folk-stories narrated by him in his unique bardic style. *Sorathi santvani, Sorathia duha, Sorathi gitkathao* and four parts of *Radhiali* are his notable collections of folklore. He translated many poems of Rabindranath Tagore into Gujarati. His field work in folk literature supplied him with ample subjects for novels and short stories. His novels like *Tulsi kyaro, Vevishal*, and *Niranjan* have benefitted from Saurashtrian locale and local dialect. He was, thus, a the pioneer of colloquial novel in Gujarati literature. His historical novels like *Samarangan, Ra Ganga jaliyo, Gujaratno jay* and *Sorath taran vahetan pani* have also developed from the material he gathered during his field work and research on folk literature. Hence, these novels are also colloquial in nature. He has written several short stories, out of which those based on the outlaws of Kheda district, who were brought on the right path by Ravishanker Maharaj, collected in *Mansaina Diva*, are the best.

Right on the toes of Meghani, Pannalal Patel (b.1912), Ishvar Petlikar (1916-1983), Chunilal Madia (1922-1968) and Pushkar Chandavarkar (1920) wrote colloquial novels, some of which were of the first grade. *Manavini bhavai* and *Malela jiv* of Pannalal Patel, *Janamtip* of Ishvar Petlikar are landmarks in novels, only next to those of Munshi. Both these novelists have highlighted the rural life in its realistic perspective, with its rituals, beliefs and dialects, with all the adversities created by nature and society, with characters bursting with enthusiasm and emotions, love and hate, amity and enmity, challanging the adversities, sometimes submitting to them and at others overcoming them. *Bavadana bale* of Pushkar Chandavarkar, *Liludi dharati* of Chunilal Madia also come under this category.

Bhiru sathi, Bhangyana bharu, Nachiketa are other meritorious novels of Pannalal Patel. He has written a good number of short stories also. Ishvar Petlikar has written a number of novels besides *Janamtip*, like *Mari haiyasagadi, Pankhino melo, Tarna othe*, etc. and several short stories. Of late he started discussing social problems and adopted subjects from urban life for his fiction. He has written several essays discussing social problems also. Chunilal Madia, besides writing other colloquial novels like *Vyajno varas, Vela valani Chhanyadi*, attempted parodic-novels in *Sadhara jesangno Salo* and *Grahastak vatta ek*. Madia was an able short story writer also. 'Vani mari koyal', 'Antah srota' and 'Kamau dikro' have been considered amongst the best short stories of Gujarati literature. He was a dramatist also. His one-act plays like *Mahajanane Khorde, Samrat Shrenik, Gatuni ba, Vish-Vimochan* are serious and pathetic, whereas *Once more* and *Var padharavo savdhan* and the like are farces. He had a fine sense of judgement and insight into aesthetics which is discernible in his several essays of criticism collected in *Varta-vimarsha, Granthgarima, Kathalok, Shahmrig suvarnamrig* and other collections.

Pitambar Patel (1918-1968) was also a notable novelist who wrote with success colloquial novels like *Rasio Jive, Khetarne khole* and *Gharno mobh* along with a couple of novels on city life like *Ashabhari* and *Kanto kevdano*.

Darshak (Manubhai Pacholi, b 1914) is the most meritorious novelist of the age, and of subsequent period. He is an earnest student of history and culture, and a Gandhian thinker. His most meritorious novel *Jher to pidhan chhe jani jani* aspired to reach the height of the master novel *Sarasvatichandra* with the publication of the third part. He has depicted social, political as well as cultural problems on a universal canvas, around its two main characters—Rohini and Satyakam. The author aspires to find out the solution to these problems in the four tenets of Buddha, viz. friendship, sympathy, joy and indifference. It is a novel of assimilation of cultures, transcending landmark parochial limits of a society and a nation. His other novel is *Socrates*, published in the post-Independence period, but perfect in the tradition of Gandhian era, in which the hero sacrifices his life at the altar of truth. *Bandhan ane mukti, Bandighar, Dipnirvan* and *Prem ane puja* are his other creditable novels; *Paritran* is his successful drama; *Apano varaso ane vaibhav* and *Triveni tirth* are contemplations on culture; and *Vagisvarinan karnaphulo* is a collection of his critical essays.

Other fiction writers of note are Gunvantrai Acharya, Jayanti Dalal, Umashanker Joshi, Sundaram, Bachubhai Shukla, Shivkumar Joshi, Gualabdas Broker, Kishansinh Chavada and Jayant Khatri.

In the field of drama, Nrisinha Vibhakar (1888-1925) was the first to suggest that theatres should be considered centres of education and not recreation only. He wrote and staged some dramas and edited a periodical *Ranghbhumi* for the promotion of drama. Chandravadan Mehta (b. 1901), an authority on dramatics, wrote some original dramas like *Aggadi, Dhara Gurjari, Akho, Narmad, Kapurno divo, Nagabava, Shikharini* and many others. He has some adaptations like those of *Bhagavadajjukiya* from Sanskrit, *Karolianun jalun* from Sartre's *Exits* and *Madira* from a Greek tragedy. He has authored many one-act plays and farces and directed and acted innumerable dramas. As a drama-critic, he has written several critical essays and treatises on the subject. *Natak Bhajavatan, Natyarang, Vakyavyapar, American Theatre, Drama World of Europe* are noteworthy amongst them. Perhaps, he is the only Indian author to write an autobiography in more than a dozen parts, known as *Gatharian*. This autobiography, apart from giving an account of the life and works of the author, gives an

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account of the currents in the cultural life of Gujarat and dramatic movements the world over. He is a stylist and a humorist also. He has also written some memorable poems and a couple of novels.

Batubhai Umarwadia (1899-1950) introduced one-act plays in Gujarati on the western pattern, as compiled in *Matsyagandha*, *Maladevi*, etc. Yashavant Pandya (1906-1955) is another playwright who popularised this form with his one-act plays like *Sharatna ghoda*, *Madan mandir* and *Rasjivan*. Dhansukhlal Mehta, Umashanker Joshi, Shivkumar Joshi, Chunilal Madia, Krishnalal Shridharani, Jayanti Dalal, Gulabdas Broker, Pushkar Chandavarkar, Yashodhar Mehta, Nandkumar Pathak, Damubhai Shukla, Indulal Yagnik, Dhananjay Thakar, Pragji Dosa, and Paramsukh Pandya are other successful playwrights of the age.

In the field of criticism, Ramnarayan Pathak (1887-1955), Vijayarai Vaidya (1897-1974), Vishvanath Bhatt (1899-1968) and Vishnuprasad Trivedi (1899) are the most prominent. Ramnarayan Pathak is a critic with profound scholarship in Sanskrit poetics and crystal clear understanding of the fundamentals of literature as is evident from his critical essays in *Kavyani Shakti*, *Akalan*, *Sahityaalok* and *Arvachin kavyasahityanan vaheno*. *Brihat pingal* and *Prachin Gujarati chhando* are his treatises on metrics. Vijayarai Vaidya introduced impressionistic criticism. *Gujarati sahityani ruprekha*, a history of Gujarati literature written by him on the model of Saintsbury, is precise, appreciative and scientific. His contribution to literary journalism is unparalleled because of his dedication to the literature. Vishvanath Bhatt follows mostly the principles of western criticism. His critical essays are mostly elaborate, analytical and appreciative and at times exposing plagiarisms of the authors. His bio-critical study of the poet Narmad is most noteworthy. Criticism by Vishnuprasad Trivedi is graceful and elegant in style, marked by assimilation of western and Sanskrit poetics with stress on values of aesthetics and morality, but not subordinating the former to the latter.

Dolarrai Mankad, Rasiklal Parikh, Ramprasad Baxi and Nagindas Parekh have enriched Gujarati criticism by their discussion of literary principles on the basis of Sanskrit poetics. Mansukhlal Jhaveri, Anantrai Raval and Dhirubhai Thakar are known for their elaborate and objective evaluations of authors and their works. Umashankar Joshi and Sundaram have earned name as poet-critics, whose conception of poetics is crystal clear, reflected in their own poetry and expressed in the discourses of literary principles and reviews of the works of other writers.

Other noteworthy critics are J.A. Sanjana, Navalram Trivedi, Premshanker Bhatt, Bhailal Kothari, Ratilal Trivedi and Gulabdas Broker.

Madhusudan Modi, Muni Jinavijaya, Bhogilal Sendesara, Manjulal Majmudar, Keshavram Shastri and Kantilal B. Vyas are noted for their research in old and medieval literature. T.N. Dave and Bechardas Doshi are philologists of repute of this period.

Special note should be taken of Sukhlal Sanghavi (1880-1978) and Jyotindra Dave (1901-1980). The former is a scholar of Indian philosophy and a religious thinker and the latter is a scholar humorist. Deliberations of Sukhlalji in his books like *Darshan ane Chintan*, though based on Jain philosophy, are but comparative and conciliatory, and embrace a wide field of Indian philosophy. Jyotindra Dave's humour is intellectual, subtle and never stinging. His essays and lectures on Sanskrit poetics have earned him equal repute.

Distinguished personal essayists are Dhansukhlal Mehta, Gaganvihari Mehta, Chandravadan Mehta, Vijayarai Vaidya 'Vinodkant', Ramnarayan Pathak 'Swairvihari' and Jayendra Durkal.

The post-Independence literature flows in two streams. The first is an extension of the literature of the Gandhian era, which is devoid of the Gandhian golden touch, but lays more emphasis on individual sensibility. Literature in the previous period was committed to a cause not related to literature, and as a result it was accused of being mere essays in metres. New stream has nothing to preach, or educate or evaluate. It is committed to itself, and more to aestheticity. During the decade prior to Independence, many events, like Second World War, atom-bomb attack on Hiroshima and Nagasaki, Quit India Movement and even partition of the country, occurred, but nothing could move the poets of the new generation to rise to express the emotions of the masses, as poets of the thirties did. Hence it is surmised that the poets of the fifties were introvert and more interested in expressing their own inner experiences than their social commitment. Deep anxiety, intensity of pain, unfathomable disappointment are the prime subjects of the poetry of the new generation. Poets of this generation are more concerned with the perfectness of the form and the choice of words. They do not indulge much in experimentation of metres, but are more inclined to harmony and grace in diction. They are more subjective and subtle in expression than the previous generation poets. Nature, love and devotion to God have pushed to second place the sentiments of nationality and sympathy towards the down-trodden. New poetry has become more romantic, sensuous and musical.

The second stream emerged in the second half of the fifties. Unlike the first, it is committed, anti-traditional, and subordinates the content to the form. It does no care much for harmony and does not hesitate to depict disharmony in the world in disharmonious diction. It travels from the realism of the thirties to surrealism. It is influenced by the philosophies of Sartre, Baudelaire and Camus, as well as Ezra Pound. Existentialism and surrealism in communion with nihilism, futurism and absurdism form the essence of modern world poety; so is

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the case with the new-wave Gujarati poetry. Imagism, symbolism, structuralism and formalism have affected the fabric of form and diction of the new-wave literature. It has come as a reaction to the feeling of alienation due to urbanization and industrialization where an individual has lost his identity. He is in search of his own self, his sensibility, hence his own language and expression. The stream of consciousness is the only concern of art in general and literature in particular, and Gujarati literature could not remain unaffected by its influence. Poetry tended to be without meaning, fiction tended to be devoid of plot and dramas absurd. Criticism also adopted structuralistic and formalistic approach for evaluation. The high priest of this new wave in Gujarati is Suresh Joshi.

These two streams are not totally independent of each other. The writers of the first stream have adopted some of the tools of the second. Sometimes its sensibility is also influenced by the latter, as is evident from the later poetry of Umashanker Joshi and that of Niranjan Bhagat.

The prime poets of the first stream are Rajendra Shah (b. 1913), Niranjan Bhagat (b. 1926), Priyakant Maniar (1927-1976), Hasmukh Pathak (b. 1930), Nalin Raval (b. 1933), Jayant Pathak (b. 1920), and Ushanas (b. 1920). poetry of Rajendra Shah is an extension of Balvantrai Thakor in sonnets and Nanalal Kavi in lyrics. But his distinguishing characteristics, as revealed in his poetry in *Dhvani, Andolan, Shant Kolahal* and numerous other collections, are splendid depiction of nature, perfect deployment of metres, and Sanskritized but graceful diction. Niranjan Bhagat started with the romanticism of Kant and Nanalal with the classicism of Balvantrai Thakor in narrating nature and depicting love in his poems in *Chhandolay* and other collections, but disillusionment and solitariness landed him very near to the second stream, as is evident from his poems in *Pravaldvip*. These poems show the influence of *The Waste Land* of Eliot on the one hand and *Tableaux Parisiens* of Baudelaire on the other. The poems depict morbidity, monotony and frustration of the people in the metropolis. Priyakant Maniyar, reminding us of the lyrics of Dayaram of the medieval period and Nanalal of the modern times by his lyrics of love and devotion in *Pratik, Ashabda latri*, etc. transforms himself into a new-wave poet in the poems of *Prabal gati* with surrealistic sensibilities and images. The poetry of Hasmukh Pathak in *Nameli Sanj* an of Nalin Raval in *Udgar* is more inclined towards the modernism than towards traditional poetry. Both of them are experimental poets. The poems in *Nameli Sanj* seem to be pregnant with a kind of cynicism, but the inner force of humanism saves the poetry of Hasmukh Pathak in *Sayujya* from the total loss of faith in the well being of human beings. Nalin Raval is more inclined towards aestheticism, and, therefore, there is transparency of images and a grace in his diction. Love of nature, nostalgia of native village and faith in the well being of humanity are subjects dear to the poet in Jayant Pathak as is evident from his poetry in *Marmar, Sanket, Vismaya, Sarga*, etc. Nature, love, devotion, family-love, urban and rural pictures are the varied subjects of the poems of Ushanas; grass and sunlight are his most favourite images. His diction is Sanskritized, but his vision is perfect, thought-oriented and prone to surprise. Nature has been revealed as a perfect sensuous entity in his poems in *Prasun, Nepathye, Ardra, Spanda ane chhand* and other collections. In 'Vyakul Vaishnav' the poet has revealed his genius as a devotional poet and in 'Shishulok' his parental love has found expression. 'Prithvine pashchim chehre' represents the receptive faculty of his genius for the experimentation of the second stream of modernity, but his conviction in human values and faith in the well-being of mankind is totally unperturbed by its philosophy.

The poetry of Makrand Dave (b. 1922) has a mystic tone. The pseudo devotional lyrics of Harindra Dave (b. 1930) and Suresh Dalal (b. 1932) are very popular, but the forte of their poetry is an expression of pain and despair of muffled lives in metropolitian cities. In spite of this, their search for the 'beautiful' is unrelented as is manifested in their innumerable poems.

Other notable poets of this stream are Prahlad Parekh, (1912-1962), Harishchandra Bhatt, Balmukund Dave (b. 1916), Venibhai Purohit (b. 1917), Pinakin Trivedi and Hemant Desai.

The traditional 'ghazal' form attained new vitality due to the revival of the 'mushaira' activity. In the pre-Independence period, Shayada and Bekar popularized this form, and in the post-Independence period, Ghayal, Gani Dahiwala, Mariz, Shunya Palanpuri, Ratilal Anil, Shaikhadam Abuwala, Mahendra 'Samir', Jamiyat Pandya, Amin Azad, Manhar Choksi, Nazir Dekhaiya, Kismat kureshi and Asim Randeri have nursed this form in the midst of experimentation which brought revolution in the concept of the content of this form.

The second stream of poetry in particular and literature in general is influenced by Suresh Joshi (b. 1921), more by his criticism than by his own writings. He interpreted the philosophy of Sartre, Freud, Baudelaire and Camus, their influence on continental literature, and propagated the theory of modernity in literature. According to the main principle of modernity, when a poet, attains the abstraction of his sensibility, the psychic distance transforms him into an aesthetic monad and creates innumerable forms. Without the psychic distance even a mighty theme may fail to create anything. Being honest to his own conviction, Suresh Joshi cancelled his first collection of poems *Upajati* for its diction being traditional. In his subsequent poetry in *Pratyancha* and *Itara*, he depicted dehumanisation, loss of identity as an individual being and disgust towards the mechanistic civilisation of the metropolis. Social life and even nature

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have turned hostile. This he has expressed in a non-metric diction with a non-traditional employment and juxtaposition of images and myths.

Even the grotesque and the obscene have been depicted without hesitation in the new-wave poetry as is illustrated amply in the poems of Gulam Mohammad Sheikh. Labhshanker Thakar (b. 1935) is another prominent experimentalist. His existentialist sensibility has been expressed in innumerable variants with the free association of strange images and myths. Poems in *Manasni vat, Mara namne darwaje* and *Boom kagalman* kora are illustrative of his experimentation with new poetry. Sitanshu Yashashchandra (b. 1941) gave a decisive turn of surrealism to poetry in his 'Odyaseusnun halesun' in which he has depicted diversities in the world on the level of subconscious mind with the help of the free association of images and myths. Chandrakant Sheth (1938) gives a call to discard traditional flat language and seeks self-identity in the helpless and hopeless, adverse and diverse world, in his poems in *Pavan ruperi* (1972) and *Ughadti diwalo* (1974).

Ravji Patel (1939-1968) and Manilal Desai (1939-1966) have left marks of their individuality on modern poetry. Both were possessed by agony of death. Both had rural nostalgia. Hence there are fascinating and fresh pictures of nature's beauty, along with despair in life, in their poetry. So many other poets have come up who keep experimenting in order to give something new to the Gujarati readers. Some of them are Harshad Trivedi, Dinesh Kothari, Chandrakant Topiwala, Mahesh Dave, Manhar Modi, Abdul Karim Sheikh, Prabodh Parikh, Manoj Khanderia, Yashvant Trivedi, Anil Joshi, Yosef Mackvan, Pavankumar, Radheshyam Sharma, Panna Nayak, Vipin Parikh, Mafat Oza, Harikrishna Pathak, Shrikant Shah, Vinod Joshi, Jayandra Shekhadiwala and Manilal Patel.

A new trend in experimental lyrics developed combining the colloquial and folk-rhythm with the sensibility of the new stream and in contrast with the traditional lyrics of Priyakant Maniyar, Harindra Dave and Suresh Dalal. The pioneers of this new trend are Anil Joshi, Ramesh Parekh and Jagdish Joshi.

The ghazal form also went through the process of transformation. Its concept of the content is now totally changed and any subject under the sun or any sensibility of human being is the subject of this form. Along with that, its diction also discarded traditional vocabulary, picked up new images and adopted new patterns of rhyming. Pioneers of this experimentation are Adil Mansuri, Rajendra Shukla, Chinu Modi, Ramesh Parekh and Manoj Khanderia, who were followed by Bhagvatikumar Sharma, Manhar Modi, Javahar Baxi, Shyam Sadhu, Mukul Choksi and many others.

In the field of novel, Suresh Joshi, in the midst of fifties, declared that the Gujarati novel was on the verge of death and propagated its new concept. In 1965, he published his first novel *Chhinnapatra*, which was altogether non-traditional. It is an anti-novel in which the stream of consciousness is the main ingredient and the plot is altogether dissolved. His second work, *Maranottar*, has a metaphysical dimension. He is followed by Srikant Shah with an existentialistic novel *Asti*, and by Madhu Rai with the experimental novels *Chahera* and *Kamini*.

Before Suresh Joshi defined the concept of novel, Chandrakant Baxi had come forward with his first experimental novel, *Akar*, which was not an anti-novel but its hero had an existentialistic inclination. His other novels, *Ek ane Ek* and *Paralysis* tend to be non-traditional, as they have discarded all social and moral taboos and dealt with the inner world of each character.

Mahabhinishkraman of Mukund Parikh and *Phero* as well as *Swapnatirtha* of Radheshyam Sharma are new-wave novels depicting the stream of consciousness. *Nishachakra* of Kishore Jadav is an attempt at producing a surrealistic novel.

The novels of Raghuvir Chaudhari are plot-oriented, but there is always a conflict between 'to be' and 'to become' at the end; the faith and the harmony triumph. In this respect his novels, *Amrita, Venuvatsala, Uparvas, Sahvas* and *Antarvas* are experimentalistic, employing at times the modern techniques and sensibilities, but not going much astray from the tradition.

Similarly Ravji Patel (*Ashrughar* and *Jhaniha*), Harindra Dave (*Palnun pratibimb* and *Sukh namno pradesh*), Dhiruben Patel (*Vadvanal* and *Vansno ankur*), Saroj Pathak (*Nightmare*), Chinu Modi (*Bhav-abhav*), Pinakin Dave (*Vivart* and *Moha-nisha*), Jayant Gadit (*Chas paksi*) Bhagavatikumar Sharma (*Samaya dvip* and *Urdhvamul*), Dhirendra Mehta (*Chinh* and *Adrishya*) are the notable novelists of modern times.

Suresh Joshi pioneered the new-wave short story with his first collection *Grihapravesh* and its introduction. He selects one or two subtle moments of the sub-conscious mind and weaves emotional sequences around it. He is followed by Madhu Rai who transform concrete into abstract in his stories in *Bansi namni chhokari* and other collections. Kishore Jadav has taken the short story to the extreme end of abstraction. His stories in *Pragatihasik ane shoksabha* are anti-hero and surrealistic. Suman Shah, Mahesh Dave, Chinu Modi, Prabodh Parikh, Jyotish Jani, Ghanashyam Desai, Utpal Bhayani and Radheshyam Sharma are modernist in story-writing. Raghuvir Chaudhari, Bhagavatikumar Sharma, Saroj Pathak, Iva Dev, Satyajit Sharma, Shashi Shah and Sudhir Dalal are notable story-writers of the modern times.

Under the influence of experimentalism, Gujarati dramatists, on the model of Samuel Backett, tried their hand at absurd drama. The first attempt in this direction was made by Labhshankar Thakar and Subhash Shah jointly in *Ek O Onder ane Jadunath*, following which,

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Mari javavani majha, *Mansukhlal Majithia* and *Vriksa* by Labhshanker Thakar, *Jhervun* by Madhu Rai, *Pencil kabar ane minbatti by* Adil Mansuri, *Choras inda ane gol kabar* by Mukund Parikh, *Hukum malik* by Chinu Modi, *Baharnan polan* by Subhash Shah appeared on the modern stage. The other notable writers of absurd drama are Shrikant Shah, Indu Puver, Manhar Modi, Suvarna Rai and Ramesh Shah. Suresh Joshi has taken the personal essay to new heights of aesthetic perfection in his essays in *Janantike*, *Idam-sarvam*, and *Aho bata kim ashcharyam*. These essays are poetical and written in a lucid and graceful prose. In these essays we know him as a thinker and as a lover of nature. He has covered a wide range of subjects in the essays, which are free from modernistic cynicism. Another prominent essayist is Digish Mehta whose essays in *Durna e sur*, at some places nostalgic by nature, seek harmony in strange persons and incongruent events and are elegant in style. Other noteworthy essayists are Chandrakant Sheth, Gunvant Shah. Bholabhai Patel, Bhagavatikumar Sharma, Aniruddh Brahmbhatt, Raghubir Chaudhari and Vadilal Dagli.

In humorous essays, contributions of Chinubhai Patva, Bakul Tripathi, Madhusudan Parekh, Vinod Bhatt, Raman Pathak and Ratilal Borisagar are noteworthy.

Neo-criticism was initiated by Suresh Joshi. He has mostly done macro-criticism and introduced a new concept of creative literature and modes of its criticism in his critical essays in *Kinchit*, *Kathopkathan*, *Shrinvantu*, *Aranyarudan* and *Ashtamodhyaya*. He has hardly given any model of macro-criticism. But the impact of his accomplishments is unparalled in Gujarati literature. According to him, formalism is the essence of neo-criticism. The concept of formalism was contradicted by the concept of structuralism in France. Taking a hint from that, Suman Shah propagated the structuralistic approach in criticism in his monograph entitled *Navya vivechan pachhi* (1977). Harivallabh Bhayani also discussed structural poetics and linguistic approach in criticism. Suman Shah in *Chandrakant Baxithi phero* and Chandrakant Topiwala in *Pratibhashanun kavach* have done considerable work on the principles of structuralism. Harivallabh Bhayani is an aesthetician as well as a linguist. He disapproves impressionist criticism, but is inclined towards linguistic and structural approach, as is evident in his *Rachana ane samrachana*, Sitanshu Yashashchandra, in his essays in *Simankan ane simollanghan*, has given some exercises in comparative and structural criticism, whereas in his thesis *Ramaniyatando vagvikalpa*, he has given, comparative assessment of western criticism and Indian poetics. Nagindas Parikh deals with macro-criticism based on Sanskrit poetics. Ramanlal Joshi, without being committed to any particular school, evinces an equally good understanding of traditional as well as modernistic approaches of criticism in his volumes of criticism like *Govardhanram: Ek adhyayana*, *Samantar*, *Pariman*, *Shabdasetu* and *Vivechanani prakriya*, etc.

Other noteworthy critics of this period are Yashvant Shukla (*Upalabdhi*), Bholabhai Patel (*Adhuna*), Chandrakant Sheth (*Kavyapratyaksa*, *Arthantar*), C.N. Patel (*Kathabodh*, *Tragedy—Jivanman ane sahityaman*), Hiraben Pathak (*Kavyabhavan*, *Paribodhana*, *Vidruti*), Ramesh Shukla (*Kalapi ane Sanchit*, *Narmad : Ek samalochana*, *Anuvak*, *Kuntakno vakroktivichar*), Pramodkumar Patel (*Shabdalok*, *Kathavivechan prati*), Upendra Pandya (*Avabodh*, *Pratibodh*), Hemant Desai (*Kavitani samaj*, *Kavyasangati*, *Arvachin Gujarati sahityaman prakritinirupan*), Chandrakant Mehta (*Anuranan*, *Madhyakalin sahitya-prakaro*), Pravin Darji (*Charvana*, *Pratyagra*), Jayant Kothari (*Anukram*, *Upakram*, *Vivechannun vivechan*), Ramanlal Shah (*Kritika*, *Padileha*), Mafat Oza (*Udghosh*, *Unnatbhru*, *Unmiti*, *Swatantryottar Gujarati kavita*), and Yashvant Trivedi (*Kavyani paribhasha*, *Ishika*).

In folk literature Pushkar Chandavarkar, Joravarsinha and Khodidas Parmar are doing valuable research work. Prabodh Pandit, Harivallabh Bhayani, Shantilal Acharya, Dayashanker Joshi and Yogendra Vyas have contributed to valuable research in the field of linguistics.

R.M.S.

LITERATURE PARSI (Gujarati). Parsis left Persia, their motherland to save their lives and religion from the Arabs. They came to India in the 10th century AD and settled in Sanjan, a small State in South Gujarat. They mixed with the people very quickly. The Parsi community had a distinguished quality namely adaptability to foreign manners and customs. They found no difficulty in picking the language, social customs, dress etc. from the Gujaratis.

Parsis are known to be kind, generous, adventurous and sociable by nature. They possess a good sense of humour and are fun-loving. They are sentimental too. But they are optimists and like to have an easy-going life. In literature they have mostly preferred to write novels with happy endings.

Parsis after their arrival in Gujarat gradually forgot their original language and culture. In the reign of Hindu kings, they adopted the Gujarati language own their as. During the Muslim rule, Parsi (Persian) was the state language. Some Parsis learnt it. During the British rule in India, English culture had a great impact on the minds of Indian people. They learnt the English language and studied their literature, but their language at home remained the same Gujarati, to which they were accustomed for many years. Of course, the Gujarati they adopted was different from the pure, Gujarati language spoken by Gujarati people. The reason was that the Parsis had some difficulty in pronuncing certain types of words.

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So they changed the pronunciation of quite a few Gujarati words. Moreover they mixed Arabic, Persian, Urdu and English words in their adopted language. A small portion of the Parsi community did try in earnest to speak and write pure Gujarati, but most of them had a dislike for pure, and Sanskritized Gujarati. They preferred their own Parsi-Gujarati dialect for general communication and even for literature. Most of the Parsi writers have written their literary works in Parsi-Gujarati dialect.

In the second decade of the 19th century Gujarati was brought under the British rule. The people were so tired of terrors during the Muslim and the Maratha rule, that they accepted the British rule as a boon. The British rulers established schools, and introduced press, industry, machinery and new tools of communication.

The Western thought and culture inspired some enthusiastic people to equip themselves with the new learning and culture. They came in contact with the English language and literature. Western education and thought created an awareness of the social evils in them. They tried to educate people and bring them out of superstitions, the practice of child-marriages and other social evils. The same miserable social condition prevailed in the Parsi community also. They faced the same problems prevalent in Hindu society. So some elite Parsies also tried to criticise the harmful social customs through literature.

Parsis are pioneers in many fields of life. Fardoonji Marzban was the first publish to a Gujarati newspaper, *Mumbai Samachar*. In the field of drama, prominent Parsis took the lead. English dramas, novels and poetry caught their minds. In drama, Shakespeare attracted the young students most. Some Parsi playwrights adapted the plays of Shakespeare in their Parsi-Gujarati dialect to suit the taste of their community. Kekhusharu Kabaraji wrote plays based on not only on the ancient stories of famous persons of their mother-land, but also depicted the contemporary Parsi society and its current problems in social plays. Kekhusharu was a great dramatist. He was also a social thinker. He noticed the evil effects of western culture on young generation. Parsi youths took pride in imitating the western manners. Kekhusharu criticised sharply the prevalent mentality of the young minds in his social dramas.

Kekhusharu Kabaraji, Bamanji Kabaraji, Khurshedji Baliwala are big names in the field of Parsi drama. Some playwrights were good actors too. They established various drama associations or companies to stage plays.

Though Parsis did not publish any outstanding plays, they showed the writers the direction for dramas.

In the field of poetry, in the later part of the 19th century, some Parsi poets such as Jamshedi Petit, Mancherji Langadana 'manasukha', Rustam Irani, Dadabhai Doradi, Jabuli Rustom, Jahangeer Talyarkhan, Pahlanji Desai wrote poems on some famous persons or events from the Persian books, or on religious themes or on the customs and manners of contemporary society. Some poets wrote poems in Samal-Dalpat style.

In the 20th century Baheramji Malbari and Ardeshar Khabardar were famous names in the field of poetry. They insisted on writing in pure, literary Gujarati and became popular in Gujarati literary field as well.

Anubhavika and *Sansarika* are the famous books of the poet Malbari. The poet Khabardar has shown his talent not only in the field of poetry but also in the field of criticism. His poems about national pride and dignity have been widely appreciated in Gujarat. *Bharata no Tankar*, *Rashtrika* and *Darshanika* are his famous books of poetry showing him as a good poet and thinker.

Meenu Desai and Bejan Desai are also notable names to be mentioned as poets of the early 20th century.

In the first half of the 19th century Parsi writers had already begun to write short stories. They translated the stories mostly from Persian.

But in the later half of the 20th century, a Parsi writer, Sorabsha Dadabhai Munsafna, introduced the new form of novel for the first time in Gujarati. Of course, the first Gujarati novel was a translation of *Indian Cottage*, an English novel. But Munsafna was the first Parsi novelist who published the translated novel *Hindustan madhye nun eka zunpadun* in 1862. It was a very interesting novel putting stress on the values of ancient Indian culture. The fact that three editions were sold within five years speaks a lot about the popularity of that novel.

In the last quarter of the 19th century and the beginning of the 20th century Parsi authors published a great number of novels—mostly in Parsi-Gujarati dialect. They found the medium of novel suitable for propagation of social reforms.

At the same time Kekhusharu Kabaraji, Dadi Taraporwala, Jahangir Talyarkhan, Jahangir Marzban, and a few others used their creative talent for original novels. Phiroz Marzaban 'Pizam', Bamanji Kabarji, Jahangir Patel, 'Gulfam', and many other novelists wrote in Parsi-Gujarati dialect. Their novels did not reach the vast majority of readers in Hindu society. And on the other hand Kekhusharu Kabaraji, Dadi Taraporwala and Jahangir Marzaban's novels, written in Gujarati, were widely read and appreciated by a large part of Hindu society.

From the view point of artistic quality the Parsi novels cannot be placed in a very high category. They are just readable and they acquaint the reader with the customs, manners and ways of life of the Parsi society.

On the whole Parsi literature may not be considered outstanding, but it should be appreciated that a community which settled in Gujarat and adopted the Gujarati language, customs, and manners tried its best to contribute to the field of drama, poetry and novels in Gujarati literature. No writer of the history of Gujarati literature

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can afford to ignore the large current of Parsi literature flowing side by side with that of Gujarati literature.

M.Pa.

LITERATURE (Hindi). A background knowledge of the traditions of Indo-Aryan languages notably those of Sanskrit, Prakrit and Apabhramsha, is essential for an understanding of the history of Hindi literature. Hindi and its various dialects have grown out of the Shaurseni Apabhramsha and Ardha Magadhi. These dialects contribute considerably to the evolution of Hindi as a composite language. As such literatures in these dialects are part and parcel of Hindi literature. On the basis of the gradual development of these dialects from Apabhramsha, some scholars consider the eighth century A.D. as the early period of Hindi literature. But a better historical perspective can be had if the tenth century A.D. is taken as the first phase in the evolution of Hindi, for the works of Nathapanthis or Siddhas are not in Hindi but in Apabhramsha or pseudo-Prakrit. Their works, however, have preserved the early grammatical forms of certain nouns, pronouns and verbs of the later-day Hindi. The influence of local dialects (or Desh-bhasha as they were called) on these writers has been pointed out by Acharya Ramachandra Shukla in his *History of Hindi Literature*.

Some literary works of Jain poets who are cited by Hemachandra (12th century) in *Shabdanushasana* and particularly in *Kumarapala-pratibodha*, an epic in Sanskrit by Somaprabha Suri, provide glimpses of the lexical and syntactical forms of old Hindi in the various quotations.

Formative Period or Adikal: The poets who wrote in so-called Desh bhasha and even Apabhramsha chose their subject matter related to the contemporary social ethos, ethics, chivalry and amorous love, heroic deeds, marriages and hunting. Hence this period is called an age of heroic songs or Viragatha Kal or Kaal. In spite of prolific output in this age, the geniuneness of many of the works is suspect. *Prithviraj raso* of Chand Baradayi, *Khuman raso*, *Bisaldeva raso*, *Jaichandra prakash* and *Alha khand* of Jagnik are some of the well-known works of this period. Vidyapati, the great Maithili poet, wrote in Avahatta of Desh bhasha. The Pahelis and Mukaris of Amir Khusrau can be said to have sown the seeds of the modern Khari boli.

Bhakti Period: After the fall of the brave Hammir Dev, the Hindi speaking area in general sank into despair due to political unrest. The religious minded people among the Hindus turned to God for inspiration and sustenance. The great saints like Kabirdas showed the path of devotion to Nirguna or Nirakar (formless or abstract) God. They denied the Saguna or Sakar (with a concrete form) God since faith in such a god was shaken badly when the devotees found themselves quite helpess before the plunder of Somanath temple by Mahmud Ghazanavi.

Kabir provided spiritual strength to the community which was then torn apart in the name of castes and creeds. He accepted Ramananda, a preacher of Advaita, as his mentor. He extolled the concept of Nirguna Brahma, deplored Hindus for their religious ceremonies, criticised the Muslims for their blind religiosity and expounded his own views in such verse forms as 'doha' 'soratha' and 'pad'. His discourses compiled by his disciples are now published under the title of *Kabir granthavali*. Among the followers of Kabir's mode of bhakti (known as 'Gyanashrayi' bhakti or bhakti based on knowledge) are Dadu, Raidas, Sunderdas, Malukdas. Guru Nanak Dev also preached his gospel of Akala Brahma as a mode of Nirguna bhakti.

The Nirguna school had another offshoot in the form of the path of love or Premmarg. The poets belonging to this school celebrated the union of God and soul through love. Most of the poets of this branch belong to the Sufi cult of Islam. These poets took Hindu folk-tales as the subject-matter of their books. Malik Muhammad Jayasi, the most brilliant and important among these poets, wrote his epic *Padamavat* by adopting the popular story of Ratansen and his consort Padmavati and adding mystical significance to the tale, written in the Doha-Chaupayi style of narrative. In his other work *Akharavat* he used the local Avadhi dialect. Among the other prominent poetical works of this school, Kutban's *Mrigavati*, Manjhan's *Madhumalati* and Saikh Nabi's *Jnan deep* are notable.

Some poets found solace and comfort in the mythical stories and epics of the *Ramayana* and the *Mahabharata*. They popularised the Saguna cult by worshipping Rama and Krishna as human incarnations.

Tulsidas, the most renowned poet of the ages based his epic *Ramcharitmanas* on the story of Rama bestowing all charm and glory on this character and propounding his world-view through the presentation of the ideal values of life. His *Vinay-patrika* with its enchanting melodious devotional poems and *Kavitavali* with its Kavit and Savaiyya metrical style are mature works. His works have in general the prerequisites of great poetry. Keshavdas of Orcha subjugated his treatment of the theme to that of rhyme and technique in general in his famous epic *Ramachandrika*; Praneshchand Chauhan and Hridayaram wrote the plays entitled *Ramayana mahanatak* and *Bhasha Hanumannatak* respectively. Madhurya Ram-bhakti fashioned after the Krishna cult could not yield any work of much significance. Among the prominent Krishna cults which found their full treatments in literary works are Nimbark cult, Vallabha cult, Chaitanya gauduja cult, Radhavallabha cult, and Sakhi cult of Swami Haridas. All these cults flourished in Brajmandala and Brajbhasha.

Vallabhacharya baptized eight poets: Surdas, Parmanandas, Nanddas, Krishnadas, Chaturbhujdas Kum-

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bhandas, Govindswamy, Cheetswamy and later on his own son Vitthalanath—under his 'Pushtimarg', forming what is called 'Ashtachhap'. Surdas, prominent among these, composed, as per the general belief, about one and a quarter lakh verses but now only 5500 are available under the title of *Sursagar*. Nanddas who is credited with the authorship of fifteen books wrote his masterpiece *Rasapanchadhyayi*. His *Bhanwargit* shows vitality and freshness of approach. *Yugal shatak* of Sribhatta of the Nimbark cult explains the doctrine of Madhurya bhava. Hariram Vyas, Dhruvadas and Sevak of Radhavallabha cult, Gadadhar Bhatt of Chaitanya cult and Swami Haridas of Sakhi cult—all were poets of great eminence.

Mirabai with her fine lingustic blend of Rajasthani and Brajbhasha in her padas, and Rasakhan with his extraordinary command over Brajbhasha were also poets of great repute in their own time.

This period thus is reckoned as the most fruitful period of literary output.

Riti period: Though the poets of the bhakti period put their poetic talent in the service of Lord, at some places the descriptions of erotic love and sports of gods tended to reflect the tendency of the times. The court poets took up this trend for gaining patronage and pleasure of nobles and kings. Such poets are grouped under the name of 'Ritimukta' poets or poets who are free from the compulsory writing of poetical treatises. The poets who wrote these treatises were called Acharya poets. A couple of poets adhered to heroic poetry while some composed their devotional songs in Saguna or Nirguna style. Bhushan, Sudan, Chandashekhar Bajpeyi, Lalkavi and Chhatrasal belong to the former category, whereas Rajjab, Sundardas, Palatu, Malukdas, Premnath, Charandas, Sahjobai, Dayabai, Dariyasaheb, Tulsidas of Hatharas and Nur Muhammad to the latter. Though Keshava wrote his poetic treatises *Rasik priya* and *Kan priya* long before, Chintamani set the trend of writing poetical treatises. Chintamani is believed to have been the propagator of this tradition by writing *Rasa manjari*, *Kavikalpataru*, *Kavyaprakash* and such other works. Those who followed him include Matiram, Kulapati Mishra, Sukhadeva Mishra, Devadatta Dev, Shripati, Rasalin, Bhikaridas, Somanath, Rasik Govind and Padmakar.

Among the Ritimukta poets mention may be made of Biharilal for his well-known work *Bihari satasai* and Ghananand for his mastery over language. Some other poets belonging to this group are Rasanidhi, Senapati, Bodha, Alam, Thakur and Brajanidhi. Besides these there were also poets writing on didactic, and ethical themes. Notable among them are Vrind, Beni, Baital Ghagha and Dindayalgiri.

Modern Period: The tendency of writing poetry on the lines of conventional poetical laws and choosing amorous love as the sole theme tended to make poetry stereo-typed and trite. With the decline of the great Mughal Empire and the rise of the British power in the country, there was a new awakening or Renaissance in society. This change in outlook led the writers to choose the social, economic and political struggles of the people as their theme. This period was an age of prose with an abundance of prose writings perhaps second only to poetry. The fort William College of Calcutta and its first teacher John Gilchrist played a crucial role in shaping the future of Hindi prose. Lallulal and Sadal Mishra, the two language munshis of this college, Insha Allah Khan and Sadasukhlal wrote and translated various texts in prose.

The Christian missionaries also contributed much to this cause by their publications and distribution of booklets and religious literature. Swami Dayanand wrote his *Satyartha prakash* and other half a dozen works in Hindi prose. Theosophical Society also rendered much service to spread the use of Hindi prose in propaganda literature. The publications of newspapers, periodicals and journals helped considerably to strengthen the forces engaged in spreading the cause of prose.

Bharatendu Harishchandra's attemps at writing prose in Khari boli and poetry in Braj bhasha are considered to be epoch-making. He set the ideal of middle course in choosing his language by avoiding the excessive use of Arabic and Persian or Sanskrit lexicon with that of Hindi. Pratapnarain Mishra, Balkrishan Bhatta, Badarinarain Chaudhari 'Premghan', Thakur Jagmohan Singh, Ambika Dutt, all these gave a new dimension to short stories, plays, essays and other prose forms. Among the Europeans who took keen interest in this field, the name of Frederick Pincot is foremost. This age also saw an abundance of plays being written and staged. Translations of Bengali, Urdu and English plays also set the tempo of the age.

Pariksha Guru of Lala Srinivasdas set the trend of writing fiction. Devakinandan Khatri's *Chandrakanta Santati* and *Chandrakanta* were the most popular novels of the time. Short stories in this period do not show any sign of modernity. The essay as a branch did not bloom much. Poems were still written in Braj bhasha.

After the death of Bharatendu, Braj bhasha and Khari boli were vying with each other for supremacy in literary usage. The after-effects of this are apparent in the writings of the Dwivedi period which is the age of awareness of grammatical correctness. Mahabirprasad Dwivedi, after whom the period is called the Dwivedi period, was puritanically stoic in his approach to language. He also helped considerably in promoting the writing of prose through his magazine *Saraswati*. Khari boli was adapted as the language of poetry also in the works of Ayodhya Singh Upadhyaya 'Harioudh', Maithilisharan Gupta, Nathuram Shankar Sharma and Ramnaresh Tripathi. The prose writings of Babu Balamukund Gupta. Madhavaprasad Mishra, Govindnarayan Mishra. Puran

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Singh, Chandradhar Sharma Guleri, Padma Singh Sharma and others showed the linguistic power of Khari boli. Thus Khari boli took the entire range of literature under its command by ousting Braj bhasha completely.

Priya pravas of Harioudh is the first epic in Khari boli. Premchand who turned to Hindi fiction after trying his hand in Urdu showed his talent by stirring the social consciousness of his avid readers through his treatment of contemporary social problems.

In the field of poetry the poetical form underwent a sea-change. The poetry called Rahsyavad and/or Chhayavad dealt with mysticism. The word 'Chhayavad' in this context signifies mysticism, fantasy or spirituality. Jaishankar 'Prasad', Suryakant Tripathi 'Nirala', Sumitranandan Pant and Mahadevi Verma are regarded as the poets of this period. Some critics also took the word Chhayavad to signify a particular style of poetry. The works of these poets are great in number. Some poets like Makhanlal Chaturvedi, Subhadrakumari Chauhan, Harivansh Rai 'Bachchan', Ramdhari Singh 'Dinkar', Balakrishna Sharma 'Navin', Rameshwar Shukla 'Anchal', Mohanlal Mahato and Viyogi Hari showed romantic spirit in their poetry.

Meanwhile, another trend known as Pragativad took inspiration from socialism and Marxism. Anchal, Shivmangal Singh 'Suman', Nagarjun and others followed this tendency of so-called progressivism. Sachchidanand Hiranand Vatsyayan 'Agyeya', through his *Tarsaptak*, an anthology of seven poets pleaded for Prayogvad. His subsequent publications of three 'Saptakas' are significant for noting the changing values in Hindi poetry. The lyric tradition continued through the compilation of lyrics for school and college text books.

In recent years Hindi poetry assumed many forms under the banners of Nai Kavita, Vichar Kavita and Gita Kavita. The march is still on.

Premchand's major contribution to fiction was to change the course of the novel of his time through social realism. Jainendra Kumar, undaunted by the influence of Premchand, carved his own place by his individual style and plot treatment. Vrindavanlal Verma emerged as a historical novelist of good standing. Yashpal adopted Marxist ideology in his fiction. Hazariprasad Dwivedi and Agyeya carved out their special identity by their thematic and stylistic techniques.

In the field of short story, the above mentioned writers contributed much with their hundreds of short stories. Kamleshwar, Nirmal Verma, Mohan Rakesh, Rajendra Yadav, etc. are writers of the Nai Kahani school of short story. The Hindi short story by its own strength and virtue can claim a place among the world short stories of today.

In the field of Hindi plays, after Bharatendu, Jaishankar Prasad exhibited a harmonization of history and culture. Harikrishna Premi wrote many historical plays. Lakshminarain Mishra wrote problem plays. The remarkable one-act play writers are Ramkumar Verma, Udayshankar Bhatta, Vishnu Prabhakar, Jagdishchandra Mathur, Lakshminarain Lal and others. Though the plays grow along with stage production the direct link between the stage and the literary genre was broken. It was again restored by Mohan Rakesh, Lakshminarain Lal and others. Vishnu Prabhakar also wrote radio plays. Now television has also taken up the presentation of Hindi plays.

The publication of *Saraswati* gave great impetus to essayists. Acharya Ramchandra Shukla seems to be one of the greatest essayists of the time. Premchand, Jainendra, Agyeya, Siyaramasharan Gupta, Nanddulare Vajapeyi, Hazariprasad Dwivedi, Ramvilas Sharma, Shantipriya Dwivedi, Nagendra, Namwar Singh and many others enriched the critical essay. Hazariprasad Dwivedi, Babu Gulab Rai and Vidyaniwas Mishra have contributed much in making prose rich.

Among the new prose writing, mention is to be made of memoirs and pen-sketches of Mahadevi Verma, Banarasidas Chaturvedi, Rambriksha Benipuri, Shivpujan Sahay, Kanhaiyalal Mishra 'Prabhakar', Vinaymohan Sharma and Prabhakar Machwe. Hindi magazines of today abound in varieties of essays.

The tradition of writing biography as well as autobiography continued from the time of Bharatendu. Swami Dayanand wrote his autobiography. In recent years Amrit Rai wrote *Kalam ka sipahi* which got Sahitya Akademi award for 1963, a biography of Premchand; Vishnu Prabhakar authored a biography of Saratchandra as *Awara masiha*. Rajendra Prasad, Babu Gulab Rai, Viyogi Hari, Shantipriya Dwivedi, Bechan Sharma 'Ugra', Acharya Chatursen Shastri and others produced their autobiographies. The art of writing biography, memoir, etc., is still flourishing in Hindi.

In short, Hindi literature has always been marching ahead, assimilating contemporary ideologies, streams of thoughts and styles during its long course of one thousand years long journey. It is still flourishing with full vigour due to its ability to assimilate and mould itself to suit the spirit of the time.

Vi.S.

LITERATURE (Kannada). Kannada is one of the oldest Dravidian languages, next only to Tamil. The first extant writing in Kannada with a literary flavour goes back to the Halmidi Inscription of about 450 A.D. Judging by the language, it is likely that it had behind it the literature of a century or two. The metre and the poetical quality of the Tametkal Inscription (fifth century. A.D.) strengthens this conjecture.

Old Kannada literature may be divided into two periods—the Beginning, up to 850 A.D., and the Classical Age, 850-1150.

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The beginnings are to be found in the inscriptions. The most important are the Halmidi Inscription and the Tametkal Inscriptions, and the Badami Inscription of 700 A.D. which contains an interesting description of a much admired hero, Kappe-Arabhatta. He was, says the inscription, gentle to the gentle, a friend to the friendly, but a terror to the mischievous. The description is often quoted as summing up the Kannadiga's ideal of a perfect man.

The first extant work in Kannada is *Kavirajamarga* (9th century A.D.). *Kavirajamarga* is a work on poetics; such a work cannot appear without a considerable body of creative writing. The discussion of metre and grammatical questions, and the range of illustrations, and the references to the great masters of the past some of whom (like Vimala, Udaya, Nagarjuna, Jayabandhu and Durvinita) are explicitly named, make it clear that a considerable body of literary writings has indeed been lost.

Kavirajamarga is a very important work, offering both evidence of the existence of literary writing before it, and glimpses of contemporary social and religious life. The period from 850-1150 A.D. is one of plenitude. To it belongs the first prose work *Vaddaradhane*. Pampa, the pioneer of the literary tradition of Kannada, wrote his two epics. He was followed by another great poet, Ranna. The works of this age are, except for some stories in *Vaddaradhane*, concerned with the lives of the great and the mighty. In saying this, we must remember that our assessment is based only on the available writings, and also that the folk-literature of this age is not available. It is all narrative and religious literature. It was, historically, a period of many princes and frequent clashes, when life was uncertain and the call of the battle always imminent. This has been called the Vira Yuga, the Epoch of Heroism, in Kannada literature. Pampa was both a commander of his patron's army and the best poet in his court. Jainism was very powerful in Karnataka in this period. So we find epics celebrating the prowess of great heroes like Bhima and Arjuna. At the same time, valour or heroism of another kind that is celebrated (and, more highly venerated than the heroism of the warrior) is the heroism of the saint, who conquers the enemies within. The poets enjoyed royal patronage and, without being sychophants, celebrated their greatness. The heroic spirit is enshrined even in the conversations of ordinary soldiers in Pampa. This is the Champu Age. The poets were concerned with form, and deliberately made their choice. They composed epics judiciously mixing prose with verse.

Pampa is the Adi Kavi—the first poet, the poets' poet. Ranna, Nagavarma, Nagachandra and Nayasena are the other important poets of this age. The edicts themselves, not seldom, have prose with a literary flavour. The prose of *Vaddaradhane* is the prose of the common man. The prose of *Trishashtilakshana purana* (by Chavundaraya) is that of a Sanskrit scholar, compact and majestic.

The second half of the twelfth century and the thirteenth century witnessed strains of many kinds in the Deccan plateau. The dynasties of the Chalukyas and the Kalachuryas were engaged in grim conflicts. Established religious influences were on the wane. Ramanujacharya and Madhvacharya taught the power of 'bhakti'. In literature the champu tradition was waning, and one of the most powerful movements in the history of Karnataka, the Virashaiva movement, began. It was at this time that the Vachanakaras (composers of Vachanas) appeared on the literary horizon. Jedara Dasimayya (1140 A.D.) was probably the first vachanakara. Basaveshwara or Basavanna (1131-1167) made the vachana a powerful instrument of feeling and reflection.

The curious fact is that the vachanakaras did not regard themselves primarily as poets: they were not creating literature as such. They were Virashaivas. They were charged with extra-ordinary religious fervour. They were Shivsharanas, who had surrendered themselves to Lord Shiva. They would recognize no inequality among the servants of the Lord and were, therefore, sternly opposed to the caste system. They valued clean life and right conduct above rituals. Among them were men and women from all strata of society. There were scholars, men in the royal court, cobblers, tailors and labourers. It is interesting to remember that one of the Vacahanakaras was a converted prostitute. Women came of their own to this movement, Moved simultaneously by their total dedication to Shiva and their indignation against social inequalities and empty rituals these men and women shared their spiritual experiences with their companions, poured out their hearts to the Master, and also denounced hypocrisy and social injustice. The medium they used was the Vachana—a prose form of indeterminate length characterized by compactness and rich imagery which we associate with poetry. Because of the power of their vision and the intensity of their feeling and the natural articulation of their spirits, what they said often became literature.

Thus Vachana literature provided a break from the narrative. It introduced the lyrical element and brought a vast range of experiences and social criticism into literature. It was utterance for the common man and, quite often, by men and women who were from the masses. Every literary movement in the twentieth century has derived inspiration from this literature in one way or another.

In the thirteenth century there appeared poets who were inspired by bhakti like the Vachanakaras but, unlike them, consciously composed poetry, paying attention to form and to the mechanics of poetry. They had the moral earnestness and the desire to educate, which characterized the Vachanakaras; but they chose to do this through narrative poems and by placing examples before their readers, while the Vachanakaras had sought to introspect

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and share their spiritual experiences. Harihara, the first of these poets, used not champu but a new metre, 'ragale' (though his first work was in champu). He went back to mythology to display the greatness of the Lord in *Girijakalyana* but thereafter he chose to write about the great men of the immediate past, like Basavanna. He depicted their total surrender to the Lord and the tests devised by the Lord that the world might realize the greatness of the devotee. So a new form of heroism is celebrated in his 'ragales'. Harihara cared for the ordinary man, he reverenced purity of conduct and simple piety; his scale of values is implicit in his choice of subject matter, rejection of wearisome conventions and in his language. His nephew, Raghavanaka, wrote in the same spirit, but he revealed the potentiality of the 'shatpadi' (a six-line metre). The shatpadi school yielded a magnificent harvest, in the work of Virupaksha Pandita, Kumaravyasa, Chamarasa and Laksmisha. For him the earth is not, as for Harihara, a separation from the heavenly abode but an arena where man learns and ripens. While Harihara is the more exuberant poet, Raghavanka is more restrained and dramatic.

The champu tradition did not quite disappear. Rudrabhatta's *Jagannatha vijaya* and Janna's *Yashodhara charitra* continued it. Janna is a class by himself, with his interest in human nature and its strange workings, so that his work transcends his didactic purpose. The age also saw, in Anadyya's *Kabbigara kava*, a protest against the excessive use of Sanskrit and the consequent gulf between the poet and the reader.

The signal achievement of this age is the creation of a new image of the hero. Not physical prowess, not the letting loose of rivers of blood on the battlefield, but the moral fibre makes the hero. Narrative poetry recovered its place. The poets, as their choice of metres and their experiments show, are once again concerned with form.

Kumaravyasa is one of the great poets who would bestow lustre on any age. Like all great poets, he absorbs from a tradition whatever gives him strength, and, writing within the tradition, modifies and enriches it. Bhakti is still the energizing power pervading a poem but here is a poet with genuine interest in human nature, and a central vision of his own. He is at once the voice of his age and a poet of all ages. He brings his beloved deity, Krishna, right into the action, never forgets that he is God in human form, and yet convinces us that his characters have choice and moral responsibility. He is one of the earliest poets to display a genuine sense of humour. His language draws from all sources from Sanskrit to colloquialism and he daringly coins expressions. It has range and vitality. Another bhakti poet is Chamarasa. He follows in the footsteps of Harihara and Raghavanka. Chamarasa's language has the simplicity of a master who knows restraint. The tradition of narrating the lives of saints in verse is continued by Bhimakavi and Virupaksha Pandita. The study of the Vachanas is accepted as a serious pursuit in this age and their interpretation and preservation becomes a labour of love.

In the fifteenth and sixteenth centuries there appeared a school of philosopher-saints who combined music with preaching and devotion. These singer-preachers came to be known as 'Haridasas'—the servants of Lord Hari. Most of them were followers of Madhva (Kanakadasa was a conspicuous exception) who sought to take Vedanta to the common man. They used Kannada and they composed songs; they went about seeking 'dana' from the people' and at the same time carrying the praise of Lord Hari, the teachings of Vedanta and the message of a pure life, from door to door. Like the Vachanakaras they decried mere rituals and stressed the importance of right conduct. The first of the Haridasas was probably Naraharithirtha (14th century). The greatest names here are Purandaradasa and Kanakadasa. The Haridasas also were not concerned with producing literature—they were disseminating the message of Bhakti and of right conduct. But, like the Vachanakaras, they also left behind a considerable body of good poetry. Purandaradasa is the father of Carnatic music also; the Haridasas harnessed music, too, to their chariot of devotion. It would be wrong to suggest that the compositions of the dasas were all didactic. Some of them are lovely descriptions of the Lord, particularly as the Divine Child. Most of them were great scholars, but used simple language and homely images to reach the common man.

The inspirations of the earlier phases continued to work for some more time and gradually waned. Timmanna Kavi, for example, continued the epic of Kumaravyasa and added the last parvas. Nanjundakavi is important as having chosen a hero of folk-poetry as the hero of the *Ramanathacharita*. He is influenced by Kumaravyasa. He chose the shatpadi. Lakshmisha has remained an immensely popular poet. He is a superb story-teller and presents a situation in intensely human terms. But he is not a major poet, for he has no vision, no individual response to life. Ratnakaravarni's *Bharatesha viabhava* is the reconciliation of 'bhoga' (enjoyment) with 'yoga' (spiritual perfection). The most interesting figure in this phase is Sarvajna, the people's poet, quoted even today in city and village, by the educated and the illiterate. He chose the tripadi or triplet for his writing. The court of Chokkadevaraja Wodeyar of Mysore was the home of poets like Honnamma, the first Kannada poetess whose work is extant. Outside his court was Shadaksharadeva, who continued the champu tradition. On the whole, the last phase shows a comparative decline in literary values. Except for Sarvajna, the poets are not close to common clay as the Vachanakaras and the Haridasas are.

The literature of the entire medieval period springs from religious devotion and moral earnestness. There is, also, in a considerable part of it, the desire to reform

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society. A democratic spirit also enters literature. Dependence on patron kings disappears. The kinship of spiritual endeavour becomes important. The Classical Age is the age of Jain poets. Virashaiva and brahmin poets come to the fore in the Medieval Period. Champu loses its dominant place. The Vachana and the Shatpadi are the new vehicles. Later, the Haridasas integrated music and poetry and still later, other metres like the tripadi and the Sangatya came to be used. Vachana and Haridasa literatures have continued to influence Kannada writers and the tradition has survived right down to modern times. This is a period of experimentation. Yet, the range of literary forms was limited. The lyrical element was not yet pronounced. Drama did not appear. The prose story also did not develop in spite of the inspiration of *Vaddaradhane*. A fiercely honest examination of values is the gift of this literature as also the introspective spirit.

The eighteenth and the greater part of the nineteenth centuries were a comparatively barren stretch. Not that no literature appeared. The Haridasa and the Vachana traditions persisted; poems were written in Shatpadi and Sangatya metres. But by and large this period has no great literature to offer.

Although it is impossible to account for the paucity of genius some factors contributing to the decline of literature may be mentioned. These were, politically and socially, extremely troubled times. Conflicts among the princes and the domination of the British had an impact on the entire Deccan plateau. Religion was also affected. The fall of the Vijayanagara Empire was a crippling blow to Hinduism. Moreover, the regime of the East India Compay and, later, of the British Government profoundly influenced social attitudes and customs. English education was steadily advancing; universities were coming up. Indians began to visit England and other European countries. All in all, this was a period of turmoil. From 1831 to 1881 the old Mysore State was directly under the British rule. In 1834 Kodagu came under the British rule. Western education spread. It profoundly influenced literature. The fact that the press could produce thousands of copies of a book and that a manuscript was no longer a prized possession brought about a revolutionary change both in the writer-reader relationship and in the very mode of reading. The period between 1870 and 1920 was the period of the impact of reformers like Vivekananda, of the Christian missionaries who, on the one hand, mauled the beliefs and customs of the people, and, on the other, brought the printing press. The missionaries studied the language systematically, and prepared grammars and dictionaries. A number of schools came up in different parts of Karnataka, and the first graduates came out of Bombay and Madras Universities. Mysore University, the first university in a princely state, was born in 1916.

The winds of change set in. Plays and poems were translated from Sanskrit into Kannada. Translations from English also appeared. Shakespeare appeared on the stage in translations and adaptations. In 1911, M. Govinda Pai took a step which later proved to be an important one—he dropped the rhyme of the second syllable. Mangesha Rao's poems breathed the new spirit. He also wrote short stories. Muddana's *Ramashvamadha* (1898) was a bridge between the earlier literature and the new literature, framing, as it did, mythological story in a lively dialogue between the poet and his wife. Bankimchandra's *Durgeshanadini* was translated (1885) and was a success. Gulvadi Venkata Rao's *Indira* (1899) was the first independent novel in Kannada. So new forms came from English literature to Kannada. Conscious efforts to develop the language and the literature crystallized with the birth of the Karnataka Vidyavardhaka Sangha (1890) and the Kannada Sahitya Parishad (1915).

'Navodaya' means 'rebirth'. The term has been used for the last thirty five years to describe the effervescence in Kannada literature in the period 1920-45. The new spirit manifested itself in the efforts at three centres. In old Mysore B.M. Srikantia published his *English gitagalu* in 1921. (Enlarged editions appeared in 1924 and '26). This collection of translations and adaptations of English poems—not all of them good poetry—opened a new world to the reader and the aspiring poet. Here was a new spirit—a spirit of interest in life here on the earth, of joy in Nature, of the recognition of the value of the life of the poor and the humble. Srikantia also experimented daringly with rhymes and rhythms. The Geleyara Balaga of Dharwad, with D.R. Bendre as the central spirit, was a group of young poets. Bendre turned to folk-poetry for rhythms and used the Dharwad dialect. In South Kannada Govinda Pai and Panje Mangesha Rao were the source of inspiration.

The resurgent spirit of Kannada burst in great splendour on the literary scene in the early years of the third decade of this century. Experimentation was in the air. Several forms—the lyric (with its subforms like the sonnet and the elegy and the ode), the one-act play, tragedy, the short story, the novel, the personal essay and biography for example were adapted from western literature.

The experimentation and the development of new forms were demanded by a new spirit, or else they would not have survived. Literature became more secular, without losing the serious commitment to life which religion brings. There was a greater awareness of man in society. The new literature was not revolutionary but liberal and was based on respect for man as man. It was democratic and was largely humanistic. Man became the measure of all things. Literature was no longer solely about gods and goddesses; it came closer to life in many senses. The influence of English romantic poets on the one hand, and of Aurboindo and Tagore on the other, led to interest in mystic experiences. Nature now came to be

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seen as imbued with a spirit of its own; the influence of Wordsworth was particularly marked. Literature, influenced by Chaucer, Shakespeare and others, became also interested in the richness and variety of human nature. Prose developed in many directions to meet the demands of modern life. The study of western literary criticism, and particularly the study of critics like A.C. Bradley and W.H. Hudson, influenced both the writer and the reader. (It is important to remember that in this period, most of the first line critics were also creative writers). Ancient India developed aesthetics and poetics but not applied criticism. The study of English literary criticism was, therefore, a new experience. There were conscious experiments in form, metre and diction. An important aspect of all this adventure was that the innovators did not allow a breach in tradition, that a good deal of their critical labour was devoted to their predecessors, and that the new literature seemed an expression of the same spirit.

The period from 1920 to 1945 was highly creative. All the four Kannada writers who won the Jnanapith Award belong to this epoch—K.V. Puttappa, D.R. Bendre, Shivarama Karanth and Masti Venkatesha Iyengar.

The Progressive Movement swept across the country in the thirties and the forties. In Karnataka it came to be known as the Pragatisheela Movement, and found a leader in A.N. Krishna Rao. Several young writers joined him, while some worked without acknowledging his leadership. These writers were fired by the desire to root out inequality and injustice. Some of them were influenced by Marxism. The Pragatisheelas saw the writer in the vanguard of the struggle for a just society. The approach of freedom made the task of rebuilding India both urgent and inspiring and these writers regarded literature as an instrument of social revolution. Their attitude to the past was ambivalent. Some times they praised the distant past while criticizing their immediate predecessors. Sometimes they rejected the past. They characterized Navodaya literature as the bastion of middle class morality. They widened the range of subjects which the writer dealt with, they depicted rural life on a larger scale, they brought a sharper awareness of the importance of the social and economic structure and they exercised greater freedom in their language, going to colloquialism and slang more often. The movement produced some fine novels and short stories but made no mark in poetry and drama. In criticism it compelled the re-examination of accepted criteria. Prose developed considerably during this period. It acquired power and picturesqueness.

However, the movement was shortlived. The Pragatisheelas were prolific writers and often produced mediocre work. They sometimes let revolutionary fervour outpace the literary conscience. They repeated themselves. Rhetoric often took the place of reflection. The Pragatisheelas were also unlucky in that a host of highly educated, sophisticated and assertive writers assailed them in the early fifties. The fact that the critics were teachers in colleges gave them considerable influence also.

The Navya or Modernist spirit first asserted itself in the poetry of Gopalakrishna Adiga, who had already written fine poems in the Navodaya vein. The disenchantment with the way free India had taken, the gulf between profession and practice and the feeling that the idiom of poetry could no longer express what the poet, overcome by a sense of alienation, wished to say, shaped the new poetry. The influence of T.S. Eliot was clear; but this was no imitative poetry. Poetry, which had been unidimensional, now became multidimensional. It became introspective and sought not to describe experience, but to explore it. The Navya spirit soon influenced other forms of literature. The novel and the short story came under the influence of the European Existentialist writers, notably Kafka and Sartre. The Absurd Theatre was born in Kannada. Very much influenced by Samuel Beckett, Ionesco and Camus, the Absurd Theatre was a brief phenomenon in Kannada but Navya which at first caused heated controversy soon established itself firmly. Its best harvest was in the realms of poetry, the novel and the short story. This was also the age of modern criticism, shaped by the study of the New critics. The reader-writer relationship changed; the writer was neither the teacher of the community nor the conscience and the revolutionary leader. In fact, he was engaged in the quest of his own identity, and was not writing for a reader at all. The reader was no longer to look for logical development in a work of literature but to endeavour to comprehend a total experience. The tools of criticism certainly improved; criticism came to be based on explication—a minute study of how language functioned in the composition.

Navya movement gave Kannada some of its finest poems, stories and novels. It aroused, however, a strong reaction. It was criticized for ignoring the writer's social responsibility. It was also criticized for making literature the province of a few, by rendering it incomprehensible to the lay reader.

The awakening of the down-trodden and the exploited to their plight and their right stimulated a new movement in Kannada literature. The distinction made between a Bandaya writer and a Dalita writer is that the former does not himself belong to the class of the exploited but is sympathetic while the latter gives voice to the anguish and the anger which his own class feels. In a way this movement was harking back to the Pragatisheela movement. It has demanded that the standards of evaluation in literature need to be drastically revised, and that the work should be judged by its awareness of social responsibility. The earlier works were inevitably tentative and experimental, but later works have shown a recognition of the demands of literature as such.

Within each school or movement the best writers have retained their identity. Also, in each phase there

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have been writers who did not strictly belong to it but yet produced works of significance. In the last few years some writers at least have consciously attempted not to write within any school or movement. Some, like H.S. Venkateshamurthy and Sumathindra Nadig, have experimented with new forms and metres.

L.S.S.R.

LITERATURE (Kashmiri). Chumcharya 'padas' first assembled by Abhinavagupta (b.10th century, d. 11th century) in his famous and authoritative book on 'Kashmiri Shaiva darshana', constitute the first landmark of Kashmiri literature. These padas are of course far from today's spoken and written Kashmiri, yet these padas are to be studied in depth to understand and determine the course of Kashmiri and its development through the ages.

We are not sure as to when these padas were composed due to their unknown authorship, but it shall not be wrong to presume that the padas were in currency long before Abhinavagupta assembled and incorporated them in his book. The thought content of these padas constitutes the basics of Sahajayna, an offshoot of Vajrayana. Thus, the first progenitors of Kashmiri have been the Buddhists.

It is note-worthy that through the ages Kashmiri was never a privileged language. In the earlier phase it was under the sway of Sanskrit, and from the 7th decade of 14th century, Persian dominated the scene upto the end of 19th century. Instead of Kashmiri, Persian was replaced by Urdu. Urdu continues to be the official language of Jammu and Kashmir till date, Kashmiri never enjoyed royal patronage, Even after Independence, it is still fighting for its constitutional status given to it in the 8th schedule of the Constitution of the country.

Kashmiri, from the very beginning, thrived in the lap of hermits, siddhas, rishis, mystics and sufis.

We do not possess any record of literature produced between the 11th and the 12th century, but Shitikanth (13th century) wrote *Mahanaya prakash*, a treatise on Mantradhana of Uddiyana, Linguistically *Mahanaya prakasha* is another step in the development of Kashmiri. It is the link between chumcharya padas and 'vakhs' of Lal Ded.

In the 14th century, Lal Ded (1320-1338) appeared on the horizon of Kashmiri, emitting her dazzling light all around. In diction, subtlety of thought, poetic grace and spiritual glow, she has no parallel. She is the tallest of the tall in the entire community of Kashmiri writers from the 14th century down to the present day. Her poetry termed as vakhs is considered by all Kashmiris as sacred literature. Her poetry has attracted the attention of a host of foreign as well as native scholars and spiritualists.

A peep into her great poetry indicates the rich, varied and powerful literary tradition behind her. Her vakhs were not the beginning of a new era, but the end of a glorious literary period of Kashmiri which is lost for ever as a result of political turmoil in the valley for a long time.

Nund Rishi (1337-1442), the only junior contemporary of Lal Ded, whose compositions have come down to us, is a luminary of our language and culture in his own right. The poetry of Nund Rishi is called 'shruk', the Kashmiri form of Sanskrit shloka, Having hardly anything in common with shloka, excepting the name; his poetry is the expression of his rishi doctrine, an indigeneous mystic cult of Kashmiri, which stands for universal brotherhood, fraternity, compassion, non-violence and tolerance, Like vakhs of Lal Ded, a good number of shruks come within the range of very good and graceful poetry and they came to an end with his departure from the world, but the tradition of vakhs continued down to the present century. This tradition, however, remained confined to the Shaiva poets of Kashmir.

Avtar Bhat (15th century) wrote *Banasurabadh katha* (around 1446), His epic is based on a portion of *Harivamshapurna*, This epic is still to be brought out in a book form, though it is the first epic in Kashmiri. The only manuscript of this epic is in the library of Bhandarkar Research Institute of Pune. The language of Avtar Bhat is archaic as compared to the language of Nund Rishi, The historical importance of this epic cannot be denied, because this epic provides us with an opportunity to peep into the language of the elite of that age.

There are recorded references in histories that some more books like *Zaina Charit* and *Zainavilas* were written during the reign of Zain-ul-Abdin (1420-1470). But nothing in original has reached us. From the period of Zain-ul-Abdin down to the period of Chaks, we draw a complete blank. Then the Kashmiri song composer, Habba Khatoon (d. 1604), entertains us with her sweet and melodious songs. She is the forerunner of lyric tradition in our literature, Her songs are full of pathos and longings for her beloved, Yusuf Shah, who was detained by Akbar the great. Her 'Vachanas', as these are called in Kashmiri, opened new vistas of form in Kashmiri. These lola vachanas (love lyrics) are a precious treasure cherished by all Kashmiris. Those who followed her tradition include Khwaja Habibullah Naushahri (1555-1617), Mirza Akmal-ud-Din (1642-1717) and Arnimal (d. 1800). Only a meagre number of poems composed by the above mentioned poets has reached us, but the poems of these composers are worthwhile and superior to the compositions of those poets who followed them.

Sahab Kaul (1629-1682) also belongs to this period, but has nothing common with Habba Khatoon and others. His book *Zanmacharit* is a treatise of philosophical nature. Same is the case of Rupa Bhawani (1625-1721). She continued the tradition of vakh, but her vakhs lack the spontaniety of those of Lal Ded, though every word of her vakhs glows with spiritual fervour.

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There are some more poets of the 18th century, like Nunda Dar, G.S. Azad and Nur Saadullah, but they fail to attract the attention of critics and readers. After going through the compositions of these poets, we can easily understand that under the influence of Persian, Kashmiri was changing its complexion and Kashmiri word-hoard was absorbing Persian words at an accelerted speed. Excepting Arnimal, the 18th century failed to produce a major poet.

Historically and politically, the 19th century was a century of tyranny and gloom for the common Kashmiri folks. But, so far as the Kashmiri literature is concerned, it blossomed like a bud and provided enough stimulus to the poets for expressing their inner feelings, This century proved to be the harbinger of the new trends and literary genres.

'Masnavi' was for the first time introduced as a new genre of literature by Mumin Saab (18th-19th century). A host of poets followed Mumin Saab, and among them Mahmud Gami (d. 1885) deserves special attention. Mahmud wrote quite a good number of masnavis. Besides, he wrote 'naats', vachanas, ghazals and elegies, Among his contemporaries, he is the tallest, keeping in view the contribution he made to literature. Among the contemporaries of Mahmud, Shah Qalander, Nazim (19th century) and Azizullah Haqqani (d. 1926) proved their mettle in the realm of masnavi to a large extent. The central idea or the plot of most of the Masnavis owes its origin to Persian. In certain cases the language is loaded with Persian words to such an extent that it is very difficult to decide whether the language is Persian or Kashmiri. Indiscriminate borrowing from Persian word-hoard has rather damaged the quality of most of the masnavis, whether written in the 19th or the 20th century. This observation is also true of the epics of Amir Shah Kreri (1838-1899), Wahab Pare (1846-1914) and Pir Ghulam Mohmmad Hanfi (1869-1937) also.

Gulrez of Maqbul Shah Kralwari (1820-1875) is a masterpiece in the form of masnavi. Maqbul too has borrowed the plot of his work from Persian, The creative genius of Maqbul has made this unknown narrative of Persian a masterpiece of all times. The sweetness, melody and poetic spontaniety of *Gulrez* can not be explained, but these can only be felt and enjoyed. In today's electronic age, the people long to listen to the soothing verses of *Gulrez*. Maqbul has written many more masnavis, but he will be survived by *Gulrez* alone in future. Some of the masnavis have their roots in Indian classics, like *Ramavtar charit* of Prakash Ram (1819-1885), *Nal Damyanti* by Bulbul Nagami (1812-1902), *Krishnavtar* and *Rukmani mangal* by Manju Attar (d. 1964). Masnavis based on Indian classics have one thing praiseworthy about them that these are not loaded with Sanskrit word-hoard. The poets have tried to maintain the idiom and temper of the Kashmiri language. Another aspects of these masnavis that attracts the attention of the reader is that the poets have localised the plots and have decorated the narration with local similes, metaphors, phrases, allusions and episodes.

Based on a local legend, Waliullah Mattu's (19th century) *Himal* is a reputed masnavi and is cherished by people.

In the field of epics, Prakash Ram is the first to introduce this genre. He was followed by Bulbul Nagami and others. Lesser known poets of 19th and 20th century have written epics in a large number, but no one has succeeded to reach the standard of the epic established by Bulbul Nagami in his *Samnama*. Most of the epics written in Kashmiri are based on Islamic history and have religious appeal. These epcis are the models of versification of certain episodes, and lack the grace and grandeur of real poetry.

Mystic poetry is the most precious treasure of Kashmiri literature and has its roots in the 19th century, because all the leading mystic poets were born in this century. After a lull of almost four hundred years after Lal Ded and Nund Rishi, the mystics appeared on the scene of Kashmiri literature to sustain and enrich it, Generally known as 'sufi shairi', the theme of Kashmiri mystic poetry is a blend of Vedanta, Kashmiri Shaivism, Sahajayana, Shunyavada and Islamic sufi thought. Sufi poets have freely used the terms of Hindi mythology in their compositions with command and full knowledge of their connotation. They have mostly used the forms of padda and vachun for giving expression to their experiences and inner most feelings. As a matter of fact padda and vachun forms have been added to the treasure of Kashmiri poetry by the sufi poets. Some of the representative poets of this trend are Mumin Saab, Sauch Kral, Rehman Dar (d. 1875) Rahim Saab (d. 1850), Naima Saab (d.1880), Shah Qualander (d. 1880), Shams Faqir (1843-1904), Samad Mir (1892-1950) and Ahad Zarger (1898-1983).

It was Rusool Mir (d. 1870) who proved to be the founder of romantic trend. His poetry is the expression of his love and taste for female beauty. He influenced a number of poets who followed him but there was none to exceed his stature or to equal him. The spontaneity of his expression and intensity of emotions have given a new dimension to his poetry.

Bhakti poetry too has its roots in the 19th century. Both Rambhakti and Krishnabhakti made their way in Kashmiri in this century. The representative bhakti-poets of this century are Prakash Ram, Paramananda and Bulbul Nagami. Prakash Ram is a Ramabhakta, while Paramananda is a Krishnabhakta and is the representative of 'Mudhurabhava'. Shivabhakti was initiated in Kashmiri by Lal Ded, Shivabhakti of suganvada flourished at the hands of Krishna Razdan (1851-1926). A poet of marvels, Krishna Razdan wrote some unsurpassed 'Bhajans' and hymns. In the field of bhakti-poetry, Krishna Razdan has

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no equal so far as the execution of the theme, poetic grace and originality are concerned, He was an epoch making poet. There were many others in the field to pour their bhakti in verse, but they failed to do better. It was Master Zinda Kaul (1884-1965), who enriched the bhakti-poetry after Razdan.

It is a matter of debate whether Mahjur (1885-1952) was an epoch making poet, not because he failed to influence his contemporaries at large excepting Azad to some extent, but there is no doubt that Mahjur was through and through a poet and will always be considered one of the prominent poets of Kashmiri. In the beginning, he followed the path of Habba Khatoon and Rasul Mir, but later he broke new ground and made his own way. Mahjur was a fortunate poet who enjoyed tremendous popularity during his life time. It is not the number but the quality of his verses which made him popular. The poetry of Mahjur and A.A. Azad (1903-1948) gave a new direction to the Kashmiri verse in the thirties of this century. Both of them made poetry a vehicle of the life and made it the expression of objective experiences instead of subjectivity. In this way they emancipated Kashmiri poetry from a long mystic tradition. They broke the monotony of the earlier poetry, and their poetry began to throb with life. In its variety, pathos and sweetness, Mahjur's poetry is superior to that of Azad by any standards. Even then, Azad has a unique place in the history of Kashmiri literature as a poet, researcher, critic and the first literary historian, though most of his research papers and literary history are in Urdu. Other better-known poets of this period are Ghulam Nabi Dilsoz (1916-1941), Master Zinda Kaul (1884-1965) and Abdul Satter Asi (d. 1951).

The excellent 'Naats' of Abdul Ahad Nadim (1840-1911) are a highly prized contribution to our devotional poetry. Others who did their bit in this field are Maqbul Kralwari, Haqqani Nazim and Ghulam Rasul Nazki (b. 1909). Naats and Rubais of Nazki have a charm of their own and are of significant literary value.

Dina Nath Nadim (1916-1988) began to express himself in Kashmiri somewhere in the mid-forties when Mahjur was alive. Earlier he wrote in Hindi, Urdu and sometimes in English also. His very first composition proved a challenge to the traditional poets, so much so that Mahjur too tried to follow in his foot steps at the fag end of his life. Progressive writers movement was fortunate enough to have a poet of Nadim's poetic calibre and genius. As its exponent and spokesman, Nadim changed the entire complexion of Kashmiri poetry and put it on an untrodden but vast and progressive path, opening new vistas of thought content and form. He proved to be the founder of a new trend. His era began when Mahjur was alive. He influenced all his old and young contemporaries and introduced new and powerful literary genres like free verse, blank verse, sonnet, opera and haiku with full command and knowledge. He made his contemporaries to tread in his foot steps. His mastery on language, forceful style of expression, variety in thought content, observation and intensity of feeling are matchless qualities which make him the towering literary personality of the 20th century in Kashmiri literature.

Nadim's contemporary, Abdul Rahman Rahi (b. 1925) parted his way from Nadim in the concluding years of the 6th decade of this century and made some worthwhile experiments of 'new wave' in poetry. He influenced some of his contemporaries also, but with the lapse of time, he too lost grip over his contemporaries.

Amin Kamil (b. 1924) is a poet of calibre and has proved his mettle in all the areas of poetry; however, his remarkable achievement is in the form of ghazals. As a matter of fact, it is Kamil who introduced perfect ghazal in Kashmiri. Before Kamil, we hardly come across real ghazals in Kashmiri.

In the field of poetry other noteworthy poets include Ghulam Nabi Firaq (b. 1922), Arjandev Majbore (b. 1922), Reh Sopori (b. 1926) Nazir Kulgami (b. 1931), Muzaffar Azmi (b. 1934), Motilal Saqi (b. 1936), Chamanlal Chaman (b. 1936), Ghulam Nabi Khyal (b. 1936), Margub Banihali (b. 1937), Mohi-ud-Din Gowhar (b. 1941) and Ghulam Ahmad Gash (b. 1942).

Ghulam Nabi Ariz (1916-1965) was a poet of melodious notes. Though he too was influenced by the progressive movement to some extent, he never gave up his own way and composed some of the sweetest songs of Kashmiri. He was another Rasul Mir of Kashmiri.

Rasa Javidani (1907-1981) too was a composer of sweet songs. He always wrote in his lyrical strain and hardly came under the influence of his contemporaries.

The first available work of Kashmiri prose is the translation of a portion of the *Bible*, or *New Testament*, which was translated somewhere in the 3rd decade of the 19th century and published by Serampore Missionary Press in 1821, in Sharda script. Two more parts of this work appeared in 1827. In 1884 British Bible Society came forward and published the revised version of previous portions alongwith the translation of *Old Testament* in Nastaliq. The whole work in a single volume appeared in 1899 from Ludhiana in Nastaliq script. Those who accomplished the work of translating the *Bible* alongwith *Old Testament* in Kashmiri include T.R. Wardy, J. Hanton Knowles, Neve, Sulaiman and Yar Mohammad Khan. These publications were followed by utter inactivity for a period of more than two decades. In 1921-1922, some articles pertaining to "Health and Hygiene" were published in Bahari Kashmiri by S.K. Toshakhani (1895-1981), who happened to be the editor of the journal. This journal was published from Lahore. Some portions of a novel *Kamala* by the same author also appeared in this journal. All the articles which appeared in this journal were in Devanagari script. In 1923, Mark Aurel Stein

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(1862-1943) published Hatim's tales in collaboration with Govind Kaul (1846-1899) from London alongwith English rendering. In the forth decade of current century, Nandlal Kaul (1877-1940) wrote first Kashmiri drama *Satch kahvat* based on famous episode of Maharaja Harishchandra. This drama was staged in 1931 and was later on published in the same decade. On the basis of this very episode, another drama was written by T.C. Bismil (1904-1948). This drama alongwith another drama of Bismil was published by Ali Mohammad and Sons in 1938. Bismil wrote some more plays and translated *Bhagvat Gita* in Kashmiri. His unpublished works include 'Preamich kahvat', 'Bharat milap', 'Ramavtar' and 'Haqiqatrai'. A contemporary of Kaul and Bismil, Ghulam Nabi Dilsoz (1916-1941) wrote short plays captioned as *Laila Majnun*, *Shirin Khusrau* and *Shoda*. These plays were published from Srinagar in 1940. Besides this, Rajpal and Sons prepared the gramophone records of these farces. Al the dramas refered to above have been based on the pattern of Parsi theatre drama, mostly written by Aga Hashar Kashmiri.

Mohi-ud-Din Hajni's (b. 1917) drama *Grish sund gari* was written in 1938. Some portions of this drama were published in the *Pratap* magazine in 1938. This drama, though loose in structure, is a departure from the dramas of Kaul and Bismil, and is the first attempt to write a drama in the western style. This drama was later published in book form also.

In July, 1940 Mahjur launched the first Kashmiri weekly. *Gash*, but due to dearth of paper, he was compelled to stop its publication shortly afterwards. In between 1940 and 1950 some more prose was written mostly in the form of translations, but not of much significance. It was the inauguration of the monthly *Kong Posh* in 1949 which set the ball rolling and various genres of prose were introduced which included critical essays, translations of classics, short stories, etc. The first short story of Kashmiri, 'Reply paid post card'. was written in 1950. The first anthology of Kashmiri short stories was published by Akhtar Mohi-ud-Din (b.1928) under the title *Sath sangar* (1956) which brought him Sahitya Akademi award in 1958.

After Akhtar Mohi-ud-Din, Amin Kamil, Ali Mohammad Lone (1927-1987), Harikrishan Kaul, Bansi Nirdosh (b. 1930), Avtarkrishna Rehbar (b.1933), Rattanlal Shant, Hardy Kaul Bharti (b. 1935) and Bashir Akhtar (b. 1944) have added to the treasure of our short stories.

Amin Kamil wrote the first novel in Kashmiri *Gatimanzi gash*. After him Akhtar wrote another novel, *Doud ta dug*. Ghulam Nabi Gohar is the only writer who has published three of his novels so far. Bansi Nirdosh has contributed a very good novel *Akh dour* to Kashmiri literature. In the field of novel, we are in fact lagging behind as compared to other regional languages.

There was no tradition of literary criticism prior to 1947. Later, some writers devoted themselves to this field and produced some good pieces of applied criticism and critical appraisal. Among these critics Rahi, Mohammad Yusuf Taing (b.1935), Hamidi (b.1932), P.N. Pushp and Amin Kamil are included.

Kashmiri has made great strides in the field of drama. Three of the dramatists Ali Mohammad Lone, Pushkar Bhan (b.1926) and Motilal Kemmu earned Sahitya Akademi award for their dramas. Avtarkrishna Rehbar, Hardy Kaul Bharti, Faruq Masudi and Akhtar Mohiddin too have written standard Radio and stage plays.

Being a neglected language for centuries, Kashmiri was in need of zealous research scholars. A devoted band of research scholars took up the challenge and unearthed the hidden treasures of Kashmiri literature. Abdul Ahad Azad was the pioneer and after him people like Avtarkrishna Rehbar, Mohammad Yusuf Taing, Motilal Saqi and Amin Kamil carried on the work.

Prior to Independence, Kashmiri had hardly a firm base of prose writing, but today this genre has come up. Besides novels, short stories and dramas, there are books available on Historiography, Sociology, Psychology. History, Political Science, Botany, Scientific Inventions, Dramatics, Religious Philosophies, etc.

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Mo.S.

LITERATURE (Konkani). During the times of Yadavas of Devagiri, many Goans rose to eminence in their court and brought to their homeland many Marathi poetical works of religious character, written by the stalwarts like Namadev and Jnaneshwar. Konkani poets took them as models to write their works of the same genre. Krishnadas Shama, Vishnudas Nama, Jnandev and Nivritti wrote in Marathi, profusely drawing upon Konkani words and constructions, while there were others who wrote in pure Konkani. Pisurlekar came across the *Ramayana* and the *Mahabharata* in Konkani prose in the public library at Brage in Portugal, which he ascribed to the pen of the same Krishnadas Shama who wrote his famous *Shri Krishnacharitra* in Marathi verse. John Leydon (1775-1811), the first European scholar to classify modern Indian languages, speaks of many old Konkani works. He says, "The Koongani (Konkani) characters differ considerably from the Maharatta, and the *Bhagvadam*, *Linga*, *Purana*, the *Ramayana* and *Bharata* are translated into this language and written in its appropriate characters, and the bramins of this class profess to be in possession of many other translations from the Sanskrit as well as of various

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original works among which are the *Vira Bhadracharitra* and *Parasrama charitra*. The Koogani is said to possess many local histories and regional puranas among which the *Ugria-bukhir* or history of the pirate Angria, and the *Mali vani bukhir* are probably interesting."

By the end of the 15th century, Konkani had reached a fairly high stage of development. It could have made strides in literature had the Goan life continued undisturbed. But evil fate fell upon Goa in 1510 and its three most populous and prosperous talukas of Ilhas (Tiswadi), Salcete and Bardez were conquered by the Portuguese by 1544. Every library, either personal or public, was confiscated or burnt down and the Portuguese language was forced upon Goa's inhabitants, banning the use of their mother tongue. However, the sober authorites of the state and the enlightened missionaries of the time, in the interest of both the state and the Catholic faith, thought it profitable to study the language of the conquered people. They set up a printing press, the first in India, 1556. In this very year, Christian doctrine was printed in Konkani and circulated among new converts for their daily use. This was naturally in Roman script. These missionaries, especially the Jesuits and the Franciscans among them, seriously took to the study of Konkani language and literature with the help of neo-convert brahmins like Andre Vaz and Manual de Oliveira in order to be able to preach their faith fluently and to refute the religious beliefs of the Hindus. The honour of writing the elementary grammar of Konkani goes to Andre Vaz (prior to 1558) on the basis of which was raised the structure of Konkani's linguistic achievement by grammarians like Henrique Henriques (1520-1600), Thomas Stephens (1549-1617), Joao de S. Matias (alive between 1595 and 1647), Serncao Alvares (alive between 1695 and 1744) and Karel Prikeril (1718-1785), and Lexicographers like the Jesuits of Raiture of the 16th century, Diogo Rebeiro (1560-1623), Antonio de Saldanha (1598-1683), Miguel de *Almeida (1610-1683) and Diogo de Amaral (1699–1762).*

Amongst these missionaries, Thomas Stephens is the most outstanding. By his *Doutrina Christam* (Konkani), *Konkani Grammar*, and the epic *Christa Purana* (Konkani-mixed-Marathi), he set very high standards of grammatical exactitude and literary excellence for Konkani. Emulating his example, more than hundred religious books of merit were produced during the span of two hundred years, both in rich prose and elegant poetry. Out of them some are original, while others are translations of standard European works. Among these *Sant Antonichina acharyam ani jivitva katha* by Antonio de Saldanha, and Miguel de Almeida's *Van-valleanche mallo* (The Garden of shepherds) stand out prominently for their lucid and mature prose.

This achievement in prose was far in advance of any modern Indian language. This was possible only because earlier literary works of merit were available to them for their deep study and close scrutiny.

The educated Konkanis, lured by wider readership or compelled by circumstances, took to languages other than their own for literary expression. But even they in their irresistible creative moments could not help writing in their mother gongue. Among them are saints, writers and poets of repute from from all the four Konkani settlements. They kept up Konkani's literary tradition in their respective areas.

From the last decade of the nineteenth century, Konkani periodicals started their publication in increasing numbers, fanning the diminishing embers of Konkani consciousness.

Initially, Konkani literary movement was mainly confined to the Catholics from Goa and Mangalore. In fact, the credit for developing Konkani as a literary medium goes to them. To cater to the needs of the semi-literate masses, they produced a religious and fictional literature stupendous in its output. Some of the periodicals started by them sixty years ago are still being published *Vanraddianchocho istl*, published from Pilar, Goa, is but one example.

In Goa, this literature was written in Roman script, while in Mangalore it was in Kannada script.

In 1894, Eduardo Bruno de Souza dedicated himself to the mission of raising the Roman script literature to a higher level through his fortnightly paper *Udentechem Sallok*. Joaquim Antonio Fernandes followed up his work more vigorously and in a more scholarly manner through his book *Amcho Soddvonndar* (Our saviour), which is one of the treasures of Konkani literature. *Udentechem Neketr* and *Do Mhoireachi Rotti* though exclusively religious periodicals, have been instrumental in standardizing Konkani as a literary medium. This work was carried on further by writers of later date like A. Pereira, Moreno de Souza, Planton Faria, Felicio Cardozo, Evagrio Jorge and Judas Barros. Pereira's *Onvllam* is considered as one of the best books published in Roman script in recent times.

In Kannada speaking areas, Konkani speakers adopted Kannada script for Konkani. In 1878, Maffei, an Italian priest, gave them the first dictionary of Konkani and a Konkani grammar written in Kannada script. Following his example, Miguel Colaco and Raimundo Mascarenhas wrote the first Konkani books in Kannada script. Both of them were poets as well as prose writers. Mascarenhas' work of great magnitude is his translation of the *New Testament*.

However, with the publication of the *Dirvem* (1912), a new age dawned on Konkani literature. There was a spate of short stories, poems and songs. Its first editor Luis de Mascarenhas was a lover of nature and a master craftsman. His poem 'Abramvachem yadna-dan' (The sacrifice of Abraham) is a masterpiece. Podre Joao Souza,

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its subsequent editor, was the first to get out of the religious context. He is considered as the 'Father of Konkani fiction'. He has translated into Konkani Shakespeare and Canon Smith. He was succeeded by Alex Pais, who edited the *Dirvem* for about two decades. He has many collections of short stories to his credit.

The *Dirvem* brought to prominence many a new writer like Jose Rego, Sylvester Menezes, Felix Noronha, etc. M.P. Antonio Joao D'Souza (Maridas) continued the tradition of poetry. Leo D'Souza, M.F. Botelho, John Carlo and some of the popular poets like J.B. Moraes and C.P. D'Costa occupy a special place among modern poets.

However, in dramas and novels, Konkani literature in Kannada script is exceptionally rich. Martin D'Sa, S.S. Miranda, C.F. D'Costa, Fred Fernandes, Cyril Viegas, Wilfred Robindas, Valeoiano Vaz and Gabby are some of the foremost dramatists. Most of them are also poets as well as novelists.

Among them Joaquim Santana Alvares is considered to be the foremost. After his first novel, *Angel*, he has written about twentyfive novels. V.J.P. Saldanhas is known for his historical novels. Gabbu, Eulalia Alvares, Irene Pinto, T.A. Lobo, Pradip, Sirivant, Edwin D'Souza and Vassu are some of the most popular novelists.

The age of the *Dirvem* continued up to 1940. After the *Dirvem*, the *Rakhano*, the *Sukh-dukh*, the *Pionari* and the *Mitr* encouraged new talent.

Thus, a new literary awakening was a foot in the first quarter of the twentieth century, and it was at its zenith in the colossal literary output of Varde Valanikar. The twenty books he had left behind have laid the solid foundation of modern Konkani literature. R.S. Nayak the dramatist and lexicographer, Dinkar Desai and Bayabhav, the poets, and R.N. Nayak, the essayist soon followed him. Though the impact of Valanlikar's literature was slow but steady during his life time, the seeds he had sown quietly germinated in Konkani people's conciousness and sprouted in full bloom with Goa's freedom struggle that started a year after his death.

Laxmanrao Sardesai was a regular contributor to the fortnightly journal *Porjecho Avaz* edited by B.B. Borker. He wrote fiery essays, beautiful short stories and well-etched sketches, and gave to Konkani a prose literature which could make any language proud.

Ravindra Kelekar, with the help of Gandhi Smarak Nidhi, published some of the Gandhiji's basic writings translated into Konkani by a veteran Gandhian, R.N. Naik, who also translated Tagore's *Gitanjali* and Omar Khayyam's *Rubaiyat* into Konkani.

The 'father of Goan nationalism', T.B. D'Cunha, started a weekly paper called *Azad Goem* exclusively dedicated to the cause of freedom. Lucio Rodrigues wrote some of his finest essays like 'Pader' 'Rai Loari', etc; and dedicated himself to the research of Konkani folklore.

The message of Konkani had also reached the Reis Magos and Aguada forts where some of the valiant Goan freedom fighters were interned. They started a magazine named *Zot*, edited by Nagesh Karmali.

The liberation of Goa opened wide the flood gates of creativity. During the first six years after the liberation of Goa, poetry was the literary form that flourished the most. With his collection of poems entitled *Goema tujea mogakhatir* (For thy sake, Oh Goa), Manoharrai Sardesai gave a fresh content and a new direction to Konkani poetry. His poetry expresses a nostalgic feeling about his native land whose beauty he describes in colourful and emotionally charged words. Written in a simple and suave Konkani, Sardesai's poetry instantly became popular. He has five collections of poems to his credit which show the growth of his poetry into maturity.

R.V. Pandit, more virile and ardent, voiced the suppressed cries of the dumb masses in Whitmanic free verse. He sought justice for them, both social and economic, in his thunder-like style. His is prolific writer and has eight collections of poems to his credit. His poetry has been translated in many languages of the world and has bagged awards from different countries.

Pandurang Bhangi, Nagesh Karmali, Ramesh Veluskar, Madhav Borkar, Prakash Padgaokar, Pundalik Narayan Naik, Purushottam Singbal, Drin-Drin, Olivinho Gomes, Jess Fernandes, Vijayabai Sarmalkar and Yussuf Shaikh have enriched modern Konkani poetry, both in its content and form, by their creative distinctiveness and uniqueness of experience and expression. Among these, Pundalik Narayan Naik not only promises to be the mouth-piece of the aspirations of the suppressed masses rendered mute for so long, but also handles with confidence other forms of literary art like the short story, the novel and the drama. Besides those who have collections of poems to their credit, there are many other poets who show some promise. Outstanding among them are Shankar, Bhandari, Uday Bhembro, Shankar Ramani, Dilip Borkar and Lino de Sa.

Chandrakant Keni, Damodar Manzo, Sheela Naik, Meena Gaitonde, Suresh Kakodkar and Purdalik Narayan Naik are the most skilful short story writers of the post liberation period. Deep-rooted in the soil, they have portrayed not merely the characters of Goan Life, but have also depicted the universal traits of human nature.

An average Konkani is both a poet and satirist. This second trait of his character is ably represented by two humorists, Dauaram K.Sukthunkar and A.N. Mhambro. Their humour is both humane and subtle.

Among the non-fiction writers, Ravindra Kelekar can rightly be said to be the foremost essayist. He is a contemplater par excellence. His enormous prose output in the form of tales, essays, travelogues, dialogues, diaries and letters, centres around the theme of man's place in the universe and his duties as a citizen. Deeply involved in day-to-day social, cultural and political activities, he brings in a

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philosophical outlook to everything he touches. Sociology, Linguistics, History, Education, political philosophy, rather all the subjects that are related to human society, he deals with genuine seriousness and scholarship. Simplicity, clarity, stern logic and originality are essential characteristics of his prose. In his *Vellevaileo Ghulo* and *Sangangati* he proves what a fine artist he is.

Konkani has a long tradition of the stage, both sophisticated and popular. The theatre performed by the Catholic community of Goa, though simple in structure and naive in dialogues, has been highly moralizing and bitterly satirical. It is immensely popular with the masses.

The one-act play flourished in Bombay in the fifties. A host of writers like Raghuvir Nevrekar, Kisan Kamat, Bhiku Pai Angle and others wrote highly entertaining and instructive plays.

The tradition of sophisticated drama started by Valanlikar was enriched by R.S. Naik. During the post-liberation period, Pundalik Dando, Krishna Moyo, Vinay Surlakar, Chandrakant Parsekar and Ramkrishna Zuankar enlivened the stage with their plays. But the Konkani stage is yet to produce a great original dramatist.

All India Konkani Sahitya Parishad has accepted Devanagari as the main script for Konkani and the literature in this language limited though, is quite mature in content, artistic in form and modern in outlook.

B.B.B.

LITERATURE (Maithili) Maithili literature in its proto form is traced back to the 9th or 10th century, when a host of Buddhist monks known as the 'Siddhas' preached their mystic cult through metaphysical erotic songs. This stage, however, seems to represent the common vernacular literature of entire Eastern India comprising Magadha, Mithila, Bengal, Assam and Orissa. The great folk-astrologer-cum-didactic poet Dak (c. 12th cent) is yet popular and has the credit of having been quoted even in the Sanskrit smriti works.

With the emergence of Mithila as an independent principality under the Karnata dynasty (1097-1324), Maithili literature began to grow rapidly. The *Varnaratnakara* of Jyotirishwara (1280-1340) dealing with the poetic conventions in describing royal life and sourroundings is perhaps the earliest vernacular prose-work in north India and presupposes a developed state of Maithili literature. He is said to have moulded the genius of the great poet Vidyapati (1360-1448) and his successors. His only drama *Dhurta-samagama* (The assemblage of rogues) introduced a new type known later on as 'Kiratania' drama.

Vidyapati raised the Maithili literature to the highest point of excellence. His sweet songs on the love of Radha and Krisna occupied the hearts and lips of pandits and ploughmen alike not only in Mithila, but throughout the North-Eastern India, and were imitated by a number of Vaishnava poets culminating in the growth of the vast Brajbuli literature. In Mithila, however, his Hara-Gauri songs and secular lyrics are more popular. His influence on Maithili literature is overwhelming. So much so that a staunch critic has branded the whole middle Maithili. Nevertheless, we do find a number of poets of genius among his contemporaries and successors, such as Amritakara, Bhikham, Kamsanarayana, Chaturbhuja, Govindadasa, etc.

Govindadasa (1600-1700), the last one, stands next to Vidyapati. Like Vidyapati he is widely received and highly acclaimed by the Vaishnavas, but he differs from Vidyapati inasmuch as he is more concerned with his diction, more divine in his feeling and more subtle in his imagination. The tradition of Vidyapati came to an end with him.

From the 16th century onwards, some fresh types of drama grew up throughout the North-Eastern India, such as 'Yatra' in Bengal, 'Ankia Nat' in Assam and 'Kiratania' in Mithila. While the former two are exclusively devotional, the latter is more romantic based of course on Puranic and legendary tales. Matihili drama developed in these regions: Mithila, Nepal and Assam. Those written in Mithila are known as Kiratania Natak and have dialogue in Sanskrit and Prakrit interspersed with profuse Maithili songs. The *Parijataharana* of Umapati (c. 1620) and *Rukminiharana* of Ramapati (c. 1750) were most popular on the stage. Later Sanskrit and Prakrit dialougue gradually disappeared and drama took the form of opera or ballad. Due to Muslim depredations in Mithila, Maithili took refuge in Nepal and a large number of Maithili dramas were produced and staged there during 1533-1768 under the patronage of Malla rulers. Most of the rulers were themselves writers of Maithili drama. The credit of adopting Maithili prose-dialogue first goes to Nepal. Here we find the literary art of Mithila combined with the stage-craft of Nepal. The *Hara-Gauri-vivaha* of Vamshamani or Jagajjyotirmalla (c. 1627) is the best example. Maithili dramas written in Assam are the common property of both the regions and are better treated in the history of Assamese literature.

The modern Maithili literature shows very late and poor start for some exterior reasons. On the very outset of the modern period, Hindi was introduced as the regional language of Mithila ousting the Maithili from all avenues. Consequently, Maithili writers, instead of enriching their literature harnessed their energy to the survival of their mother tongue. Secondly the modern light through English education reached the remote land of Mithila very late. Nevertheless, after Independence growth rate of literature improved gradually. Chanda Jha (1880-1920) and his age is the first stage and is characterised by the voice of awakening, the appearance of some periodicals, emergence of readable prose-style and adoption of new forms of literature. As the most authors came from

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traditional Pandits, the literature reflected the retention of the conservative outlook and pedantic diction.

It is, however, Harimohan Jha (1908-1984) and Vaidyanath Mishra 'Yatri' (1911) who broke the stalemate, ushered in a revolutionary, liberal and rational outlook, and introduced the full-fledged modernism in its true sense. They fought bravely against social evils and superstitions and brought the Maithili literature nearer to the mass.

The third and the last stage starts after 1960 and reflects all the trends,—isms and techniques of contemporary Indian literature. Rajkamal (1929-67) is the undisputed superstar of this stage.

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Go.J.

LITERATURE (Malayalam). Malayalam is a language of Dravidian origin spoken by nearly twenty-five million Malayalis living in Kerala in the south west corner of India. This language and its literature, in their history of nearly a thousand years, have come into contact with a variety of foreign influences that have enriched them in every possible way. The people of Kerala, although united by a unique cultural bond, have also been exposed to different cultures and races and religions through their long history, in some cases even before the evolution of Malayalam as a separate language. But about the earliest period of their history there is still no universally accepted historical account. The history of Malayalam literature however presents a continuous evolution from the 10th or 11th century.

The earliest compositions in any language are likely to be of folk origin, which may even be described as pre-literary. The inscriptions and the copper plates have on the whole very litle value as literature, although they are valuable historical documents which have a bearing on the understanding of literary development. But the proverbs, riddles and folk songs, including ballads, even when they are of very early origin, keep changing from time to time and place to place so that it is difficult to trace their earliest form. The forms in which they have come to be recorded may be quite recent. Among the earliest of these may be included the ritual chants accompanying folk festivals which still have a great hold on the Malayali mind. The songs recited by traditional minstrels like pulluvans and panans may through the oral tradition have preserved several expressions and metrical forms from very early times. Work songs, songs about the seasons, songs relating to sports and games, battle songs and heroic or romantic ballads may all come under this category. Of these perhaps the heroic songs known as the 'Tekkan Pattukal' (Ballads of the South) and the 'Vadakkan Pattukal' (Ballads of the North) seem to have been only a few centuries old. But several of the work songs and the ritual chants may claim historical priority.

The earliest example of regular literary creation in the language is *Ramacharitam*, a version of *Ramayana* in a form of Malayalam very close to older Tamil, written in the 12th century probably by Vira Rama Varma (Cheeraman). It belongs to the pattu tradition which was the popular mode later replaced by the manipravala tradition favoured mainly by the erudite and the elite. *Ramacharitam* is the first of several versions of the Sanskrit epic that were to appear in Malayalam. In that sense it provided a pattern of poetic creation emulated by the most important poets in Malayalam. Every major Malayalam poet seems to have rendered his own version of the story of Rama in some form or other.

The earliest work in the manipravala style is *Vaishika tantram,* written in the 13th century. The style is close to the Sanskrit models: in diction, poetic appeal, theme and metre, it tries to conform to the upper class tastes. The moral fervour of the pattu school is absent here. The substance of *Vaishika tantram* is a mother's professional advice to her daughter on courtesanship. Several of the manipravala works are tales of courtesans like *Unniyahchi charitam, Unnichiruthevi charitam* and *Unniyadi charitam.* Apart from these champu poems, manipravala poets also wrote several 'sandesha' (message) poems, both modelled on Sanskrit works. The most important of the sandesha poems is *Unnuneeli sandesham* written in the 14th century.

Against this worldly school there arose the bhakti movement as in most other Indian literatures. The first poets of this movement in Malayalam were the Niranam poets of the Kannassa family, namely Madhava Panikkar, Sankara Panikkar and Rama Panikkar. They lived between 1350 and 1450, and revived the pattu tradition by using Dravidian metres and diction. Their works include *Bhagavad Gita, Bharatamala, Ramayanam, Bharatam, Bhagavatam* and *Shivaratri mahatmyam. Kannassa Ramayanam* is an important link between *Ramakatha pattu* of Ayyippillai Asan and *Adhyatma Ramayanam* of Thunchat Ezhuttacchan.

The manipravala school and the pattu school flourished on parallel lines in the 15th century. The chief manipravala work of this period is *Ramayanam champu* by Punam Nambudiri, which is a very sophisticated work with many baroque elements in it. Intellectual thrill rather than religious devotion is the objective of the manipravala *Ramayanam.* Another manipravala work of this period is

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the long narrative-descriptive poem *Chandrotsavam*. Several muktakas or single quatrains also came to be written during this time.

The growth of prose in the early centuries may be traced from the Attoor copper plate of Vira Udaya Marthanda Varma of Venad dated 1251 through *Bhasha Kautaliyam*, a Malayalam version of Kautalya's *Arthasastra*, *Dutavakyam*, and the Attaprakarams and Kramadeepikas for the performances of kudiyattam, to *Brahmanda puranam* in the fifteenth century. It seems to have taken a few centuries for Malayalam prose to emerge from the hold of Tamil and Sanskrit.

The greatest literary work of the 15th century is *Krishnagatha* by Cherusseri Nambudiri of Kolathunad. It is a retelling of the story of Krishna in a simple and limpid style using the same Dravidian metre almost throughout. Cherusseri has managed to endow this North Indian tale with a typical Kerala touch, and his work may be said to reflect the madhura bhakti school. He particularly excels in the narration of Krishna's childhood in Ampadi or Vraja. His work is one of the high points of the pattu school in Malayalam poetry.

The movement that gradually evolved through the writings of the Niranam poets and Cherusseri found its ultimate fulfilment in the poems of Thunchat Ramanujan Ezhuttacchan and Poontanam Nambudiri, contemporaries of the great Sanskrit author of *Narayaneeyam*, Melpattoor Narayana Bhattathiri. Ezhuttacchan's major works are *Adhyatma Ramayanam*, *Shrimahabharatam*, *Irupattinaluvrittam* and *Harinama kirtanam*. His renderings of the stories of Rama and Krishna are perhaps the most philosophical poems in Malayalam, but their unique value comes from their aesthetic and imaginative qualities. There is perfect fusion of the intellect with the emotion under the synthesizing force of imagination. In Ezhuttacchan's hands the language lent itself with natural ease and controlled sensuousness to render the whole gamut of human feelings and thoughts. The mode of the bird-song or 'kilippattu' which he adopted in his narratives, where the convention is to have bird as the narrator, underscores the planetary music that countless generations of readers (who used to read his works aloud for huge gatherings) have listened to with rapt attention and spiritual dedication. He never obscures the human element of the story even when he leads the readers to an imaginative realization of the divine. It is the divine in man and the human in the deity that he projects in his narrative poems. His characterization of Rama and Sita and Krishna clearly demonstrates this divine-human identification. Ezhuttacchan uses the imagination as a means of transcending the dulity and achieving the integration of the principles of truth and beauty. Duality for him is just illusion; it is a necessary stage, but only to be left behind when the inner spirit had attained a visionary realization of the ultimate. The truthfulness of the experience is validated by the quality of the poetry itself. There is no false note anywhere. His works have the magnitude and the magnificence one associates with great classics. He is undoubtedly the example of the sublime in Malayalam. Some of the interspersed hymns in his narrative poems are truly inspired and passionate. Metaphysics is truly subordinated to the demands of aesthetics.

One of Ezhuttacchan's great contributions is the standardization of the language for mature literary usage. No poet coming after him can hope to escape from his influence. The judicious integration between the Aryan and Dravidian elements in Malayalam proper was achieved by him, and his choice has stood the test of time. His linguistic insights are by no means inferior to his spiritual intuition, for language to him seems to have been nothing but the veritable embodiment of universal experience. His choice of Dravidian metres in preference to the quantitative metres of Sanskrit has also been endorsed by all the major poets of later times.

Poontanam Nambudiri is the perfect exemplar of the Bhakti school of poetry in medieval India. He knew the essence of the Vedas and the puranas as well as anybody else, but he could also express it in the simplest language better than any one else. His *Jnanappana* (The Song of divine Wisdom) is full of passages which have become household expressions. Without being a champion of orthodoxy he could visualize human destiny in terms of spiritual values. For personal sincerity and poetic authenticity he has scarcely any rival in the language. The truths of the Upanishads were no intellectual abstractions for him; he understood them in terms of everyday life. His other works are *Bhasha karnamritam* and *Santanagopalam*. His language has a colloquial vigour even when used in verse. Like Ezhuttacchan he also favoured the use of Dravidian metres.

The 16th century saw many unusual developments in Malayalam. The starting of the printing presses led to the growth of prose. Christian and Muslim literary works also began to appear about this time. Like the sanghakali of the brahmins, the Christians developed their own margamkali based on a poem depicting the story of St. Thomas the Apostle who is believed to have visited India and converted the first Syrian Christians. The Jews of Cochin came to have simple folk songs of a religious nature with a large admixture of Hebrew words. The Muslim hymn, Mohiyuddin Mall, is composed in what is called Arabi-Malayalam.

One of the first dramatic works in manipravala which came to be produced in the 16th century is *Bharatavakyam*. It is a comedy of social life with an overdose of farce specifically meant for stage performance. But the growth of visual arts took a very interesting turn in the 17th century. The various forms of ritual drama in use like mudiyettu, tiyyattu, kalam ezhuttu, teyyam, tira, padeni and kolam tullal, along with the performance of classical

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Sanskrit drama called kudiyattam and the dance-drama evolved from *Gitagovinda* known as Krishnattam, led to the evolution of a new theatre called attam or kathakali. The texts used for kathakali performances are known as attakkatha, which became a very popular literary form since the 17th century. Kottarakkara Tampuran wrote a cycle of eight plays based on the story of *Ramayana*. Their style is naturally a compromise between the purely literary conventions of dramatic poetry and the requirements of all-night stage performances. The typology seen in make-up and costume has its influence on the classification of character types in the attakkathas. After Kottarakkara Tampuran came Kottayam Tampuran with his four attakkathas, *Bakavadham, Kalyana saugandhikam, Kirmiravadham* and *Kalakeyavadham*. The narrative-descriptive linking passages in these plays are in Sanskrit, while the dialogues are in Malayalam.

But the greatest writer of attakkathas is Unnayi Warrier who belonged to the end of the 17th century and the beginning of the 18th. His *Nalacharitam* (in four parts to suit a four-night performance) is a magnificent achievement in this genre. Without sacrificing the stage conventions and their requirements, he has managed to retain all the literary qualities expected of a great work of poetry. In his understanding of human psychology, in his daring exploitation of the linguistic resources at his disposal, and in the careful arrangement of scenes and situations, he has left all other writers of attakkathas far behind. Through the sufferings of Nala and Damayanti he has been able to explore the nature of evil and the operation of fate in human lives.

Kartika Tirunal Rama Varma (1724-1798), the ruling prince of Travancore, was not only a generous patron of letters, but also a competent writer of attakkathas. An expert in the theory of the visual arts, he wrote seven plays: *Rajasooyam, Subhadraharanam, Bakavadham, Gandharvavijayam, Panchaliswayamvaram, Kalyana saugandhikam* and *Narakasuravadham Part I*. His nephew Aswathi Tirunal (1756-1794) wrote five attakkathas: *Narakasuravadham Part II, Rugminiswayamvaram, Poothanamoksham, Ambarishacharitam* and *Paundrakavadham*. Several of these plays still form an important part of today's Kathakali repertory.

Among the many writers who flourished in the Travancore royal court was Ramapurattu Warrier, the unique author of the greatest 'vanchipattu' or boat-song in the language. *Kuchelavrittam* is not just a narration of the story of Kuchela and Krishna; Warrier has personalized the whole episode and breathed his life-breath into every couplet of this moving boat-song. The verbal felicity and visual clarity of this work mark it off as a unique achievement.

But a more ebullient, and sometimes irreverent, courtier-poet of the time was Kunchan Nambiar. He specialized in the writing of recitative narratives meant to be sung for the performance of 'tullal', a popular form of entertainment for the lay public in which the narrator puts on a colourful costume and make-up and dances while telling the story. Nambiar was a prolific writer, and has at least forty tullalkathas to his credit. His other poems like *Srikrishnacharitam*, although competent compositions, have all been overshadowed by the popularity of his tullal songs. Among the most important of his works may be mentioned *Syamantakam, Ghoshayatra, Kiratam, Patracharitam, Kalyana saugandhikam* and *Sabhapravesham*. In the ease with which he handles language he probably has no equal or rival in Malayalam. He was a master humorist; often his comedy took the form of social and psychological satire, which he deftly inserted into the structure of his puranic narratives.

For about a century after Kunchan Nambiar no great writer appeared on the scene. But it was the time of steady growth in prose. The work of several missionaries of the Christian church like Father Clement, the author of *Samkshepa vedartham* (1772), deserves to be mentioned here. Paremmakkal Thoma Kathanar (1737-1799) wrote *Vartamana pustakam* (The book of news), a travelogue of real distinction. Foreign missionaries like Arnos Patiri and Paulinose Patiri also produced important works.

The first decades of the 19th century were historically very important. It was the time when the foundations of education on Western lines were laid in the different parts of Kerala. Maharaja Swati Tirunal (1813-1847), famous as a music composer, was responsible for popularizing English education in Travancore. He too had a court that believed in royal patronage of the arts. Two major writers of attakkathas enjoyed his patronage: Irayimman Tampi (1783-1856) and Kilimanoor Vidwan Rajaraja Varma Koil Tampuran (1812-1846). Irayimman Tampi is a close successor to Unnayi Warrier as a writer of attakkathas. He probably lacks the philosophical and psychological depth of Warrier, but he shows a better command of the musical and histrionic aspects of this complex art form. His plays *Keechakavadham, Uttaraswayamvaram* and *Dakshayagam* are still immensely popular, both with the public and with the actors. Tampi's unique command of lyrical melody and fine sentiment is to be seen in the song 'Omanathinkal' (Darling moon), the greatest lullaby in the language.

The dominant trend in 19th century Malayalam literature was perhaps neoclassicism as reflected in the writings of Kerala Varma, Valia Koil Tampuran, the greatest single figure whose influence was felt throughout Kerala. But there were also other tendencies like the 'pure' and 'simple' Malayalam movement led by the Venmani poets and the writers of the Kodungalloor royal household. The cult of simplicity had adherents elsewhere too, like Velutteri Kesavan Vaidyar and Perunnelli Krishnan Vaidyar. They were all preoccupied with questions of form and texture, but they did not pay any great

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attention to anything of deeper significance. Only Kunjikkuttan Tampuran put his gift of versification to great use by translating Vyasa's *Mahabharata* in full into Malayalam. Most of the others cultivated the half of letters with diligence as an end in itself.

In one sense, it may be said that the modern age in Malayalam literature was inaugurated by Kerala Varma. Although his own taste and training lay in the direction of the classics, he was also exposed a Western literature and thought, and this had a great impact on his work as a whole. His patronage of countless aspirants after fame and money had a salutary effect on the cultural climate. Swati Tirunal's successors like Uttram Tirunal, Ayilyam Tirunal and Vishakham Tirunal also were not only patrons, but writers themselves. The spread of education necessitated the writing of text books, and Kerala Varma did yeoman's service in this regard. This was also the time that saw the starting of several periodicals. Literature of utility also came to be cared for. Books of grammar and dictionaries like that of Gundert were published. The use of prose for fictional purposes after the European model was accepted and the first novels in the language opened a wholly new chapter. *Ghatakavadham* by Collins is believed to be the earliest novel in Malayalam. Literary criticism and essay were among the many new forms borrowed from English at this stage. Translations from Sanskrit and English began to appear in large numbers.

Kerala Varma's own contributions were important. His message-poem *Mayurasandesham*, despite the conventions of form inherited, was based on personal experience, and is an intense lyrical utterance. His translation of Kalidasa's *Shakuntalam* pointed to the possibility of a new way of staging plays different from that of kathakali or kudiyattam. His translation of the novel *Akbar* highlighted the need for a form of prose suitable for fictional narration. He may also be credited with having introduced the informal essay into Malayalam.

Among the early periodicals that promoted the growth of literature should be mentioned Kandathil Varghese Mappila's *Malayala Manorama* and C.P. Achyutha Menon's *Vidyavinodini*, both of which were started in 1890. In 1903 Appan Tampuran started *Rasikaranjini*. These journals popularized poetry as well as literary criticism, especially book reviews.

In the wake of Kerala Varma's translation of *Shakuntalam*, many plays came to be translated. New plays also were written in large numbers, and this provoked P. Ramakurup to write a burlesque called *Chakkichankaram*. The earliest play on a realistic theme is *Kalyani natakam* by Kodungalloor Kochunni Tampuran (1855-1926).

Even during the lifetime of Kerala Varma new changes were in the offing. His nephew A.R. Raja Raja Varma (1863-1918) was partly instrumental in preparing the way for new things. The controversy over rhyme on the second syllable was perhaps the surface manifestation of something more serious. Raja Raja Varma's poem *Malayavilasam* looked obliquely in the direction of a romantic revival. V.C. Balakrishna Panikkar's 'Oru vilapam' also pointed to the same direction. With the publication of Asan's 'Vina puvu' (A fallen flower) the new trend already achieved its great victory. Sentiments of this kind found expression in the writings of traditionalists like K.C. Kesava Pillai, e.g. *Asannamarana chintasatakam* (Reflections of a dying man). The various mahakavyas which came to be written at this time were in fact the death pangs of the neoclassical tradition.

The end of the 19th century saw the birth of great fiction. O. Chandu Menon (1847-1900) wrote his epoch-making *Indulekha*, but died without completing his second novel *Sarada*. C.V. Raman Pillai (1858-1922) continued to write and turned the legends of history into remarkable works of fiction. His *Martanda Varma*, *Dharma Raja* and *Rama Raja Bahadur* form a composite whole, whose magnificence still stands unsurpassed. His successors who have tried their hand at historical fiction have only served to confirm his superiority. Chandu Menon may be said to have used the novel for social reform; C.V. used it to plumb the depths of human passions. Together they provided a strong foundation for Malayalam fiction and also set up serious challenges to those who were to come later.

Among the earliest essayists in the language should be mentioned Vengayil Kunjiraman Nayanar, C. Kunjirama Menon, Appu Nedungadi and Murkoth Kumaran.

The romantic movement that was launched by Kumaran Asan (1873-1924) caught the imagination of other writers also quite independently and the work of Vallattol Narayana Menon (1878-1958) and Ulloor Parameswara Iyer (1877-1949) combined with Asan's work to turn the first quarter of the 20th century into one of the golden ages of Malayalam poetry. Their short narratives and lyrics opened the eyes of the Malayalis afresh to the beauties of nature, the sufferings of man, and the values enshrined in India's great tradition. Their work had an aesthetic as well as a moral dimension to it. They liberated Malayalam poetry from a decadent neoclassical tradition and rejuvenated the language with fresh insights into the perennial springs of human life.

The work of these masters was continued by their immediate successors like Nalappattu Narayana Menon, G. Sankara Kurup, P. Kunhiraman Nair, Vennikulam Gopala Kurup, Balamani Amma and Vyloppillil Sreedhara Menon. Sankara Kurup's *Odakkuzhal* (The reed) is a collection of lyrics which have a mystical quality about them. A slightly different offshoot of this may be seen in the poems of Edappally Raghavan Pillai and Changampuzha Krishna Pillai. They had a more delicate sensibility, a more lyrical imagination and a greater command of the musical structure of the language.

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Changampuzha's *Ramanan* is still the best-selling poem in Malayalam. All these poets, unlike their immediate predecessors, by and large stuck to the exploitation of the lyrical mode. This was continued by writers like P. Bhaskaran, Vayalar Rama Varma and O.N.V. Kurup. An intensification of the lyrical mode may be seen in Sugathakumari and Vishnu Narayanan Nambudiri.

In the late 1940s these arose a reaction against the mellifluousness of the later romantics, as seen in the works of Edasseri Govindan Nair, N.V. Krishna Warrier and M. Govindan. This was intensified in the work of Olappamanna and Akkitham. In the fifties and sixties the modernist trend came to be manifested in the poems of Ayyappa Paniker, Kakkad, Kadammanitta, Satchidanandan and others.

The second quarter of the 20th century saw the remarkable growth of the short story. Kesava Dev, Basheer, Varkey, Takazhi, Pottekkat and karoor came into prominence. Several of them in later years turned to the novel. Kesava Dev's *Odayil ninnu* (From the gutter) and *Ayalkkar* (Neighbours), Basheer's *Balyakalasakhi* (Childhood friend) and *Ntuppuppakkoranendarnnu* (Me grandpa 'ad an elephant), Takazhi's *Chemmeen and Kayar* (Coir) and Pottekkatt's *Vishkanyaka* (Poison maid) are important achievements of this period. These writers have been followed by Uroob, Parappurath, Surendran, M.T. Vasudevan Nair, T. Padmanabhan, Ponjikara Raphy, Vilasini and Lalithambika Antharjanam. The latest trend which constitutes a reaction against this is represented by Kakkanadan, V.K.N., O.V. Vijayan, Anand and M. Sukumaran.

Drama had a great spurt at the turn of the century with the farces of C.V. Raman Pillai. This was continued in the work of E.V. Krishna Pillai and N.P. Chellappan Nair. Serious plays with an intellectual appeal were written by Kainikara Padmanabha Pillai and Kainikara Kumara Pillai. This trend was improved by N. Krishna Pillai and Kuttanad Ramakrishna Pillai. Political plays were written by K. Damodaran and Thoppil Bhasi, while plays aiming at social reform have been written by V.T. Bhattathiripad and M.P. Bhattathiripad. The Ibsenite mode pursued by N. Krishna Pillai have been replaced by experimental drama in the work of C.J. Thomas, C.N. Sreekantan Nair, G. Sankara Pillai, Kavalam Narayana Panikkar and Narendra Prasad.

A.R. Raja Raja Varma was not only a poet, but a great critic too. He may be said to have laid the foundation for academic criticism in Malayalam. He wrote a series of books on classical rhetoric, adapting it for use in Malayalam. But he was more influential in an unorthodox way by promoting new trends. His mantle as a critic fell for a time on P.K. Narayana Pillai (1878-1937), who wrote excellent studies on Ezhuttacchan, Cherusseri, Kunchan Nambiar and Unnayi Warrier. In the 1930s, however, fresh contact with European literature enabled A. Balakrishna Pillai (1889-1960) to launch an entirely different approach to criticism. He had his focus not only on poetry but also on prose literature. He became a powerful influence on the younger generation, especially short story writers and novelists like Takazhi and Dev. In his criticism we find the application of new psychology, philosophy, and aesthetic theories borrowed from the West. He began to view Malayalam literature from an internationalist perspective. A further development of this may be found in the critical writings of Joseph Mundasseri (1901-1977), who in later years become the advocate of sociological criticism. His counterpart in the traditional school was Kuttikrishna Marar (1900-1973), who derived his theories from Sanskrit classics. Most other critics fall between these two extreme points. Kuttipuzha Krishna Pillai, Guptan Nair, K.M. George, Sukumar Azhikode and Kainikara Kumara Pillai try to combine western and Indian approaches. Modernist literary criticism may be found in K.S. Narayana Pillai, M.K. Sanoo, K.P. Appan and Thomas Mathew.

Prose literature other than fiction and criticism has made tremendous progress in the last few decades. E.V. Krishna Pillai and Sanjayan were masters of the comic mode. Among the major autobiographies in the language should be mentioned *Jeevitasmaranakal* by P.K. Narayana Pillai and *Jeevitasamaram* by C. Kesavan. P.K. Parameswaran Nair's biographies of C.V. Raman Pillai and P.K. Narayana Pillai are among the best of their kind in Malayalam. Among literary histories the one by Ulloor tops the list by its magnitude and comprehensiveness.

K.A.P

LITERATURE (Manipuri). The pre-Hinduized period of Manipuri literature may be said to be its early period which again can be divided into two phases: the first from the early time to the sixteenth century; the second the seventeenth century. The early period covers a great length of time extending over several centuries, but this arrangement does not mean that the trends with regard to theme, language, style and form did not undergo any change within this period. The criteria are rather based on (a) the absence of the writers names and dates of composition and (b) the freedom from the influence of any Indo-Aryan literature of language.

Characteristic of all literatures, poetry made its appearance in the Early Period in the form of ritual songs and hymns. This formative period reminds one of the period of 'mantra' in early Vedic literature. The ritual songs are associated with Lai-haraoba, a religious and social festival of the Meiteis the origin of which is lost in antiquity. Some of the songs indispensable for Lai-haraoba performance are Ougri, Khencho, Anoirol and Lairemma paosa. They are included in the text *Panthoipi khongkul*, a manuscript work of the seventeenth century depicting the passionate love of two divine beings. Ougri

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and Khencho, in view of their more archaic diction and much later historical allusions may be considered earlier than the rest. The first describes in the beginning the various appellations of the Sun and then recounts the creation of the earth and the living beings. It is said that it was sung on the occasion of the coronation on Nongda Lairen Pakhangba which took place in 33 A.D. It is always sung in chorus and the lines with their vowel harmonies and matching consonants when rendered in a long drawn stylised manner always create an eerie charm. Khencho though mostly unintelligible to the present generation is equally graceful in its music which arises out of the stately consonants. Liremma paosa and Anoirol use comparatively simple words. The first is a pungent love repartee between juvenile gods and goddesses. The latter is a long composition describing the evolution of dance in different ages and other short incidents related to it. Besides these, four ritual songs and a few more are supposed to date from time immemorial. There is Hijan hirao, sung in the said festival. It is a long narrative poem filled with deep human sentiments to which is added the charm of its music. Of the other ritual songs having great importance in other ceremonial and social occasions Ahonglon, Yakeiba, Pakhangba langyensei and Kumdansei stand out distinctly. Of which again, Yakeiba for its portrayal of nature interpersed with interesting legends may be singled out as a neatly accomplished piece of creative work.

These songs might have formed a part of the oral traditions handed down through generations, but before long we do come across serious works some of which form a trend. A society based on physical prowess for its sustenance had to glorify heroism. Therefore a cult of heroism flourished. The unknown writers of this Early Period gave varied and colourful accounts of such heroic lives in *Chenglerion*, *Tutenglon*, *Numit kappa*, *Nungpan pampi luwaopa*, *Thawanthaba hiran* and *Chainarol*.

Chengleiron, literally meaning eventful accounts of the Chenglei clan dynasty, mainly depicts the superhuman feats of a new-born child, Chingjin Naran Panganda. *Tutenglon* in the saga of the Meitei princes, Yoimongba and Taothingmang who took upon themselves the incredible task of dredging the channels of the biggest and longest river in Manipur. *Numit Kappa* is an allegory on the attempt of an overworked servant to do away with the lives of his masters, two princes, who are described as two suns. *Thawan thaba Hiran* is a tragedy arising out of crime passional but also portraying the heroic spirit of the persons belonging to different clan dynasties. *Chainarol* may be described as the crowning work of all that went before in its realistic portrayal of valiant souls who wagered life for honour and sport. *Nangsamei* is predominantly a portrayal of the heroic achievements of the great Meitei king, Khagemba (1597-1652).

When heroism was the prime cult of the people for generations, love in its highest form was another ideal cherished by them. *Nungpan pompi luwaopa* is a story of love fulfilled after a tragic event and is, perhaps, unique of its kind in that the lover challenges the God of the Dead himself to a single combat for the return of his deceased wife's soul. *Naothing phambal kaba* depicting the love of a Langmai princess for a Meitei prince is a tragedy resulting from circumstances which are not the making of the characters. *Khongchomnupi nongkarol* is a strange story of love of six Luwang girls of superior caste with six tribal youths and their journey together to heaven after the ill-treatment of the girls by their angry mothers. It is either a tragedy or a comedy depending on how one looks at it. *Panthoipi khongkul* portrays the impetuous love between a married Meitei princess and the chief of the Langmais against the age-old barrier of social custom and other obstacles. *Chothe thangwai pakhangpa*, another story of intense love, reminds one of the myth of Orpheus and Eurydice. But here the characters are reversely placed: the surviving wife follows her deceased husband to the Hades and retrieves his soul from the hands of the King of Terrors.

There are many works of this period which cannot be grouped under categories of similar themes but they do stand out distinct in their own individual beauty. *Poireiton khunthok*, an account of an adventurer into this valley at the turn of the first century is one of the earliest manuscripts ever done in the original script of this language. It is a landmark in the history of Manipuri literature for the theme as well as for the manner of composition. All the works of the Early Period were meant to be recited or sung; hence each of them was more or less invested with certain poetic elements. But *Poireiton khunthok's* narrative is couched in prose with no prolixity or decorative figures of speech. In other respect this work conforms to the general form of early compositions. *Salkao*, literally meaning an ox is a rare work of it kind in any written literature for it provides with great amusement accounts of fighting bulls gone feral. Another attractive element is the glamourising of the locales where such fights took place. Leiron exudes the freshness and fragrance of nature in its description of varied flowers blooming of trees, land and water during the changing seasons. Its composition is attributed to the Meitei King, Charairongba (1697-1709). Among the chronicles that the ancient kings of Manipur maintained, the *Ningthourol lambuba* may be cited to belong to the Early Period in point of content and style of composition, while the other chronicles like the *cheitharol kumbaba*, though beginning with historical event dating back from the early part of the first century A.D., are of much later composition from the point of language. The *Ningthoural lambuba* may be said to be the *Raj tarangini* of Manipur in that it was composed in poetry. It mainly confines to describing the heroic achievements of the Meitei kings on the battle fields, to recounting the origin of place names and also to the origin

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of royal lineages. It does not dwell so much on social, economic and religious changes or movements and relations with other countries.

The advent of the eighteenth century is a watershed not only in the course of the political history of Manipur but also in the religious and social literary history. Though King Charairongba embraced Gaudiya Vaishnavism, the cult of the worship of Radha and Krishna, he could not induce his own subjects to embrace the new religion. Therefore, no perceptible change took place in the society and literature during his time. But when his son Pamheiba, later Garibaniwaz (1709-1749) became king far reaching changes began to take place on all sides. He took to Rama worship under the influence of one Shanti Das Goswami of the Ramanandi sect and with that he caused the people to be converted to the new religion and to relinquish the age-old traditional beliefs and social practices.

The impact of all this was first felt in literature. Works from the pen of writers well versed in Old Manipuri, Sanskrit and Bengali saw the light of day. All the seven cantos of the *Ramayana* and some interesting parts of the *Mahabharata* were brought out in Old Manipuri. These works were not translations from either Sanskrit or Bengali, but were rather epitomes of the voluminous works to suit the local atmosphere and taste. Angom Gopi was the most notable of the crop of new writers and though he confesses that he depended on Krittibas's *Ramayana*, he is more eclectic in his presentation. For example, in the early part of the Uttarakanda, the Manipuri poet follows Valmiki instead of Krittibas. In these works the diction in comparatively more simple, more lyrical and interlarded with Sanskrit and Bengali words particularly nouns. These new words are used for the sake of embellishment and musical effect. The imagery is mostly local and homely; the main characters are sometimes drawn after the likenesses of heroic Manipuri kings and nobles. The change-over to the Vaishnavism of Bengal again accelerated the literary output with the accompanying impetus to performing arts, particularly the reputed classical dances of Manipur and nata sangeet. Gopiram Singh Wangkhei, Madhavram Wahengba, Labanga Singh Konthoujamba, Ningthoujamba Madhav and Brindavan Wayengba are some of the prominent writers proficient in Old Manipuri and Indo-Aryan literatures. Among them Madhavram was the most prolific. His lasting works are *Langlon* (Moral aphorisms), *Viratsanthuplon* (Virat parva), *Chingthangkhomba maharaj Ganga chatpa* (Account of the journey of Maharaj Bhagyachandra to Sri Pat Kshetra) and *Sanamanik* (a poetic narrative). The reign of Bhagyachandra saw the apogee of the Middle Period of Manipuri literature.

During this period a new genre of writing came into vogue. It was historical biography of kings. *Samsok ngamba* is an exciting account of the victory of king Garibniwas over the Burmese. *Owa ngamba* and *Khahi ngamba* vividly recount the exploits of Maharaja Gambhir singh (1815-40) over the Burmese and the Khasis. *Chandrakirti jila changba* provides a graphic description of the meeting of Maharaja Chandrakirti Singh and the Governor General of India in 1876 at Silchar and also the different aspects of his nobility and courage. Another form of writing no longer based on history (which had so long been the general feature of Manipuri literature) followed. They may, perhaps, be called the harbingers of Manipuri fiction. Of these works, mention may be made of *Dhananjoi laibu ningba*, *Sanamanik*, *Arong Nandakumar* and *Bir Singh panchali*. All the works extol the virtues of righteousness and the victory of good over evil. *Dhananjoy laibu ningba* is cast in the mould of the story of *Nala and Damayanti* but with a firmer plot and realistic characters. *Sanamanik* is a captivating story charged both with fancy and realism. *Arong Nandakumar* breathes with the freshness of nature and vigour of youth while portraying the ideals of Bodhisattva. *Bir Singh panchali* encompasses both heaven and earth and reaches and epic height by dint of its diction and structure.

Interestingly, when the ardour of the new religion was on the rise, the traditional faith raised its head for some time in the middle of the eighteenth century and as a result valuable works like *Sanamahi laikan* and *Sanamahi laihui* appeared. But the movement soon faded away. The British came in 1891 and for better or worse, a new era dawned on Manipur.

There was a lull in the course of Manipuri literature between the momentous work of *Chandrakirti jila changba* in 1876 and the rise of modern Manipuri literature in the early twenties of the present century. The works worth mention were those of Haodijamba Chaitanya, a prodigious writer on history and the heroic achievements of the Meitei kings.

Chaoba, Kamal and Angalhal were the pioneers of modern Manipuri literature. They were prolific writers who wrote novels, poetry, short stories, essays and dramas. As novels, *Madhabi* of Kamal, *Labanga lata* of Chaoba and *Jahera* of Angahal have still undiminished appeal. The works of Chaoba and Kamal set the pace of modern Manipuri poetry. Chaoba's essays though didactic in character are a class by themselves. Khamba Thoibi seireng of Angahal is the first epic poem in modern Manipuri literature. It contains 34000 lines in payar and blank verse. The two were followed by Dorendra, a poet and Shitaljit, a novelist and also by a number of other writers.

World War II had its impact on Manipuri society and literature, many age-old values fell apart. The younger generation of writers strove to establish a distinct identity of these people. These young writers, steeped in modern ideas, were no longer moved by the idealism of love of the beauty of nature. They felt called upon to expose the

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ailments of modern society and the moral disintegration of its members. The poems of Nilkanta, Samarendra, Padmakumar, Biren, Ibopishak, R.K. Madhubir and Ibomcha give vent to feelings without inhibition. The novel of Rama Singh, Rajnikant, Pacha and Guno echo the impact of war and the turbid aspects of contemporary society. But it is in the realm of drama that post-War Manipuri literature attained a maturity of theme and form. Bormani, Tomba, Biramangol, G.C. Tongbra, Ramachandran, A. Samarandra, Kanhailal and Tomchou are some of the dramatists who enriched the Manipuri stage with new productions and catered to the public with savoury literature. The short story, though practically emerging only after the War has managed to steal the show by virtue of its wide popularity. As such there were writers galore in this genre. Along with these creative works there is a spurt of translations in Manipuri of classics from different languages.

C.M.S.

LITERATURE (Marathi). Marathi is spoken by forty million people in the western region of India. It is the official language of the modern state of Maharashtra, with Bombay as its capital. The first reference to Maharashtra is found in the Pali *Mahavamsa* probably the work of a poet Mahanama, of Sri Lanka who lived in the last quarter of the 5th century A.D. This language developed from Maharashtri Prakrit, one of the Middle Indo-Aryan languages. Many scholars don't agree with this view. But in the outer circle of Indo-Aryan languages, Marathi and Konkani are grouped together, though S.K. Chatterjee does not agree with this Griersonian division of inner and outer circles of Indo-Aryan. Marathi has in its pronunciation contrast between dental and palatal affricates ch and j. Morphologically Marathi has three genders, preserving the neuter which is lost in most Indo-Aryan languages. Verbal conjugation expresses distinctions in tense, number, gender and person, the future tense is indicated by a suffix 'i'. Vocabulary of Marathi consists of pure Sanskrit, derived and indigenous (deshi) words; there are also many Perisan, Portuguese and English borrowings. While the language spoken around Pune is considered standard, the dialects of Marathi are Varadi, Ahiran and Dangi. Kudali and northern Konkani have affinity with Marathi. In Goa it is called Bhati Konkani (The Konkani of the brahmins). The script of Marathi is Devanagari. In the thirteenth century, Hemapant had introduced a fast writing script Modi in which most of the historical papers and records of Marathas and Peshvas are available.

Someshvara's *Manasollasa* (1129) records the first Marathi song. *Viveka-sindhu* by Mukundaraj is a dialogue in verse between the guru and his disciple, composed in the twelfth century. It is a philosophical work expounding 'Rajayoga'. Mahanubhava cult and Varkari cult were the two non-vedic and Bhakti cults which dominated traditional Marathi poetry for six centuries. Founded by Chakradhara (c.1274), the prince from Gujarat turned recluse, the Mahanubhava poets did not follow the Vedic-Brahmanic tenets, preached non-violence and based their poetic themes on mythological and secular themes. Around 1313 Bhaskarbhatta Borikar composed *Shishupalvadh*; Keshavaraj Suri composed *Sahyadri varnan* in 1933. The Mahanubhavis are called Jaikrishnis in Punjab. They did not accept idol-worship, caste system and discrimination towards women. The other important cult is the Varkari sampradaya in which the most significant saint-poets of Maharashtra wrote their great epics and devotional lyrics or padas and abhangas. The following are the great poets and their works representing the bhakti tradition of the mediaeval period. Namdev (1270-1350), Jnaneshvara (1275-1296), Eknath (1533-1599), Mukteshvar (1574-1645), Tukaram (1608-1650), Ramdas (1608-1681), *Jnaneshvari* (1290), *Amritanubhava* (1292); *Bhavartha Ramayana*, *Bhagavata* (1570-1573); *Mahabharata; Dasbodha* ad Gathas, Abhangas and Bhasudas.

In Marathwada, in the village Apegaon, Vitthalpant and Rukmini Kulkarni gave birth to four children—Nivritti, Jnanadeva, Sopanadeva, Muktabai, who all turned to be saintly and devotional poets. All the four were declared outcaste by orthodox Brahmins as they were children of a sanyasin. To get himself cleared of the stigma, Vitthalpant travelled upto Benaras, but of no avail. He effected his release from the mortal coil by entering into a samadhi through yoga at a very early age. Yet he was a prodigy, and the monumental epic commentary on the *Bhagavadgita*, composed by him as the *Jnaneshvari*, is considered the highest watermark of Marathi metaphysical poetry, unsurpassed by any other later work. At the age of nineteen he composed these 9000 'ovi' verses. he was the founder of the Varkari school of poets, which was an offshoot of the 'Nath Panth', combining the Shaiva-Vedanta philosophy and the worship of God as Vishnu, in the form of Vitthala at the shrine of Pandharpur.

Namdev was a tailor by profession, but he travelled to North India. His 'padas' are included in the sacred book of the Sikhs, *Adi granth*. He composed his verses in Marathi, Hindustani and Punjabi. He is ranked as a great saint poet like Kabir and Nanak, Dadu and Vemana. Namdev's guru, Visoba Khechara, a grocer, Namdev's sister Mukta Bai, the maidservant in that household Janabai, Savata (a gardner), Gora (a potter), Sena (the barber), Chokha (a scavenger), Kanho Patra (a dancing girl) were other saint-poets of humble rank who all composed devotional poems and ushered a democratic social revolution amongst the rank and file, the common masses of Maharashtra. There were also Muslim saintpoets, nearly fifty, prominent amongst them being Shahmuni, Sheikh Muhammad, Wajid Pathan and Latif Shah. Jains also

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contributed to this literary renaissance, particularly Brahmagunadas, Gunakirti, Medha and others. Virashaiva saints, who contributed to Marathi poetry, were Shivalinga, Ramlinga, Revansiddha, Shantlinga and others.

Eknath and Tukaram were two great architects of bhakti poetry in Marathi, who built this grand and sublime structure of which Jnanadeva was the foundation and Tukaram the pinnacle. Eknath Swami translated the entire *Bhagavata* and *Ramayana* from Sanskrit in 20,000 ovi stanzas each. He also redacted *Jnaneshvari* and brought out its authentic version in a final manuscript form. Amongst his disciples, Dasopant (1551-1615) was a prolific poet. Thomas Stephens (1559-1619), and English Jesuit, who settled in Goa, was Eknath's contemporary. He wrote *Krista-purna*, based on the *Bible*.

Tukaram's five thousand lyrical abhangas are written in very simple language, but have deep metaphysical import. Born in a Sudra family, he was a poet of the masses. He vehemently criticized the hypocrisies of his time. Among other great poets of the seventeenth and eighteenth centuries were Mukteshar, who translated the entire *Mahabharata* into Marathi verse, and Samartha Ramdas who wrote the inspiring moral epic *Dasbodha*. Other pandit poets were Vamana Pandita (1608-1695), Raghunath Pandita (1650), Shridhara (1658-1729) and Mayura Pandita or Moropanta (1729-94). All these scholarly poets composed many long narrative poems based on mythological legends in Sanskrit style and metres.

The second half of the seventeenth century witnessed the growth of a kind of heroic poetry, known as 'povada', composed by wandering ballad-singers called 'shahirs'. They enthralled the common masses with their dramatic narrations of heroic exploits. For example Agindasa wrote the ballad of Shivaji's fight with Afzal Khan. Honaji Bala, Prabhakara, Saganbhau, Parashurama and others composed lavanis in Peshwa period, which were folk-poetry with erotic themes.

Though Marathi prose came into existence in the Yadava period, it developed in the seventeenth cenutry in the form of chronicles of Maratha rulers, called 'Bakhars', for example *Sabhasadi bakhar* (1697), *Ajnapatra* (1718) and so on. They are a very rich source material for historical research.

After the Treaty of Bassein in 1818, transfer of power from Peshwas to the British was complete. Now Maharashtra had to face western onslaught on socio-political as well as cultural fronts. Great thinkers and scholars, educationists and writers as well as political activists ushered in the nineteenth century renaissance. Balgangadhar Shastri Jambhekar (1810-1846), Govind vitthal Mahajan (1815-1890) and Krishna Shastri Chiplunkar (1824-1878) were pioneers in this modernizing process. Foundations of Marathi journalism were laid around 1840 by Jambhekar's daily *Darpana* and the periodical *Digdarshan*, Mahajan's *Prabhakara*, Krishna Shastri Chiplunkar's *Vichar lahari* (1853). Many other journalists and scholars helped the development of Marathi prose, amongst them being the stalwarts like Vishnu Shastri Chiplunkar, Gopal Ganesh Agarkar (1856-1895), Mahadev Govind Ranade (1842-1901), Gopal Krishna Gokhale, Lokmanya Bal Gangadhar Tilak (1856-1920), K.T. Telang (1850-1893), Jotiba Phule (1827-1890), R.G. Bhandarkar (1837-1925), and Bhimrao R. Ambedkar (1891-1956). The writings of these great men—the memoirs of M.G. Renade by this wife Ramabai, published in 1910, the essays of Agarkar and Tilak, Tilak's great classic *Gita-rahasya*, Jotiba Phule's essays in his journal and Ambedkar's learned works on the origin of untouchables—enriched Marathi.

Krishnaji Keshava Damle alias 'Keshavasuta' (1866-1905) heralded the dawn of Marathi poetry. His first poem appeared in 1885, but he cast off the traditional form and gave to Marathi poetry a new style, expression and content. He wrote the first poem on the untouchable boy and the starving labourer. Amongst his contemporaries, the most significant romantic and reformist poets were the Christian poet Narayan Vaman Tilak (1862-1919), Vinayak Janardan Karandikar (1872-1909), Narayan Murlidhar Gupta (1872-1947), Bhaskar Ramchandra Tambe (1874-1941), Ram Ganesh Gadkari alias 'Govindagraja' (1885-1919), Tryambak Bapuji Thomare alias 'Balkavi' (1890-1918) and many others.

In the twenties of the present century, a group of poets called the 'Ravi Kirana Mandal', emerged, who experimented with many new forms like sonnet, dramatic lyric, ode and rubai, translating some poems from English and Persian. Prominent among them were Yashwant Dinkar Pendharkar alias 'Yashwant', Madhav Tryambak Patwardhan alias 'Madhav Julian' and S.K. Kanetkar alias 'Girish'. In 1925, Prahlad Keshav Atre (1898-1969), a powerful journalist and dramatist, parodied the middle class sentimentality in his *Jhenduchin phulen*. Anant Kanekar (1905-1980) also brought realism in poetry.

Modernist idiom in Marathi poetry began, however, in the forties, after the second world war, though the old idealism continued to attract the average reader. The three poets who brought about this revolution in poetic sensibility were A.R. Deshpande (1901-1982), B.S. Mardhekar (1909-1956), P.S. Rege (1910-1978). Though P.S. Rege already struck some typical features of the new poetry movement, Mardhekar's *Kahin kavita* (1947) heralded it in true spirit. Mardhekar is to Marathi what T.S. Eliot was to English, both in poetry and aesthetic theory. His *Saundarya ani sahitya* won posthumously the Sahitya Akademi Award (1956). P.S. Rege did something magical to the use of language in poetic composition, experimenting with it in his pithy, sinewy

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poems. 'Anil' introduced free verse and deepened the social awareness of the poet by emphasising his commitment of the betterment of humanity. His collections *Perteva* (1947) and *Dashpadi* were hailed as his best. The Mardhekar-Rege School was kept alive by many younger advocates of 'pure poetry', individualists and anti-establishment in their outlook, like Manmohan Natu, Mangesh Padgaonkar, Dilip Chitre, Arun Kolatkar, 'Grace' and Anuradha Potdar. Side by side with this subjective trend was the other school of progressive poetry to which belonged V.V. Shirwardkar alias 'Kusumagraja' (b. 1912), his famous work is *Vishakha* (1947), Sharatchandra Muktibodh, Vasant Bapat, Vinda Karandikar and Narayan Surve. While poets like B.B. Borkar, Indira Sant, N.G. Deshpande and G.D. Madgulkar excelled in lyrical poetry and were popular (three lakh copies of *Gita-Ramayan* by Madgulkar were sold), the so-called intellectual or high brow poetry rapidly advanced towards an incomprehensible area like abstract art; to a land without labels.

In angry protest against this abstraction, young Dalit poets raised a voice, rather raucus but very realistic. Prominent amongst them were Namdev Dhasal, Keshav Meshram, Daya Pawar and others. They met with resistance from the public in the beginning, but later, during the last decade they seem to have become a part of the establishment, not unlike the beat generation.

The Marathi novel has a history of more than a century, since the publication of Baba Padmanji's *Yamuna paryatana* in 1857. He was a Chistian author and the novel was modelled on *Pilgrims Progress*. While Padmanji wrote on social themes, N.S. Risbud in his novels like *Manjughosha* (1868) and R.B. Gunjikar in his *Mochangad* (1870) preferred to spin the romantic and historical yarns. But the Marathi novel was seeking a really mature and creative talent in the field which it found in Hari Narayan Apte (1864-1919), commonly referred to as the 'prince of novelists'. From 1885 onwards he produced a large number of historical and social novels, serializing them in his own journal *Karamnuk*. Idealism is writ large in the novels of Apte and he particularly excels in the portrayal of female characters. Among his notable works the following deserve mention; *Pan lakshat kon gheto* (1893), *Gad ala pan simha gela* (1904), *Ushakal* (1911), *Mi* (1916), *Vajraghat athava vijayanagarcha vinashkal* (2nd. ed. 1922).

Vaman Malhar Joshi (1882-1943) ushered in the more serious problem-novel discussing moral issues as in his *Ragini athava Kavyashastravinod* (1915), *Sushilecha dev* (1930) and *Indu Kale va Sarala Bhole* (an epistolary novel, 1934). Vishvanath Bedekar's novel *Ranangana* (1939) is the most characteristic work as it has an international background of the last war and is infused with deep humanism. Translations of Bengali novels of Bankimchandra Chatterjee, and Rabindranath Tagore were done by V.S. Gurjar, K.R. Mitra, S.B. Shastri and Mama Warerkar.

From 1930 to 1950 Narayan Sitaram Phadke (1894-1978) and Vishnu Sakharam Khandekar (1898-1976) were the most popular social novelists who represented two rival schools of art for art's sake' and 'art for life's sake'. They enlarged the readership of Marathi novels. Phadke's technical skill is apparent in the novels like *Jadugar* (1928), *Uddhar and Jhelum* (1935) and *Pravasi*. Khandekar was famous for his *Ulka* (1934), *Kraunchavadha* (1942) and *Yayati*, which won him the Jnanpith Award. Another popular writer Gajanan Tryambak Madkholkar (1899-1976) broke a new ground by writing political novels, which later deteriorated into novels of Hindu-based socialism and escapist entertainment. Among other socio-political significant novelists were S.V. Ketkar (1884-1937), the sociologist encyclopaedist, (*Brahman, Kanya*, 1930), B.Y. Deshpande (1900-86), the socialist *Bandhanachya alikade* (Beyond bondage) 1927, P.S. Sane popularly known as Sane Guruji (1899-1950) *Shyam chi ai*, 1935). Some sporadic experiments were done in fiction by B.S. Mathekar (1909-1956), Vasant Kanetkar (b. 1923) and later by P.S. Rege (1910-1978) and Jayawant Dalvi (b. 1923) in psycho-analytical fiction. But the real break came with Bhalchandra Nemade's (b. 1938) *Kosla* (1963). One more interesting aspect of Marathi novel is the biographical novel and S.J. Joshi (b. 1915), N.S. Inamdar (b. 1923), Gangadhar Gadgil (b. 1923), and Ranjit Desai (b, 1928), B.D. Kher, Mrinalini Desai have penned some excellent novels in the genre.

The art of short story writing was practised by almost all these novelists. But S.M. Mate (1886-1957), Y.G. Joshi (1901-1936), Waman Chorghade (b. 1914) set new styles. Later, the 'new' short story introduced by P.B. Bhave (1910), Aravind Gokhale (b. 1919), Gangadhar Gadgil and K.J. Purohit (Shantaram, b. 1923), Vyankatesh Madgulkar (b. 1927). C.T. Khanolkar, Sadanand Rege (1923-1982); G.A. Kulkarni (b. 1923), Kamal Desai and Gauri Deshpande enlarged the frontiers for exploring the human consciousness as affected by the unconscious and the primordial pulls.

The Marathi people are very fond of drama and there is a fairly old tradition of Marathi stage and play writing. Earlier plays were based on mythological themes. Tamil folk-play 'Kuravanchi' and Kannada folk-play 'Yakshagana' influenced Marathi 'Lalita'. In 1841 *Sita swayamvara* by Vishnudas Bhave was the pioneering play. Later, translations and adaptations of Sanskrit plays were in vogue. B.P. Kirloskar (1843-1885) wrote *Shakuntala* (1881), *Saubhadra* (1882) and *Ramarajya viyoga* (1884), combining modern presentation and mythological subjects. Musical plays became very popular. G.B. Deval (1854-1916) and K.P. Khadilkar (1872-1948) set Marathi drama on a more sound footing. Deval's *Sharada* (1899)

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was a vehement attack on child-marriage. Khadilkar's *Kichaka-vadha* (1907) was banned by the British Government as Kichaka and Bhima resembled Lord Curzon and Lokamanya respectively. Ram Ganesh Gadkari (1885-1919) wrote *Ekach pyala* (Only one goblet, 1919), a play against the evils of alcoholism, and *Rajsanyasa*, a historical play, which were staged for decades, sustaining the interest of the audience all along.

After 1930, the advent of the talkie affected theatre in the worst manner, as many theatre-halls were turned into cinema-houses. Bhargavaram Vitthal Warerkar (1883-1964) and Prahlad Keshav Atre (1898-1969) were the monarchs of Marathi social drama for three decades. They wrote problem-plays, with Ibsen and Shaw as the models, and challenged many social traditions and outdated customs. Warerkar's plays *Hach mulacha bap* (1917) was against the dowry system and *Sonyacha kalas* (1932) had the background of the working-class struggle against capitalism. He was a committed social dramatist. Atre had greater sense of humour. His serious plays *Gharabaher* (1934) and *Udyacha sansar* (1935) dealt with the emerging 'new woman'. M.G. Ranganekar modernized the stage.

From 1943 onwards, historical plays on Shivaji and Peshwa period became very popular, like *Dusra peshwa* (1947) by V.V. Shirwadkar (1912) and *Raigarhala jenva jag yete* (When Raigarh rises, 1962). But the social plays by new playwrights like Bal Kolhatkar, Madhusudan Kalelkar, though sentimental, had a larger and longer appeal. Following the popular plays and musicals by Vidyadhar Gokhale and P.V. Darvhekar, there was the 'new' drama of which the great masters were P.L. Deshpande (b. 1919), Vasant Kanetkar (b. 1922) and Vijay Tendulkar (b. 1928). Tendulkar's three plays *Shantata, Court chalu ahe* (1968), *Sakharam Binder* (1972) and *Ghasiram Kotwal* (1973) made him the most famous and well-known dramatist. His plays were translated in other Indian languages and even staged abroad. Amongst the more experimental playwrights are C.T. Khanolkar, Mahesh Elkunchvar and Anil Barve (b. 1948).

Marathi literature is rich in personal essays, sketches, travelogues, autobiographies and biographies. Early discussive essays by Chiplunkar and S.M. Paranjape (1864-1929) were given a new turn to personal and light essays by Khandekar and N.S. Phadke. Many other essayists like Kusumavati Deshpande, Anant Kanekar, N.M. Sant and P.L. Deshpande enriched this form. The essay suffered a decline in the forties, but during the last thirty years it had many serious practitioners like Iravati Karve, Durga Bhagavat, N.G. Gore, Vinda Karandikar, Subhash and Anil Avachat, R.B. Joshi and others.

Biography in Marathi had an old tradition based on the *Lilacharitra* of Mahanubhava saints. Life of Johnson was written by Vishnusastri Chiplunkar, lives of Mazzini and Ganbaldi were written by N.C. Kelkar and V.D. Savarkar respectively. N.R. Phatak, B.M. Purandare, Dhananjay Keer, D.N. Gokhale had specialized in it. The autobiographies of D.K. Karve and Dharmananda Kosambi, Lakshmibai Tilak and V.D. Savarkar, Senapati Bapat and N.V. Gadgil, Chintamanrao Kolhatkar and P.K. Atre, Yashwantrao Chauhan and S.M. Joshi are a class by themselves. These are not mere chronological or confessional documents, but graphs of their times and social milieu.

Maharashtra has a rich tradition of scholarship in disciplines like history, philosophy, politics, linguistics and literary criticism including aesthetics. In the early years of the twentieth century V.K. Rajwade and C.V. Vaidya contributed to historical research, further enriched by S.G. Sardesai, Shejwalkar, Potdar, Bendre and Pagdi. Philosophy and logic had valuable contributions from R.D. Ranade, Tarkatirtha Lakshmanshastri Joshi, Surrendra Barlinge and D.D. Wadekar. Iravati Karve and G.S. Ghurye's works on sociology, and S.M. Katre, N.G. Kalelkar and Ashok Kelkar's works on linguistics are internationally recognised. Lexicographical and encyclopaedic works were undertaken in Maharashtra from Shivaji's times, (*Rajya vyavahara Kosh*, for example). S.V. Ketkar (1884-1937), Siddheshvarashastri Chitrava, Mahadevshastri Joshi (b. 1906) and other encyclopaedists have done lifelong work of lasting significance. Literary criticism had a varied record with critics of the traditional Sanskrit poetics as well as of modern analytical and Marxist critical theories. Prominent amongst them were G.P. Deshpande, K.N. Watwe, R.S. Joag, S.K. Kshirasagar, R.S. Walimbe, B.S. Mardhekar, W.L. Kulkarni, Kusumavati Deshpande, Prabhakar Padhye, Madhav Achwal, Vasant Datar, D.K. Bedekar, Saratchandra Muktibodh, R.B. Patankar and G.D. Godse to mention only a few.

Several translations are done in Marathi from other Indian language, prominently from Bengali, Gujarati, Hindi and Urdu, as well as from several European languages. Marathi journalism has also grown from strength to strength. Literature for children is full of variety and charm. There are several literary institutions serving different specialized branches of literature. There is also science fiction popularized by writers like Jayant Narlikar. Excellent books are there on the theory and practice as well as history of music and architecture. The new challenges of mass-media, broadcasting, films and T.V. have also been taken up, and new writing has been influenced by these demands. The readership is fast growing, with rapid urbanization and spread of literacy. Movements like Granthali, Writers Co-operatives are becoming more effective.

Marathi literature has a rich past and a richer future. Creativity and critical faculties are well-balanced. Intellectual ferment and questioning attitude are demonstrated in new writing. Sentimentality and linguistic chauvinism are

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receding and there is a conscious attempt to advance towards a new era of optimism and achievement.

P.M.

LITERATURE (Nepali). Nepali literature is said to be about 250 years old counting from the time of Subananda Das, the first poet to write in Nepali. But since Jagdishchandra Ragmi's discovery of Bhaswati's Nepali translation some scholars have tended to believe that writing in Nepali actually began as far back as 1400 A.D. From the welter of various works which have come down to us it appears that, as with most literatures, Nepali literature also began with verse writing.

It is customary to divide the history of Nepali literature into the following periods: (1) Adikala (1742-1815) (2) Bhaktikala (1816-1872) (3) Ritikala (1873-1917) (4) New Era (1904-1950) and (5) Modern Period (1951 to this day).

Adikala which has been described as the Heroic Age of Nepali literature saw a plethora of heroic poems and songs about warlike princes, their battles and their prowess. Subananda Das was indeed the first poet to write. Among the other poets were Shakti Ballav, Udayananda Aryal, Raghunath Bhatt and Hira Gainyani. The last two wrote songs extolling the prowess and valiance of the Shah kings.

The Bhaktikala or The Era of Devotion starts from 1816 and extends upto 1872 during which time the influence of the Hindi poets first came to be felt. The first devotional poet was Gumani Patna whose *Krishna charitra* became a source of inspiration for the later poets. He was followed by indiras with his *Gopika stuti* and by Vidyaranya Keshari with his *Draupadi stuti, Yugal giti* and *Benu giti*. Yadunath and Basanta Sharma each wrote a *Krishna charitra*, the former in 1816 and the latter in 1827. From Gumani Panta to Yadunath Pokhrel poetry centred on the Krishnabhakti cult. Patanjali Guzaral mixed Ramabhakti with Krishnabhakti. Guzaral's *Matsendranath ko katha, Haribhakta mala* and *Gopal bani* are famous. Some historians even hold that it was he who wrote the famous *Ramashwamedha*. But it was with the translation of Raghu Nath's *Sundarakanda Ramayana* that Ramabhakti came to permeate Nepali literature more fully. Bhanu Bhakta's translation of *Adhyatma Ramayana* has indeed a touch of originality. His language is simple and lucid and has a chastity which could touch the readers' heart. Bhanu Bhakta was influenced by the age he lived in. He was more a poet of the people than a religious poet. He became the more so because the earlier poets like Gumani. Indiaras, Vidyaranya Keshari and to some extent Yadunath and Raghunath had employed Hindi words and had written a language which was not the language of the common man. Those were times when poetic excellence was thought to consist in the laboured language forged with a liberal borrowing of Hindi and Sanskrit words. Bhanu Bhakta for the first time in Nepali literature perceived that poetry consisted not in a strange language removed from the people but in the simple language of the common man. It is in this simple language that he wrote his *Ramayana, Bhaktimala, Dadhu shiksha* and *Prashnottarmala* and other shorter poems. His works are so exquisite and at the same time has such a popular appeal that historians have justly described him as the Adikavi or the father of modern Nepali literature. If Subananda Das is the first Nepali poet Bhanu Bhakta is the first great Nepali poet.

Apart from the Krishnabhakti and Ramabhakti there is a third devotional cult which came to influence Nepali poetry. It was the cult of Sant Josmani. Its first poet was Sushidhar who wrote the famous poem, *Sachidananda lahari*. Josmani Santa cult preached the doctrine of nirguna bhakti and discarded traditional idolatry and sacrifies. One of the prominent saints of this tradition was Santa Gyandil Dasa who came to Darjeeling from Nepal in 1877 and composed a long poem, *Udaya lahari*, and about five hundred bhajanas or devotional songs.

Ritikala or the Period of Eroticism saw the beginning or and development of prose writing. In poetry there was a shift from bhakti (devotion) to riti (shringarik or the erotic). This last first manifested itself in the works of Motiram Bhatta and his group. Motiram Bhatta, Rajivlochan Joshi, Laxmi Datta Panta, Nar Dev Panday et al published *Mano dwayga prawaha* and *Sangit chandradaya* which were collections of their poems. Motiram Bhatta himself wrote *Kamal-bhramar sambad, Pikdut, Prahladbhakti, Gajendra moksha, Ushacharitra, Gafastak, Panchak-prapanchak, Kavisamuha baranam. Tij ko katha*, and a number of ghazals besided translating Kalidasa's *Abhijnanshakuntalam* and Harsha's *Priyadarshika*. He was the first to write critical biography of Bhanu Bhakta. He was also the first to found a Nepali journal, *Gorkha Bharat jiwan* (1897.) Motiram Bhatta loved Nepali literature and spared no pains for its nourishment and development. It was in his works that prose was practically born became an adequate medium for expressing ideas.

The New Era. After Motiram Bhatta Nepali prose continued to develop with the publication of literary journals like *Chandrika* (1918) from Kurseong, *Nepali saitya sammelan patrika* (1932) from Darjeeling, *Gorkha sansar* (1924) from Dehradun and *Sarada* (1932) from Nepal. These journals tenderly fostered the writing of essays and short stories in Nepali.

In poetry, Lekh Nath's *Pinjara ko sugha* broke new grounds. Among his other works are the three long poems,—*Satya kali sambad, Ritu bichar*, and *Buddhi binod* and a collection of his short poems in two volumes, *Lalitya*. Lekh Nath's *Tarun tapasi* is regarded as a great philosophical work. Dharnidhar Sharma, another poet with a leaning towards the classical wrote of a number of poems which are collected in *Naibedya* (1920).

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LITERATURE–NEPALI

From the time of the publication of *Sarada* in 1932 and with the writings of Lakshmi Prasad Devkota, Siddhicharan Srestha and Gopalprasad Rimal the influence of romanticism came to be felt in Nepali poetry. It was about this time that Nepali drama of ideas found an exponent in Balkrishna. Balkrishna was a poet as well as a dramatist and successfully employed the blank verse. In his *Prahlad* which is a play based on a story of the Puranas, the two characters of Prahlad and Hiranyakasipu represent Mahatma Gandhi and the devastating atomic power of the Second World War. Balkrishna wrote about thirty plays besides a number of poems and one-act plays. He also wrote a long poem called *Ago ra pani* and an epic called *Chiso chulo*, in which he totally dispensed with the traditional rules. Balkrishna was progressive in outlook and has been described as a rebel poet.

Mahakavi Lakshmiprasad Devkota was one of the greatest Nepali poets. When he died in 1959 he left six mahakavyas which were subsequently published. They are *Sakuntal, Sulochana, Maharana Pratap, Banaphul, Prometheus* and *Prithviraj Chowhan*. He wrote twenty-one longer poems and more than six hundred shorter poems. Apart from these he wrote a number of essays which were collected and published in the two volumes named *Lakshmi nibandah sangraha* and *Dadim ko rukh*. He also wrote a novel called *Champa*. a play named *Sabitri Satyavan* and a number of short stories collected in *Lakshmi katha sangrha*.

In the sphere of short story, Guruprasad Mainali's *Naso* (1935), Balkrishna Sama's *Parai ghar* (1935), Bisweshawar Prasad Koirala's *Chandra badan* (1935), Puskar Shamsher's *Paribanda*, Rupnarayan Sinha's *Dhanmati ko cinema swapna* and Indra Sundas's *Gadawan* and Shiva Kumar Rai's *Macha ko mol* (1943) broke new grounds in Nepali short story. All these writers barring Bisweshwar Prasad Koriala focussed on one or another social problem. Bisweswar Prasad Koriala's 'Chandrabadan' was the first psychological story. Bhikasha, Gobinda Bahadur Mala 'Gothalay' and Posan Panday followed the trend set by Bisweswar. Guru Prasad Mainali's 'Paral ko ago' (1938), Puskar Samsher's 'Paribanda (1938) and Shiva Kumar Rai's 'Macha ko mol' (1943) are a few of the masterpieces of Nepali short stories.

Indra Bahadur Rai's *Bipana katipaya* (1961) and *Kathastha* (1971), Ramesh Bikal's *Naya Sadak ko Geet* (1962) and *Euto buro violin asawari ko dhun ma* (1968), Posan Panday's *Manas* (1968) Shankar Lamchanay's *Gauthali ko qund* (1968), *Parijat's Adim desh* (1968) and *Sadak ra pratibha* (1975), Prema Shah's *Pahenlo qulaf* (1966) Parasu Pradhan's *Pheri akraman* (1968) and *Euta arko dantya katha* (1971) are modern short story collections which deal with various human problems. Since 1970 Nepali short stories have more and more tended to expound new ideas and novel thoughts sometimes at the expense of the narrative. Present short story writers feel that since life exists without a plot the story should dispense with the plot and project life as it is. Even so Nepali short story in second only to Nepali poetry in its richness and versatality.

In fiction romanticism became a marked trend since the thirties. Rudra Raj Panday's *Rupmati* (1934) was the first Nepali romantic novel and a trend-setter. So long fiction had only dealt with social problem leavened with elements of cheap entertainment. *Rupmati* with its idealism opened up new vistas. It was followed by *Bhramar* (1936) by Rupnarayan Singh. In contrast Lain Singh Bangdel's novels, *Muluk bahira* (1947) and *Langara ko sathi* (1949) are marked by a realism hitherto unknown in Nepali fiction.

Though during the 50's new trend had already set in, social problems continued to be the dominant theme of Nepali fiction. Ill-treatment of women by their mothers'-in-law and by their husbands, problems arising out of the husband's taking in a second wife, slavish treatment meted out to women—these remained the recurring themes.

From 1960 onwards a completely new image of women began to be projected by the novelists. They are the new women, educated and accomplished. These new women are found in Bijaya Bahadur Malla's *Anuradha* (1966), Indra Bahadur Rai's *Aja ramita cha* (1964). Bisweswar Prasad Koirala's *Tin ghumti* (1965) Parijat's Siris ko phul (1965). Asit Rai's eleven novels are based on existentialist ideas. Parijat, an outstanding woman novelist turned from existentialsim (Siris ko phul) to the creed of progress (Andio pahad sanga). She not only projects human problem but hints at its solution also. She is at bottom a revolutionary who preaches a total social change. Asit Rai and Dhrubachandra Gautam are too of the outstanding modern novelists who are experimenting with various new forms of writing.

Modern period. From 1950 onwards Nepali literature has rapid changes with a new outlook and view of life. *Bharati*, a monthly literary magazine published from Darjeeling in 1949 by Parasmani Pradhan helped to disseminate new ideas and foster this new outlook. This age saw the growth of prose literature. Emphasis was laid on the use of the standard form of the language. Grammatical rules were strictly adhered to in order to give a character to the language and to foster a discipline in writing. Writers of this period started with a new orientation. Literature tended to have stronger moorings in society but most important of all it became self conscious. But side by side with these new moorings, there was a rise of individualism which asserted itself in different styles assumed by different authors.

In May 1963 a literary movement known as Tesro ayam or the Third Dimension in Literature propounded by the three stalwarts—Indra Bahadur Rai, Iswar Ballav and Til Bikram Nimbang, better known as Bairagi

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Kanhila started at Darjeeling. Their mouth-piece was a slender magazine known as *Tesro Aayam*. In its very first issue it set forth its principles. Of the three exponents of tesro ayam Indra Bahadur Rai is a critic, short story writer and novelist while the others are poets. Their poems and short stories present the third dimensional principles. They discarded the old patterns and forms in poetry and prose. They insisted on presenting the inner thoughts and the overall meaning of life. Literature to them was not an expression of emotions. It was a medium through which life is to be projected with its inner philosophy. The Third Dimensional Movement tended to discard old poetic forms and metrical patterns and adopted in its place a new prose style, new similes and symbols, and both the eastern and western myths.

From 1963 onwards, Nepali Literature has slowly and gradually headed for new and refreshing experiments in prose and poetry.

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L.D.S

LITERATURE (Oriya). The Oriya language is derived from the Eastern Maghadi Apabhramsha of about 1200 years ago, and owes common origin with Assamese, Bengali and Maithili. Though the language is ancient, it had no literature of its own till the 14th-15th century A.D. due to certain historical circumstances.

From the Nandas (4th century B.C.), Ashoka (3rd century B.C.), Kharavela (1st century B.C.) down to the Sailodbhabas (7th century A.D.), the Bhaumas (9th century A.D.), the Somavamsis (11th century A.D.) and the Eastern Gangas (12th century A.D.), the ruling dynasties of Orissa were not patrons of the Oriya language. The Rock Edicts of Ashoka at Dhauli and Jaugarh are inscribed in Prakrit. The successive ruling dynasties patronised Sanskrit. The royal scribes and panegyrists in the copper plate grants and stone inscriptions of the kings used highly stylised and ornate Sanskrit.

Thus under these constraints Oriya had no opportunity to grow. The oldest specimen of Oriya that can be found is in the shape of place-names and in some inscriptions three of which are dated 990 A.D., 1036 A.D. and 1249 A.D. The last is very important as it contains a number of connected lines in old Oriya.

Nonetheless, as the language existed notwithstanding the cold neglect of the ruling dynasties, it had an oral literature of its own which in the shape of folk songs, proverbs and riddles has passed down from generation to generation through words of mouth though in the process of transmission they underwent a great deal of changes. Moreover, the lack of a script was yet another constraint in the path of the development of Oriya literature. The curvilinear Oriya script reached its fully developed form towards the middle of the 13th century after which Oriya literature could make its faint beginning.

It was under the Imperial Solar Dynasty Kings (15th century A.D.) that Oriya literature fully blossomed. The reason is not far to seek. It was simply because the Solar Dynasty kings spoke Oriya. Under their rule the Utkal Kalinga Empire stretched from the Ganges in the North of the Krishna in the South. That the Solar Dynasty Kings, though no mean scholars in Sanskrit, patronised the Oriya language is evident from their use of Oriya in some of the Jagannath Temple inscriptions at Puri. Patronised by these Kings Oriya literature soon reached it zenith.

The history of Oriya literature can be divided into the following periods: (1) Proto-Oriya to 1400 A.D. (2) Early Oriya 1400-1650 (3) Late Middle Oriya (1650 to 1866) (4) Modern Oriya (1866-1947) (5) Post-Independence period.

To 1400 A.D. the Jagannath Temple inscriptions of the Solar Dynasty Kings (15th-16th century) exhibit a fully developed form of Oriya composition. But prior to this, some of the Charyapada songs of the Sahajiya Buddhists can be cited as specimens of proto-Oriya writings. M.M. Haraprasad Sastri, who first discovered and published these songs ascribed the authorship of some of these songs from linguistic evidence to Luipa, Kanhupa, Birupa etc., who belonged to Orissa. Sastri's conclusions have been corroborated by other Buddhist-tantric scholars like Binaytosh Bhattacharya also. Naturally the composition of these Oriya Siddha poets contained the seeds of proto-Oriya writings and is rightly regarded as the oldest form of Oriya literature. The writings of the Nathasiddhas also belong to this proto-Oriya period. *Sisu veda* of Gorakhanatha is acknowledged by discriminating scholars as specimen of old Oriya. The early portions of *Madala panji* or the palm-leaf chronicles of the temple of Jagannatha at Puri, the beginnings of which goes back to the 12th century A.D., show the early use of Oriya prose.

Before we come to Sarala Dasa and his magnum opus, the Oriya *Mahabharata*, two other works *Kesava-koili* of Markanda Dasa and *Kalasa-chautisa* of Vatsa Dasa deserve some notice. *Kesavakoili* is hailed as the earliest chautisa each line of which begins with a consonant of the Oriya alphabet. It depicts Yashoda's grief at Krishna's departure to Mathura. *Kalasa* of Vatsa Dasa is an interesting poem which depicts Shiva's marriage with Parvati. Shiva in the *Kalasa-chautisa* is not the conventional Shiva of the Sanskritic traditions but a common good-for-nothing cultivator addicted to drugs who amuses us more than commands our reverence.

Early Oriya (1400-1650). It may be said with some justification that Oriya literature begins with Sarala Dasa just as English literature begins with Chaucer. Sarala Dasa was a contemporary of the Emperor Kapilendra Deva

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(1415 A.D.) The magnum opus of Sarala Dasa was the *Mahabharata* which is read and admired even today. Though the crux of Sarala's Oriya *Mahabharata* is based on the Sanskrit original it is full of deviations, exaggerations, suppressions, alternations and even reversions of the various episodes of the Sanskrit original. Sarala's *Mahabharata* was in effect an independent creation. His *Mahabharata* has created many myths, legends and proverbs which have gone deep down into the Oriya mind. Besides the *Mahabharata* Sarala also wrote *Bilanka-Ramayana* and the *Chandi-purana*, both extolling the cult of Shakti, and that was not in imitation of Sanskrit. The massive writings of Sarala Dasa firmly laid the foundation of Oriya literature, which since then has a continuous history of development.

Arjuna Dasa belonged to this early period. It is *Ramabibaha* (The marriage of Rama) which is regarded as the earliest kavya in Oriya, composed in colloquial Oriya and set in metres.

The Panchasakha period (1497-1568) is noteworthy in the history of Oriya literature for its voluminous contributions both quantitatively and qualitatively. Achyutananda Dasa, Balarama Dasa, Ananta Dasa, Jagannatha Dasa and Yashobanta Dasa are celebrated in the history of Oriya literature and religion, as the Pancha-sakhas. The religious or spiritual doctrine, which they preached and practised was based on yoga and tantra, most likely a continuation of the Natha Siddha traditions coupled with bhakti or devotion. The Supreme Deity according to them was the Sunya-purusha (the Void) who can be realised only through esoteric yogic practices. This has led scholars like N.N. Vasu and others to characterise them as *Prachhannabauddhas* or the disguised Buddhists. Barring Jagannatha Dasa, whose *Bhagavata* is read even today with adoration, the others of the Pancha-sakha, mostly wrote ecclesiastical tracts, elucidating their esoteric cults. Though from the critical point of view most of these voluminous compositions were drab, didactic and devoid of any literary merit, these poets through their efforts made the Oriya language adequate for philosophical and metaphysical writings. From the socio-cultural point of view the Pancha-sakha poets brought about a silent cultural and spiritual revolution among the masses. The religious scriptures and epics like the *Mahabharata* and the *Ramayana* had so long been kept as a close preserve of the learned Brahmins well-versed in Sanskrit. But by transcreating these works in Oriya the brahmanical stranglehold on the spiritual life of the people was broken. Balarama Dasa, considered to be the eldest among the Pancha-sakhas, went to the extent of even teaching Vedanta in Oriya medium to the Bauris, a community considered untouchable, in the hallowed precincts of the temple of Jagannatha in Puri. Besides *Vedanta-sara*, he also rendered the *Bhagavat-gita* into Oriya. Balarama composed many other tracts on the spiritual doctrines and practices of the popularly known *Gyanamisra bhakti* (devotion with knowledge) school. But the fame of Balarama Dasa rests on his Oriya *Ramayana* which not unlike the Sarala *Mahabharata* was a transcreation of the Sanskrit *Ramayana*. The most celebrated among the Pancha-sakha poets was Jagannatha Dasa whose *Bhagavata* has not only shaped Oriya literature but also the spiritual life and culture of the people. The eagerness to be able to read *Bhagavata* has helped the spread of literacy in Orissa. The language used in *Bhagavata* is simple and lyrical and has a chastity which is unique. Achyutananda Dasa was another prolific writer of this school. He is credited with the composition of an many as 1,000 works though most of them must have been credited to him by his disciples. The *Shunya samhita* (The doctrines of the void) of Achyutananda only expounds the cult of Knowledge with Devotion, but sheds considerable light on the contemporary religious history of his times. The Vaishnava saint, Chaitanya, came to Orissa at this time to spend the last eighteen years of his life in Puri. His long sojourn in Orissa, though influenced the spiritual life of the people and King Prataparudra Deva left the *Pancha-sakhas* untouched. To avoid persecution by the state the Pancha-sakhas like Achyutananda professed outward devotion to Chaitanya but in their writings they skilfully avoided the ragamisra bhakti (emotional devotion).

The writers of this period were a legion and composed works by the scores and by the hundreds. Though the dominant trend of this vast literature was ecclesiastical and though it bore mulishly the burden of religion and cults, it was during this same period that the literature without any obvious didactic purpose also made its beginning. This could be seen in the kavyas or verse romances. Though these early Oriya kavyas were influenced by Sanskrit poetics, they eschewed the baroque, ornate style such as is found in the later kavyas of the 17th century. The writings of these poets equipped Oriya language and made it adequate to express soft, delicate, poetic images and nuances. The few outstanding kavyas of this period are *Parimala* of Narasingha Sena, *Ushabhilasa* of Sisu Sankara Dasa, the *Rahasyamanjari* of Deva Durlabha Dasa; *Rukmini-bibha* of Kartika Dasa and *Sasisena* of Pratapa Raya. Other poets of this period like Madhusudana, Bhima Dhivara, Sadasiva and Sisu Iswara Dasa composed kavyas or long poems on themes derived from the puranas. Towards the close of the 17th century, Oriya literature had been fully developed in every aspect. The language of the poets of this period is simple though rhetorical and bereft of the verbal jugglery which is the mode of the later kavya period. The early Oriya kavyas like *Usabhilasa* and *Rukmini bibha* etc., though came under the influence of the Sanskrit kavyas, particularly of *Naisadha* by Sriharsha, were comparatively free from uninhibited eroticism. The physical charms of the heroines were of course described in voluptuous idioms and

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sensuous lines but unlike in the later kavyas, aesthetics dominated over erotics.

Late Middle Oriya (1650-1866). From 1650 A.D. onwards till the close of the 19th century, kavyas and lyrics dominated the literary scene. In fact, this period can rightly be termed as the Kavya Age in Oriya literature. Towards the close of the 17th century all the epics, puranas and religious scriptures had already been translated or transcreated in Oriya. In fact, it had reached a point of exhaustion. The poets were in search of new themes to give vent to their poetical skill or talents. There appeared in this literary milieu the early Oriya kavyas dealing with both secular and puranic themes. In the late middle period this trend was further strengthened. The poets of this age gave a new orientation to Oriya poetry, marked by verbal acrobatics, unabashed eroticism, even covert obscenity and a highly sophisticated artificial style or conceits. Though the Victorian puritanic taste of the early 20th century critics consigned these works to the dirt-heap of obscenity they are cherished till today by both the literate and illiterate masses.

The poetry of the period under review were both secular and non-secular though the later was more voluminous. Erotic dalliance of Krishna with the Gopi maids was the grist for the mills which reached its zenith in Krishna's erotic exploits with Radha. The dualistic love-cult of Sri Caitanya had in the meantime deeply influenced the spiritual outlook of the people which inspired these erotic Krishna-lila kavyas. The other group of the non-secular poetry had the old Ramayana story for its theme embellished with ornate baroque style and erotic descriptions. The language was sanskritised and words were alliterative and sonorous. If the works of Dinakrishna, Upendra Bhanja, Abhimanyu Samanta Singhara, Kavisurya and Gopalkrishna etc., have survived even till today, it is not so much for their thematic contents or literary excellence but for their musical charm. These apparently non-secular lila kavyas gave unbridled scope to the poets, smothered so long under the normative religious constraints and inhibitions, to give vent to their repressed emotions and shingarabhava (erotic emotions) behind the façade of Radha and Krishna or Rama and Sita. The supra-poetic emotion of these kavyas was love or shringara regarded as the adi-rasa or primordial emotion.

The earliest exponent of this ornate style was Dinakrishna Dasa, whose immortality in Oriya literature rests on a single poem, *Rasakallolla*. It is a work of considerable merit and deals with the amorous escapades of Krishna with the Gopis. Each line begins with the letter ka. Though composed in the midieval milieu, the imagery it employs is strikingly modern.

But the greatest exponent of this artificial ornate style was Upendra Bhanja (1670-1720), a scion of the ruling Bhanja Dynasty of Ghumsara. In fact his grandfather, Dhananjaya Bhanja, in his poetical works like *Ichabati* and *Anangarekha* had started this trend which reached its climax in the works of Upendra Bhanja. Upendra Bhanja was a man of unquestioned talents and a great poet. His influence dominated the whole of the 18th and the first half of the 19th century. He has been rightly hailed as the "Kavi-samrat", the King of Poets. His claim to immortality rests on the famous poems like *Baidehisha vilasha*, *Koti brahmanda sundari* and *Lavanyavati*. While *Baidehisha vilasa* deals with the Rama-Sita theme, the two later kavyas are secular love-romances. Upendra Bhanja wrote about 42 kavyas. He wrote, besides, countless short lyrics called chaupadi dealing mostly with love which are as alive today through the Odissi-dancers and musicians as they were in his own time.

Abhimanyu Samantasinghara, the last of the trios of the Ornate Kavya School, treated the Radha-Krishna story in his famous kavya, *Bidaghda chintamoni*. Erotics or sringara-rasa is predominant though the poet does not ignore other rasas of the Sanskrit poetics. The devotional love cult or raganuga bhakti found its sweetest poetic expression in this poem. Among others of this period, Bhaktacharan Dasa, Brindabati Dasi, Yadumani Dasa, Bhupati Pandit and Viswanatha Khuntia, deserve mention.

But special mention should be made of Kavisurya Baladev Rath (1789-1845) and Gopalakrishna (1785-1862). Kavisurya is famous for his *Kishora chandranana champu*. Not many poets before Kavisurya had attempted the champu genre. The champu is a collection of short poems arranged in the alphabetical order from ka to khya which in its entirety forms a kavya. Each poem has been set to meter and is sung separately. Though it deals with the age-old ubiquitous theme of Radha and Krishna, its treatment is novel and the portrayal of Radha Krishna and Lalita (ago between) is something unique. Gopalakrishna attempted no kavyas but is famous for his padavalis or short poems dealing with the Krishna theme. The lyrical quality and depth of emotion in his poems have kept them alive even today notwithstanding the changes in time and taste.

Though the Oriya people were famed in history as great soldiers and empire builders this is not reflected in the medieval Oriya literature except in Purusottama Dasa's *Kanchi-Kaveri* and Brajanath Badajena's *Samara taranga*. The latter is a spirited ballad describing the fight between the Oriya paikas (soldiers) under the Raja of Dhenkanal and the Maratha forces under Bhaskara Pandit in which the latter was defeated. *Samara taranga*, gives a picturesque, eye-witness account of the battle, a description of the peasant militia and of the weapons they used. To the credit of Badajena goes also the composition of *Chatura vinoda*, a collection of tales in prose. It is the earliest work in Oriya prose though some scholars believe that *Rudra sudhanidhi* by Narayana Abadhuta Swami, a prose work written in the Sanskrit churnaka prose style, preceded *Chatura-vinoda*.

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LITERATURE–ORIYA

Before we conclude this period special mention should be made of Bhima Bhoi (1855-1895) belonging to the tribal Kandha community. He was a follower of the Mahima sect, which worshipped the monistic void and practised abstinence. Though he had no formal education he wrote *Stuti-chintamani* and some other short poetical works of considerable literary merit.

Though thematically constrained the output of Oriya literature in the late middle period was indeed vast and important. Under the influence of Sanskrit poetics court poetry came to be highly sanskritised in the 18th century, but towards the close of the 19th century Oriya had again started coming into its own emancipating itself from the shackles of Sanskrit and in the process, acquiring a lucidity and elegance all its own.

Modern Oriya Period (1866-1947). After the British conquest of Orissa in 1803 A.D. the modern age began in Orissa. Fakirmohan Senapati (1843-1918), Radhanath Rai (1849-1908) and Madhusudan Rao (1853-1912) were the three great prosateurs and poets who ushered in the Modern Age in Oriya literature.

Though Fakirmohan wrote a vast number of verses in the form of epics, kavyas and short poems, his undying fame rests on his novels and short stories. Umeshchandra Sircar and Ramshankar Rai had, of course, written novels before Fakirmohan but Umeshchandra's *Padmamali* (1888) and Ramashankar's *Bibasini* (1898) were more romantic tales than novels in its strictly technical sense. Fakirmohan for the first time introduced character-portrayal in the hitherto colourless one-dimensional narration of tales. The magic of his pen could even bestow an identifiable personality on a mute animal like a cow (Neta) in his novel *Chaman athaguntha*. Characterisation in the earlier novels lacked depth and dimension and was flat. But Fakirmohan's characters are in the round. To him also goes the credit of introducing a social realism not only in Oriya fiction, but in Indian fiction as well. Before *Chamana athaguntha* (1897) Indian fiction was caught in the cobwebs of romances. Never before this book did the woes and miseries of the rural folks, exploited and humiliated by the unscrupulous landlords and money lenders and abetted by the establishment, find powerful and poignant articulation. Its language is spicy and colloquial, its characters are drawn in a subtle, humorous way, and its innate appeal is tragic. All these have made it a classic. Fakirmohan wrote three other novels, *Mamu* (The maternal uncle) *Prayaschita* (Expiation) and *Lachama*. While *Lachama* is a historical novel depicting the ravages of the Maratha Bargis, *Prayaschita* is a social, didactic novel. His autobiography or *Atmacharita* is another classic, whose candour and style is yet to be excelled. Fakirmohan is also the father of Oriya short story. Though his earliest story, 'Lachamania', published in 1868 in the pages of *Bodhadayini* is lost to posterity, *Revati* (1900) and *Randipua Ananta* (Ananta the widow's son) are two important works in Oriya short story. Fakirmohan influenced generations of novelists and short story writers well past the post-Independence period.

Radhanath Rai is rightly hailed as the Father of Modern Oriya Poetry. He redeemed the Oriya kavyas from medieval ornateness and conceits and imparted to it a modern idiom. His kavyas, *Kedara-Gauri*, *Chandrabhaga*, *Nandikeswari*, *Usha* and *Parvati* were written in modern neo-classical style. Though in some kavyas the themes and sometimes even ideas and imageries were drawn from European sources the atmosphere he evoked is most beautifully Oriya. His *Chilika* is a very fine piece of descriptive nature poetry on the famous Chilika lake of Orissa. The co-mingling of the personal moods of the poet with the different facets of Nature as reflected in the placid waters of Chilika and the feeling of communion, even identification with Nature make it an enduring classic in Oriya poetry. But his incomplete kavya *Mahayatra* (9 cantos) describing the ascent of the Pandavas to Heaven and composed in blank verse, is his most significant contribution. Though Ramashankar Rai had experimented with blank verse earlier in his plays, it was Radhanath who successfully used it in *Mahayatra*. Radhanath also wrote many interesting prose pieces in *Viveki* which dealt with men and manners. But he was primarily a poet and a major influence in Oriya poetry even till the post-Independence period.

Madhusudan Rao extended the horizon of Oriya poetry in respect of subject-matter as well as of prosody and music. *Vasanta-gatha* and *Kusumanjali* are delightful collections of sonnets and lyrics. He also wrote a considerable amount of Oriya prose which was different in style from the prose of Fakirmohan. Madhusudan's prose was sanskritised.

At the time when Radhanath's influence dominated the poetical scene, Gangadhar Meher (1862-1924) freed himself from the master's influence. His kavyas, like *Pranaya ballari* and *Tapaswini* were written in a delectable style synthesising the medieval with the modern. *Tapaswini*, dealing with Sita's exile, is a classic which enjoys undiminishing popularity even today. Nandakishore Bal (1875-1928) popularly known as 'palli-kavi' (poet of the village) introduced a genre of ballad-like poems in colloquial language quite unlike that employed by Radhanath, Madhusudan or Gangadhara. Never before Nandakishore did the countryside in its different moods, nuances and picturesque colours feature in Oriya poetry. His collection of poems, *Palli-chitra* (The rural scenes), is an enchanting pageant of the Orissan village life which evokes a sweet nostalgia. Nandakishore also wrote some picturesque and colourful ballads and a novel named *Kanakalata*. Chintamoni Mohanty was a prolific poet of this period who wrote under the influence of Radhanath. He wrote a considerable number of novels. While poetry of this period came to be influenced by a puritanical

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prudery—which was actually a reaction to the uninhibited eroticism of the medieval poetry, Padmacharan Patnaik (1885-1956) devoted his poems to the subtle feelings, deep romantic yearnings and passions of human heart. Aparna Patnaik is a distinguished poetess of this period. Though she was born in a Telugu-speaking area in Visakhapatnam district of the erstwhile Madras Presidency and had no opportunity to receive modern education, she wrote remarkable lyrical poems.

About this time modern Oriya drama was born. Though lyrical dramas known as suanga and lila natyas had been in vogue since a long time, Jagmohan Lala (1838-1913) with his three-Act drama, *Babaji*, could be said to have ushered in the modern Oriya drama. Lack of a modern stage had long been felt to be a great handicap, Jagmohan established a stage which he named Radhakanta Rangamancha on which his first plays, *Babaji* (1877), *Sati* (1886) and *Priti* were enacted.

But it was Ramashankar Rai (1860-1920), who gave drama a regular shape fashioning it after Sanskrit and English plays and enriching it with new themes. Ramashankara wrote twelve plays beginning with *Kanchi-kaveri* (1880) which was a page from Orissa's glorious history. This play received wide approbation and is regarded as a classic. Bhikaricharan Patnaik (1978-1962) and Kamapala Misra (1875-1927) are two other playwrights of this period. Misra's *Sita bibaha* (Marriage of Sita) is hailed as a classic. It was very popular with amateur theatre groups.

Among the other prosateurs of this period who deserve special mention are Viswanath Kara, Gopalachandra Praharaj, Pandit Gopinatha Nanda, Jalandhara Dev and Tarinicharan Rath. Viswanath Kar as the editor of *Utkala sahitya* shaped the career of many modern writers in Oriya. Even Fakirmohan's famous stories had appeared in the pages of *Utkala-sahitya*. Viswanath also can be said to have strengthened the genre of modern Oriya essays. His *Bibidha prabandha* (1896), a collection of essays, deserves special mention in this context. His prose style is lucid and sonorous.

On the other hand, Gopalachandra Prajaraj's (1864-1946) prose is scintillating with wit and humour. Though Fakirmohan had started the genre of belles letters in Oriya, Gopalchandra can be said to have improved it and was more prolific. *Bhagavata tungire sandhya* (Evening in the bhagavata tungi), *Bai Mahanty pani* (Chronicles of Bai Mahanty) are impressive. In the process he created characters like Mastaram (one who is mad in ecstacy) whose acid comments on the fads, foibles and manners of his contemporaries, as also the empty rituals and superstitions prevailing in the society are as witty as thought-provoking. Bai Mohanty is also another cynical character suspicious of modern values and also sceptical of the old-world values. In these writings Gopalachandra could be said to have set the genre of satire on firm footings. He has earned undying fame as the compiler of the quadrilingual Oriya encyclopaedia, *Bhashakosha*, in seven volumes containing about a hundred thousand entries.

Sashibhusan Rai (1876-1953), son of poet Radhanath Rai, also wrote belles lettres but in a style totally different from that of Gopalachandra. His prose has a poetic quality. In fact, some of his pieces which describe nature in its various moods can be read as poems in prose.

The period immediately following that of Fakirmohan and Radhanath was dominated by the Satyavadi group of poets and prosateurs. Satyabadi group derives its name from the Satyavadi School, an educational institution founded by Pandit Gopabandhu Das (1877-1928) with a nationalist orientation. The school which Gopabandhu had founded in a grove in idyllic surroundings had for its principal aim the creation of a generation of youths dedicated to social service and to the cause of the nation. A monthly journal, *Satyabadi*, was founded and edited by Gopabandhu himself in 1915 A.D. The Satyabadi group of writers made their début in its columns and carved for themselves permanent niches in the history of Oriya literature. Pandit Nilakantha Das (1884-1967) and Pandit Godavarish Misra (1886-1956) were two notable poets of the Satyavadi Group. Pandit Kripasindhu Mishra was a noted prosateur of the group. His prose writings were mostly historical among which *Konarka* and *Barabati* (The last bastion of the Utkal empire) deserve special mention. Orissan renaissance was the basic theme of these writers inspired by Madhusudan Das (1845-1934) who though wrote only seven poems came to be hailed as the Father of the Renaissance Movement in Orissa.

Pandit Gopabandhu's poems are marked by a spontaneity of emotions and feelings and a lack of artistry. *Bandira atamakatha* (Soliloquies of a prisoner) and *Dharmapada*, written during his incarceration in the Hazaribag jail during the non-cooperation movement, took Orissa by storm. These two works have reached every home in Orissa and are as popular as folk-poetry. Pandit Gopabandhu gave a new orientation to the Oriya prose style in the columns of the weekly *Samaja* which he had founded and continued to edit till his death. Gopabandhu's prose was almost biblical in its simplicity and profundity.

Though Pandit Nilakantha wrote a few kavyas, *Konarke* (At Konarak) was his best work. The poet's musings over the lost glory of Orissa are as touching as elevating. But Pandit Nilakantha's chief contribution was to the evolution of modern Oriya prose. His prose-style was robust. Pandit Nilakantha was a versatile writer. His works ranged from a scholarly philosophical introduction to the *Bhagavat gita*, to a critical survey of Oriya literature and culture in *Oriya sahityar krama parinama* (The evolution of Oriya literature) in which he delved deep into every aspect of Oriya literature and culture.

Among the Satyavadi group of writers Pandit Goda-

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varish Misra was the most versatile. He wrote short stories, novels, dramas and poems. But his ballads contained in *Alekhika* are superb in colour and melody and assure him immortality as a poet.

Towards the close of the Satyavadi Period with writers whose dominating passions were the Orissan renaissance and patriotism, the Subuja group (The Greens) made its appearance. Historically this period can be placed between 1921 and 1935 when the two of its leading poets, Kalindicharan Panigrahi (1901) and Baikunthanath Patnaik (1904-1978), joined the progressive school of writers led by Bhagavaticharan Panigrahi. This school formed the Navajuga Sahitya Sansad. Annadashankar Ray, a leading poet of this group shifted to Bengal where he attained celebrity both as a Bengali poet and novelist. However, his Oriya poem, *Kamala bilasira bidaya* (Farewell of the lotus-eater) leaves behind his fond memories in Oriya literature which in a way also symbolised his exit from Oriya literature.

Since 1913 Rabindranath Tagore cast a magic spell on Oriya literature. The Sabuja poets of Orissa both consciously and unconsciously came under his influence. Romantic yearnings, mysticism, aestheticism and sweet nostalgia were the chief characteristics of these poets. Though Baikunthanath's poems at times were terse it did not lack warmth, fluidity of expression and sincerity of feelings. Towards the end of his career he became a mystic; but before that his poems had been marked by his strident protest against the Establishment and the exploitative order of the society. *Mruttika darshan* (The philosoply of the dust), a collection of poems, is regarded as his masterpiece.

Kalindicharan was more prolific and versatile. He wrote short stories, novels, essays, poems and poetic dramas. His novel *Matira manisa* (The man of the soil) is hailed as a classic next only to Fakirmohan's *Chaman athaguntha*.

So long Oriya poetry followed a tradition that had evolved through the ages; but the Sabuja poetry was distinctly a departure from all that had been produced so far. Nonetheless, the Sabuja poets cannot claim to be the sole representatives of the period under discussion. There were other notable poets also who had made significant contribution to the growth of modern Oriya poetry. Kuntala Kumari Savat (1903-1938), Mayadhar Mansingh (1905-1973), Radhamohan Garnaik (b. 1911), Lokaratna Kunja Bihari Dash (b. 1914), Kunja Bihari Tripathy (b. 1911) and Nityananda Mohaptra are some of these poets who deserve mention. Though they were not associated with any school, romanticism had cast its spell on their writings also. Mansingh, of course, was fired with Oriya patriotism though at one time his love lyrics in *Dhupa* and *Hema sasya* had earned for him unstinted adoration from the youth. Radhamohan Garnaik is one of the foremost ballad writers. He turned out many memorable ballads out of the forgotten episodes of the history of Orissa. As a metrician he has earned wide readerhsip among the Oriyas.

Luxmikanta Mohapatra (1818-1953) and Godavarish Mohapatra (1898-1965) were two other notable poets who struck a different note in the contemporary Oriya poetry. Luxmikanta's poems have a musicality and sincerity which have kept them still alive. Luxmikanta was equally versatile in prose. His incomplete novel, *Kanamamu* (The blind uncle), is a masterpiece. Had the novel been completed it would perhaps have lost its abiding charm.

Godavarish Mohapatra was the last echo of the Satyabadi School. He inherited the literary traditions of the Satyavadi group of writers. Though his satirical poems published in the pages of the journal, *Niakhunta*, which he founded in 1938, were highly popular, he will be best remembered for his other poems and short stories. He wrote about half a dozen novels some of which dealt with historical themes.

Birakishore Das (1898-1973) and Banchanidhi Mohanty (1897-1938) were two other poets of the pre-Independence period whose poetry was solely motivated by the aspirations and urges of the nationalist movement.

Since the death of Fakirmohan in 1918 very few novelists produced novels of any significance. Two novels, however, achieved some degree of success. They were *Manemane* (In the mind) by Baishnabcharan Das and *Mala jahna* (The dying moon) by Upendra Kishore Das. Harekrishna Mahatab (b. 1899) and Ramprasad Singh wrote political novels in a prolific measure. Even in a very advanced age Mahatab wrote a novel, *Tritiya parva* (The third Act) in 1977 against the socio-political background of the mid-'70s. But these novelists laid greater stress on social reforms and political awakening than on the artistic aspects of the novel. Luxmidhar Nayak (b. 1914) also wrote novels of this kind. But he has written many popular romantic novels also. Ananta Panda (b. 1906) was an indefatigible writer of short stories, novels, poems and dramas. But the shadow of Fakirmohan loomed large over the novels and short stories of this period. Among the other novelists and short-story writers, mention can be made of Kamalakanta Das, Jagatbandhu Mohapatra, Batakrishna Praharaj, Satyananda Behura, Pranakrishna Samal and Chandramoni Das.

Since Ramshankar Rai Oriya drama was making a steady progress. Pandit Godavarish of the Satyavadi group had written two historical dramas, *Mukunda Deva* and *Purusottama Deva*. Balakrishna Kar, Ramchandra Mohapatra and Ashwinikumar Ghosh (1892-1962) were the later playwrights of whom Ashwinikumar was more prolific and successful on the stage. Balakrishna and Ramachandra were the more literary. Ramaranjan Mohanty's *Gouda bijeta* dealing with historical theme attained a good deal of celebrity. But the dramas written during this period were mostly dictated by the requirements of the

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stage. They catered to the popular taste but they lacked depth and real literary value.

Kavichandra Kalicharan Patnaik (1898-1978) made a happy combination of literature with entertainment. Though he wrote in the traditional style, his plays are refreshingly modern. Kalicharan was a lyricist of distinction. He was an excellent producer and directed his own plays in the Orissa Theatre which he had founded in 1939. His famous play *Bhata* (Rice), written against the background of the man-made famine of 1942-43, was a sensational hit which ran consecutively for 108 nights.

Since 1947 political independence ushered in imperceptibly a new milieu. Since the early forties the 'progressives' had given a new orientation to Oriya poetry so long bogged down in romanticism. Anantacharan Patnaik, Manmohan Misra, Raghunath Das and Satchidananda Rautrai were some of the leading lights of this period. But the publication of *Pandulipi* by Satchidananda Rautrai, *Agamikali* by a group of poets including Kalindicharan Panigrahi, Satchidananda Rautrai and Manmohan Misra and *Panchajanya* by Nityananda Mohapatra immediately after independence marked the beginning of a new age in Oriya poetry. Satchidananda claims to be an innovator both in technique and content. The poems of *Pandulipi* were written in verse libre of which Satchidananda was the earliest exponent though he has to share the distinction with Binodechandra Naik, Though an Imagist who influenced the younger generation of poets profoundly, towards the sixties Satchidananda's style turned towards the neo-classical. The archetypes he employed in his later poems are noted for their traditional motifs drawn from familiar sources.

The post-Independence period serves as a convenient watershed and marks the beginning of new sensibilities, new techniques and new poetic idioms. Not unlike T.S. Eliot who had redeemed English poetry from the insulation of England and had linked it with European values, symbols and traditions, the Oriya writers of the post-Independence period linked Oriya poetry with the English poetic traditions. An important difference that set the post-Independence poets apart from the older generation of poets was their wider inheritance of the European culture. The major thematic pre-occupations of the post-Independence poetry—social concern, lack of faith in religion and traditional virtues—had not not been so marked in the pre-Independence poetry.

Guruprasad Mohanty (b. 1924) was another notable poet who had already distinguished himself before 1947. Few poets have made for themselves a great reputation with such a small quantity of published poetry and with such an economy of themes, moods and images as Guruprasad. *Samundra snana* (Sea bath), a slim volume published in 1970 is the only work to his credit though his influence on the younger generation of poets has endured. Though a romantic, he was influenced by T.S. Eliot in no small measure.

The poets of the fifties were expressionists and were more concerned with the hard outline of the matter-of-fact experience than the vague elusive aura surrounding it. The sixties were vibrant with the strident voice of a multitude of young accomplished poets who vied with each other for attention. Each of these new poets strove in his or her own way to forge out a new poetic technique. The poetry of the sixties was clearly distinct from the poetry of the fifties in the following aspects: (a) a break with the poetic traditions, (b) metaphysical colloquialism of style and rhythms, complex and often dissonant expression of tension and conflict, (c) retirement to private symbols and experience, (d) abandonment of logical structure of ideas and the building up of poems with images, (e) the resultant obscurity which was more a fashion than arising out of genuine experience, (f) morbid obsession with sex, (g) undue emphasis on experimentation in form rather than on content and (h) indolent melancholy in the absence of a heroic outlook.

Ramakanta Ratha (b. 1934), in spite of his deliberate and cultivated obscurity, distinguished himself earlier by a finished polish. But whenever he employed homelier imagery and subtler symbol, his poetry became highly evovative. The poems of *Aneka kothari* are an example.

Sitakanta Mohapatra (b. 1936), however, is less obscure and he uses archetypes drawn from indigenous sources. His poetic idioms are colloquial and his poems are formed around familiar images and symbols.

Jagannatha Prasad Das, Soubhagya Kumar Misra and Harihar Misra were three other noted poets who distinguished themselves in the sixties. These poets were not experimentalists though the sense of alienation, the search for identity, cultivated frustration and existentialist despair are not indiscernible in their poems. Though in the beginning Soubhagya Kumar Misra and Harihara Misra employed strikingly fresh images drawn from familiar milieu, they soon turned to surrealism. Rabi Singh (b. 1932) was another poet of the sixties, whose poetry had a keenly felt outburst of anger and protest against the Establishment. Among the rest mention may be made of Dipak Misra, Benudhar Raut, Braja Nath Ratha, Chintamoni Behera, Gopal Chandra Misra, Rajendra Kishore Panda, Nrishingha Misra, Brahmotri Mohanty, Pratibha Satpathy, Prafulla Tripathy, Saurindra Barik, Jayakrushna Barik, Phani Mohanty, Bibhudatta Misra, Haraprasad Das, Bibekananda Jena and Prasanna Patasani. Most of these poets were preoccupied with symbolism, surrealism and imagism. Poets like Rajendra Panda deliberately aimed at isolating themselves within the solitary confines of the inner self.

The sixties witnessed the proliferation of a number of literary groups or 'gosthis' which came into being not impelled by any literary creed or sociopolitical ideology but inspired by a nebulous concept of progress and a nihilistic revolt with an exaggerated emphasis on innova-

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tion and experimentation. At poem reading sessions which have since become a regular feature of the cultural milieu, their poems sound quite impressive though only time will prove how much of it will perish as mere exercises in technical novelty or empty verbiage. Most of the poets of the sixties were surrealists beneath a thin veneer of nihilistic neo-romanticism.

Seventies was a continuation of the trends which had been manifest in the sixties. Major poets of the earlier decades are eschewing deliberate obscurity and are trying to bring poetry nearer to the reading public. At least an awareness has grown that obscurity is counter-productive and that the poet only begins a poem to be completed in the appreciative understanding of the readers.

In the post-Independence period novels and short stories registered a phenomenal growth. Kanhucharan Mohanty (b. 1906) rose to a new prominence with a number of new novels, all with well-knit plots. The rural domestic themes of his novels made him popular among the masses. But his characters were flat and lacked emotional strains and tensions. Gopinath Mohanty (b. 1914) laid greater stress on story and characters and his works show a departure from the beaten track. Hitherto, since Fakirmohan, the language of the novel was aliterary and approximated to the speech of the rural folks; Gopinath invested this colloqualism with a poetic suggestiveness and gave it a new subtlety.

Among the other novelists were Rajakishore Patnaik (b. 1916) Nityananda Mohapatra (b. 1912), Gyanendra Verma, and Basanta Kumari Patnaik. Basanta Kumari is a major woman novelist after Kuntala Kumari whose novel *Amadabata*, depicting the life and feelings of an adolescent girl, received wide approval. Nityananda Mohapatra's social concern and sympathy for the exploited and the under-priviledged distinguished his novels, *Bhangahada* (Broken bones) and *Hidamati* (The ridged land). Bibhutibhusan Patnaik (b. 1939), though more prolific than Kanhucharan, wrote mostly on romantic and sentimental themes. Santanu Kumar Acharya (b. 1934) wrote his novel *Nara-Kinnara* in the surrealistic mode. His preoccupation is mostly with the subconscious. Satakadi Hota, Krishnaprasad Misra and Mohapatra Nilamoni Sahu are three other novelists who have contributed to the growth of Oriya novels on familiar lines. In the sixties Chandrasekhara Ratha emerged as a major novelist with his novels like *Yantrarudha* (Borne on the machine) and *Asurya upanivesa* (The sunless colony). Chandrasekhara is also an accomplished writer of belles lettres. Govinda Das is another novelist whose *Amabasyar chandra* (The moon of the new moon night) received wide appreciation for the novelty of his theme, plot and treatment. Gokulananda Mohapatra (b. 1923) wrote a number of science-fictions which none else had yet attempted in Oriya. Surendra Mohanty (b. 1922) had attained celebrity as the trend-setter for modern short stories in the fifties. He emerged as a major novelist in the sixties. His novel *Andha-diganta* (The dark horizon), depicting the sufferings and struggle of an old Gandhian worker and his frustration and disillusionments in the post-Independence period caught the reading public of Orissa by storm. He introduced the new genre of biographical novel with his *Satabdir surya* (The sun of the century) and *Kulabridha* (The grand old man). Since after *Lachama* of Fakirmohan Senapati the historical novel as a genre had been almost lost. Surendra in his *Nila saila* (The blue hills) and *Niladri bijay* centering around the cult and history of Jagannatha during the Moghul period resurrected the historical novel and carried it to new heights.

Though Oriya literature claims the distinction of having produced the earliest short story in Indian literarture, the short story as a literary genre came to its own in the early decades of the present century with Fakirmohan. In the post-Fakirmohan period, development of Oriya short story was rather halting and restrained due to the lack of sufficient number of literary magazines which alone could nurture it. Though this period saw a galaxy of short story writers like Chintamoni Mohanty, Dayanidhi Misra, Bankanidhi Patnaik, Luxmikanta Mohapatra, Godavarish Mishra, Anantaprasad Panda, Godavarish Mohapatra and others, the development of Oriya short stories continued to stagnate under the ubiquitous influence of Fakirmohan. Towards the thirties the works of Kalindicharan Panigrahi, Harish Badal, Kalia Panigrahi, Nityananda Mohapatra and Rajkishore Patnaik had given a new turn to Oriya short story. Bhagavati Panigrahi wrote and published some of his masterpieces in the pages of *Adhunika* and with them came the robust, socialistic realism. Gopinath Mohanty further broadened its scope. Bibhutibhusan Tripathy and Pranabandhu Kar introduced Freudian psychoanalysis in Oriya short stories. In the late forties Rajakishore Rai was the guiding light but modern short story with its subtle nuances, moods, styles, themes and characters, was born in the beginning of the fifties with the prolific writings of Surendra Mohanty. Brahmananda Panda was another distinguished short story writer. His abrupt silence was a distinct loss to the modern Oriya short story.

Of the next generation of short story writers, Bamacharan Mitra, Kishoricharan Das, Manoj Das, Akhilmohan Patnaik and Jagannath Das deserve special mention. Bamacharan was more an original thinker than a conscious artist. Kishoricharan's stories are analytical and the denouement in his stories are often vertical than horizontal. The stories of Manoj Das have a distinct flavour and style of their own. The illusion he creates in his stories keeps his readers spell-bound. Akhilmohan is preoccupied with frustration, inner alienation, emotional tension and an all-pervasive emptiness. Some of his short stories are remarkable for the element of surprise. Basantakumar Satpathy wrote quite late in his career but

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he distinguished himself as a short story writer of repute. Most of his short stories are marked by a mixture satire, cynicism and humour. Of those who wrote still later the names of Santanukumar Acharya, Mohapatra Nilamoni Sahu, Chandrasekhar Ratha, Krishnaprasad Misra, Rabi Patnaik, Prafulla Tripathy, Jagadish Mohanty, Ramachandra Behera, Binapani Mohanty, Jyotsna Rautrai and others deserve special mention. Short story is ever attracting many new talents.

Kalicharan Patnaik was the first important figure in modern Oriya drama. The succeeding playwrights like Gopal Chotrai (b. 1918), Ramchandra Misra (b. 1921) Bhanjakishore Patnaik (b. 1922) wrote dramas in his tradition. These dramatists expanded the scope of Oriya drama by introducing new variations in the story, characterisation and stagecraft. They took up bold social and political themes and did not hesitate to attack the corrupt politicians, the expropriating landlords and the bloodsucking profiteers. The characters of these plays were, however, stock and type characters and the denouement of their plots proceeded almost on familiar lines only with minor variations. But what thwarted the development of Oriya drama on modern lines was its dependence on the commercial stage with their eye inevitably on the box-office.

Pranabandhu Kar and Majoranjan Das (b. 1923) started with plays in the tradition of Kalicharan. But Pranabandhu was acquainted with Western drama. He introduced new themes and subject matters in his plays and there was more psychoanalysis and probing of the inner depths than well-made plots.

"Agami" (The future) of Manoranjan staged in 1950 symbolised the emergence of a new trend in dramas popularly known as the Nabanatya Movement. The sixties saw the gradual decadence of the professional stage, the net result of which was the disappearance of the commercial, well-made plays for the delectation of an audience out for entertainment. The amateur stages needed new plays with no concern for the box-office. It was in the disappearance of the commercial stage that the new theatre movement was born. Manoranjan was quick to notice the change and diversified his productions on experimental lines.

Towards the close of the sixties a group of young talented playwrights, among them Biswajit Das, Harihar Misra (b. 1940), Bijay Misra (b. 1945), Ratnakara Chaini, Kartik Chanda Ratha (b. 1949) and Ramesh Panigrahi (b. 1943) came up with new plays. These, however, were at best psychological and symbolical.

In the pre-Independence period, literary criticism was almost unknown and what passed off as literary criticism was at best pedantic appreciations. Pandit Gopinath Nanda, Jalandhar Dev, Mruturyoy Rath and Antaballabha Mohanty were some of the distinguished critics. Pandit Gopinath Nanda's *Bharat darpana* published in 1928 is a monumental work of erudition and analysis. In this book Pandit Nanda made a critical study of the famous Sarala *Mahabharat*. Ataballabha Mohanty edited about forty medieval kavyas and the Panchasakha literature with learned introductions. But these works were more in the nature of literary appreciation than critical study. Surendra Mohanty's *Fakirmohan* (1950) and *Fakirmohan Samikhya* (1952) could be said to have introduced the genre of creative literary criticism in the post-Independence period.

Natabar Samantaroy (b. 1918), Janakiballabh Mohanty Bharadwaj (b. 1920), Chintamoni Behera Gangadhar Bal (b. 1927), Pathani Pattanaik (b. 1928), Gopal Chandra Misra, Narendra Nath Misra, Khageswar Mohapatra (b. 1933) Krishnachandra Behera, Kshetrabasi Nayak, Baishnab Charan Samal and Nityananda Satpathy are some of the leading critics who have dwelt upon different aspect of Oriya literature.

Among the other prosateurs and essayists, Chittaranjan Das, Bamacharan Mitra, Dasarathi Das, Kanhu Charan Misra, Krishna Chandra Panigrahi and Benimadhab Padhi have made significant contributions to the development of modern Oriya prose. Sarat Kumar Mohanty has also written extensively beginning from Greek Philosophy to Existentialism.

Kunja Bihari Das with his *Europaru america* (From Europe to America), Sriramachandra Das with his *Europere mora anubhuti* (My experiences in Europe), Sriharsa Misra with his *Paschim diganta* (The Western horizon), Govinda Das with his *Deshe deshe* (In different lands) and Surendra Mohanty with his *Peking Diary* enriched the genre of travelouge.

During the period under review poets like Satchidananda Rautrai, Sitakanta Mohapatra and Ramakanta Ratha made significant contributions to the modern Oriya poetics. Jatindra Mohan Mohanty in the now defunct literary quarterly, *Pragyan*, brought Western poetics and literary values nearer to the Oriya readers. Saurindra Barik is also a perceptive critic whose appreciations are based on welldefined critical criteria.

Among the historians of Oriya literature Binayak Misra, Pandit Surya Narayan Das, Mayadhar Mansingh, Banshidhar Mohanty and Surendra Mohanty deserve mention.

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Sur. M.

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LITERATURE (PALI). The word 'Pali' primarily signifies 'Text' or 'sacred texts' or 'the text of the Buddhist canon' as opposed to the commentaries, but gradually it became the name of the language in which the canon (Tripitika) of the Theravada Buddhism and the ancillary texts were written. The Theravada tradition, however, mentions the language as Magadhi and claims that it was the actual speech of the Buddha. The major part of the literature written in Pali is religious and philosophical, the most important of which is *Tipitika* (Tepitika, Skt. Tripitika) of the Theravada Buddhism. The *Tipitika* contains the teachings of the Buddha (Buddhavachana) though the tradition of Sri Lanka and Burma insists that Pali *Tipitika* is the original Buddhavachana. There are reasons to believe that different rescensions of the *Tripitika*, belonging to other schools and written in mixed Sanskrit or different forms of Parkrit co-existed with the Pali *Tipitika*.

The history of the development of the Pali canon is yet to be thoroughly investigated. It is supported by all Buddhist traditions that the *Tipitika* was compiled in different Councils. The Theravada canon was finally settled and written down in a Council convened by King Vattagamani Abhaya (Ist cent. B.C.). This Council is known as the Fourth Council. Till this time the Pali *Tipitika* was handed down in oral tradition. The First Council was held immeditaely after the death (mahaparinirvana) of the Buddha, in the Saptaparni cave near Rajgriha under the chairmanship of Mahakassapathera. Five hundred direct disciples including Upali and Ananda participated in that Council and they recited the teachings of the Buddha as they remembered them. It is believed that 'Dhamma' (i.e., 'sutta', discourses) and Vinaya (i.e., monastic rules) were codified through this recitation. This compilation may be called the beginning of the *Tipitika* not only of the Theravada school but of all other schools, since schism in the Buddhist church is a much later phenomenon. The tradition also narrates that one hundred years (or one hundred and ten years according to Hiuen Tsang) after the death of the Buddha another Council(the second) was convened at Valukarama in Vaishali, where seven hundred learned Bhikshus participated. Most probably this Convention was necessitated for reconciling certain minor differences in the interpretation of the monastic rules. This Council also made no endeavour to write down the teachings. During the time of Emperor Ashoka (3rd cent. B.C.), The Buddhist church witnessed severe schism and it was divided into several sects. The emperor, an ardent leader of the Theravada school, convened another Council (the third) to finally settle the *Tipitika* according to the school he himself adhered to. When his son, Mahindathera, and daughter, Sanghamitta, led a mission to Sri Lanka, they carried with them the oral *Tipitika* to that country. It is now impossible to ascertain what exactly the language of that oral tradition was. It must have been some form of Prakrit spoken in the central and eastern India or an amalgam of various dialects. It is, however, certain that the Pali *Tipitika* grew out of this oral tradition to be modified during the next two centuries in which form it was finally written down in the literary Pali language in the Fourth Council.

The work *Tipitaka* means 'a threefold basket' consisting of the Vinayapitaka, the Suttapitaka and the Abhidhammapitaka. They contain Buddhavachana or the teachings of the Buddha.

Pali literature falls into two main divisions, namely the cannonical literature consisting of the three pitakas as mentioned above and the non-canonical or extra-canonical texts consisting mainly of the commentaries, sub-commentaries and chronicles besides some classical works including the *Milinda-panha*.

Pali canonical literature has nine angas or 'limbs' viz., 1) Sutta (the teachings of the Buddha mostly compiled in prose); 2) Geyya (sermons in mixed prose and metrical forms); 3) Veyyakarana (expositions); 4) Gatha (stanzas); 5) Udana (ecstatic utterances); 6) Itivuttaker (brief sayings); 7) Jatakas (stories of the former births of the Buddha) 8) Abbhuta dhamma (description of suppernatural power) and 9) Vedalla (solution of problems in questions and answers).

The pitakas are described briefly below.

Vinayapitaka: The Vinayapitaka can be described as an account of the Buddhist church. Vinaya literally means guidance and contains the rules of monastic discipline, the rules for admission to the Sangha, the periodical confession of sins as well as those pertaining to housing and use of medicines. These rules are supposed to have been laid down by the Buddha himself as occasions necessited their promulgation.

There are five books of the Vinayapitaka which are arranged into three parts according to subject-matter. They are: (1) Sutta-vibhanga subdivided into Parajika and Pachittiya; 2) Khandhaka-mahavagga and Chuilavagga; and 3) Parivara.

The Vibhanga contains an elaborate explanation of all the rules laid down by the Buddha for the monks and nuns. These rules are included in the code book called *Patimokkha*, which is a nucleus of the Vinayapitaka. The *Patimokkha* is divided into eight sections, viz., Parajika, Sanghadises, Aniyata, Nissaggiya, Pachittiya, Patidesaniya, Sekhia and Adhikarana dhamma. These rules provide remedies in the event of any transgression by the monks and nuns. The *Patimokkha* is recited twice a month on full and new moon days known as the uposatha days. Before the recitiation,the monks make confession of their guilts.

The second part of the Vinayapitaka is Khandhakas or treatises, consisting of two books, *Mahavagga* and *Cullavagga*. They (i.e., the khandhakas) deal with all matters relating to the order or Sangha.

Mahavagga consists of the first ten khandakas and

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gives a splendid account of how the Buddha attained supreme Enlightenment and preached his doctrines for the welfare and happiness of the people.

Further, it contains special precepts for admission of the monks and nuns into the order as well as for the uposatha celebration and life during the rainy season, and food, clothing, seats, conveyances, dress and certain medicines (for certain specified diseases) to be used by the monks. Finally, it mentions the legal procedure to be adopted by the order especially in case of schisms.

Chullavagga, which is a continuation of *Mahavagga* deals with the disciplinary code and conduct with regard to minor matters. It consists of twelve khandhas. The first nine chapters deal which disciplinary proceedings and settlement of disputes among the fraternity and other things such as the daily life of the monks, their residence, furniture and the duties towards one another. Chapter X describes the duties of the nuns, while the chapters XI and XII are a kind of appendix to the *Chullavagga* furnishing an account of Rajagaha and the Councils.

The khandhaka also contains some very important texts called Kammavacha in the form of 'official acts', relating to admission into the order, suspension from and rehabilitation into the order, religious jurisprudence, Sangha properties, etc.

The third part of the Vinaya is the *Parivara* which seems to be of a later origin. It originated probably in Ceylon. It is a manual of instructions compiled in the form of questions and answers. The *Parivara* is called the key since it makes Vinaya explicit.

Suttapitaka: Suttapitaka consists of the original discourses of the Buddha, and is the most authentic source of our knowledge of dhamma. It falls into five divisions called Nikayas (and sometimes also agamas) grouped according to the size, style and particular arrangement of the suttas. They are Digha Nikaya, Majjhima Nikaya, Samyutta Nikaya, Anguttara Nikaya and Khudhaka Nikaya.

Digha Nikaya, the first book of the Suttapitaka, is a collection of long discourses. It is divided into three parts called Sila Khanda, Mahavagga and Patheya or Patikavagga. This work consists of 34 very lengthy suttas, with the Barahmajala-sutta translated as the excellent net' or perfect net' as the first one. It is a very important sutta, explaining moral precepts and various philosphical views. Another very important sutta of this collection is the Mahaparinibana-sutta which furnishes a historical account of the Master's last days.

Majjihma Nikaya which is the second book of the Suttapitaka, is known as the 'Middle Collection' or the collection of discourses of medium length. It contains about 150 suttas (pannasa): divided into three groups 1. Mulapannasa (1-50); 2. Majjihmapannasa (51-100) and 3. Upripannasa (101-152).

All the fundamental doctrines such as the law of kamma and rebirth, the four noble truths, the eightfold path and various kinds of meditation are expounded in this work.

Samyutta Nikaya is the third Nikaya of the Suttapitaka. Rhys Davids translates it as the 'grouped sutta' or 'the book of the kindered sayings'. *Samyutta Nikaya* consists of fifty-six groups or samyuttas or suttas.

Anguttara Nikaya is the fourth book of the Suttapitaka. It is a collection characterised by numerical groupings. It contains 2308 suttas arranged in eleven sections called Nipatas.

In the whole of Suttapitaka, *Anguttara Nikaya* constitutes the most important source book of Buddhist psychology and ethics. The *Anguttara* contains a unique chapter entitled 'Etadaggavagga' wherein the Buddha enumerates the names of those disciples who had achieved prominence in certain fields of spiritual attainment.

Khuddaka Nikaya (the collection of the smaller pieces) is the fifth Nikaya of the Suttapitaka. It is sometimes classed with the *Abhidhammapitaka*. It contains the most important works of Buddhist poetry. The sixteen books constituting the *Khuddaka Nikaya* are as follows:

1. Khuddakapatha; 2. Dhammapada (containing the sublime teachings of the Buddha); 3. Udana; 4. Itivuttaka; 5. Sutta Nipata; 6. Vimanavatthu; 7. Petavatthu; 8. Theragatha; 9. Therigatha; 10. Jatakas; 11. Mahaniddesa; 12. Chullaniddasa; 13. Patisambhidamagga; 14. Apadana; 15. Buddhavamsa; 16. Chariya-pitaka.

Abhidhamma pitaka is the collection of the philosophical teachings of the Buddha, the teachings which are profound, deep and subtle in nature. It is called a basket of higher expositions or 'a basket of transcendental doctrine'.

The language of the *Abhidhamma* is purely scientific, i.e., objective and impersonal, and contains no such words as 'I' 'We', 'He', 'She', etc. Here everything is expressed in terms of 'Khandha'.

To Rhys Davids *Abhidhamma* is not a systematic philosophy, but merely a supplement to the dhamma. The works contained in this pitaka discuss ethics, psychology or theory of knowledge. *Abhidhamma pitaka* is comprised of seven texts as follows: *Dhammasangani*, *Vibanga*, *Dhatukakha*, *Puggalapannatti*, *Kathavatthu*, *Yamaka* and *Patthana*.

Dhammasangini, a psychological work, contains a detailed 'enumeration of psychical phenomena'. If falls into three divisions: (1) An analysis of consciousness (chitta) and its concomitant mental factors (chetasika); (2) An analysis of corporeality (rupa); (3) A summary in which all phenomena of existence are brought under 122 categories (matika) in groups of three.

Vibhanga means 'differentiation. It is divided into three parts: Sutta explanation, Abhidhamma explanation and Summary in question and answer form.

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Dhatukatha is the third book of the Abhidhammapitaka, 'discourse on the elements'. It is a short book of 14 chapters and deals with various psychic phenomena and their mutual relations in questions and answers.

Puggalapannatti is the fourth book of the Abhidhamma Pitaka, which means "description of human individuals"; it resembles *Anguttara Nikaya* in style and consists of ten chapters in which various types of individuals (puggala) are discussed with similes and comparisons.

Kathavatthu is the most important book in the Abhidhamma. This work was compiled by the venerable Moggaliputta Tissa, who presided over the Third Council, in order to uproot all points of controversy regarding Buddhadhamma. There are 23 chapters dealing with some 216 controversies in the form of dialogues in a logical method. Each chapter contains eight to twelve questions and answers by means of which which the most diverse false views are presented, refuted and rejected.

Yamaka (the book of double questions) clears up all ambiguities and distortions which may creep into the doctrines of Abhidhamma. It is rather a work on applied logic.

Patthana is a gigantic work which, together with *Dhammasangani*, constitutes the quintessence of the Buddhist philosophy. The entire work deals with the investigation of the 24 kinds of relationships.

The non-canonical or extra-canonical Pali literature falls into three historical periods. The first period extends from about the beginning of the Christian era to the 4th and 5th centuries A.D. The second period extends from the 5th century to 11th century, and the third begins with the 12th century. The literature of the first period consists of some classical works of which only a few now survive. To this period belong *Nettipakarana*, *Petakopadesa* and *Milinda Panha*. *Nettipakarana* is 'the book of guidance'. *Petakopadesa* is the 'Instructions on the *Tipitakas*'. According to tradition they were composed by Maha Kacchayana, a prominent disciple of the Buddha.

Milinda Panha or 'the questions of Milinda' written in the style of suttas, contains a dialogue between the Indo-Greek king Menander (in Pali, Milinda) and the Thera Nagasena which throw a flood of light on certain important points of Buddhism. It was composed probably during the 1st century A.D.

Two notable Pali chronicles composed in Lanka during the period are *Dipavamsa* and *Mahavamsa*. *Dipavamsa* gives an account of the Buddha's visit to Lanka. It describes also several other interesting topics, such as the first two Buddhist Councils, the rise of various Buddhist sects, the reign of Asoka, Mahinda's visit to Ceylon, colonisation of Lanka by Vijaya, etc. *Mahavamsa* is an ornate kavya and has many topics in common with *Dipavamsa*.

The second remarkable period of non-canonical Pali literature is characterised by commentaries which were composed on the *Tipitaka* and which were based on the Ceylonese Atthakatha. Buddhaghosa is the greatest figure in commentary literature. He wrote extensive commentaries on almost all the books of the *Tipitaka* except a few books of the *Khuddaka Nikaya*.

The chief contribution of the Acharya, however, was his monumental work, *Visuddhimmagga*, the path of purification, which serves as an encyclopaedia, of the entire Buddhavachana, very lucidly written in the style of *Abhidhamma*.

Along with this class of literature is to be considered Acharya Buddhadatta's a commentaries on *Madhuratthapakasini Vinaya-vinaya Vinicchaya*, a compenidium of the Vinaya in Pali verse and several other works of merit.

Another prolific commentator was Dhammapala who wrote a commentary called *Paramatthadipani* on these parts of the *Khuddaka Nikaya* not commented on by Buddhagatha i.e., the Udana, Itivuttaka, Vimana and also sub-commentaries on *Nettipakarana* and several other works.

At the time of King Parakkamababu I (1153-1186) there was a great literary activity in Ceylon. During his rule Thera Mahakassapa is said to have held a Council with the purpose of providing tikas in the Magadha language to the Atthakathas particularly of Buddhaghosa. The following is the list of the tikas constituting the important Pali works of the third period.

Saratthadipani on the *Samantapasadika*, Pathama-Saratthamanjusa on the *Sumangalavilasini*, Dutiya-Saratthamanjusa on the *Papanchasudani*, Tatiya-Saratthamanjusa on the *Saratthappakasini*, Chatuttha-Saratthamanjusa on the *Manorathapurani*, Pathama-Pavamatthappakasini on the *Atthasilini*, Dutiya-Paramatthappakasini on the *Sammohavinodini* and Tatiya-Parammatthappakasini on the *Panchappakavanatthakatha*.

In this period several other works were also written by different authors on similar subjects. All these works exercised considerable influence on the literature of the period and the Jataka literature would not have been what it is without these texts.

As stated above, the Pali literature is predominantly religious and philosophical and comprises the canon, the commentaries, the digests of Buddhist philosophy and the like. The first deviation is the chronicle literature (vansa). There had been at a later period, an effort to produce some creative literature in Pali. The result was the composition of some poems—all, of course, with a strong religious preoccupation. In this genre mention may be made of *Anagatavansa*, *Telakatahagatha Jinalankara*, *Jincharita*, *Pajjamadhu*, *Rasvahini*, *Dathavamsa* and *Buddhalankara*. These works, though written by competent Pali scholars, could not reach the level of the true kavya, due to the fact that these authors were more eager to highlight the character and teachings of the Master than to create real

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poetry. They did display their ability to handle intricate figures of speech and complicated meters but it all ended in conspicuous imitation of contemporary Sanskrit works. The only branch of literature where Pali authors displayed their originality was grammar, though this branch developed in Pali at a later stage. Till the time of the celebrated commentator, Buddhaghosa, Sanskrit grammars of Panini and of the Katantra school were used for commentarial purposes. The first Pali grammar was written by Kachchayana. The other important schools of Pali grammar are those of Muggalana and Saddaniti. The authors of the first two were the Sri Lankan Buddhist teachers and the third was written by Aggavansa, a Buddhist monk from Burma. Many commentaries and super-commentaries were written on these three grammars. There is only one important work on poetics and rhetoric—*Subodhalankara* by Sangharakhita. There is also one work on prosody by the same author. There is also one dictionary (kosha): Abhidhanappadipika of Moggalana. As a matter of fact, it is a thesaurus of synonyms and antonyms.

The literary Pali has never been used for writing inscriptions in the main land of India but there are quite a number of good Pali inscriptions in Sri Lanka, Burma and Thailand.

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Ra.B.

LITERATURE (Prakrit). The history of Prakrit literature is a long and vast one. It covers a period of two thousand five hundred years. There is a two-fold approach to the study of Prakrit. A modern linguist is interested in the formal study of the language and its internal structure. But a phiologist involves himself in the study of the text, wherein are reflected many aspects of culture and civilisation. Actually Prakrit literature is also one of the varied source materials of Indian history. Though it has more or less a religious bias, it certainly provides the most useful material for historical, cultural and archaeological evidences. The most significant aspect of Prakrit sources is that it is connected with almost every phase and part of this vast country. These works are not restricted to one or two subjects or to only religious philosophies, but embrace various branches of literature such as toponymy, logic, politics, grammar, dialectics, astronomy, astrology, medicine, theology, cosmology, metaphysics, epigraphy, temple architecture, lexicography, ontology, sculpture, etc. These sources are highly critical and authentic and contain abundant historical information.

Prakrit literature is mainly divided into two groups, (i) canonical or 'sutra sahitya' and pro-canonical, and (ii) purana-charita kavyas or poetical works. The canonical literature is also divided into two parts: Anga-pravishta (integral part of the canon) and Angabahya (outer part of the canon). Anga-pravishta is called 'Dvadashange' 'Jinavani' (the words of the Tirthankaras). The survival pieces of sutra or canon are reposed in the form of 'Satkhandagam'. According to the canon, the 'Jiva' is as much a fundamental fact as the Ajiva. Jiva is quite different from body. The knower and the object of knowledge are realistic. In earlier works like the *Acharange* and others, it is not a mere philosophical speculation, but a way of life characterised by self-restraint that is set forth, and one has to glean the philosophical concepts here and there. In *Suyagadama* various points of view rather than systems have been examined. In the *Pannavane* and its parallel texts like the *Satkhandagama-sutra*, we have an elaborate study of Jiva and Karma. The gross matter in its forms acts and reacts, moves and stops in the space, over all times, passing through changes; but it always maintains its existential character. This process explains change and continuity; combining and reacting of the atoms is a continuous process due to changing and reacting of our emotions. It is a form of matter, called 'Karma', that is there in association with Jiva from beginning-less time and that determines the ability of the soul to know and its degrees of knowledge. The objective of this knower is to get rid of all that hinders his knowing ability, and thus to enable the Jiva to attain perfection in every respect. Jiva passing through rebirths is at par with matter passing through various bodies (paryayas). Therefore, the first preaching of knower is "know thyself", 'Nanam narassa saro', knowledge is the reality of man. We have many phases that have been elaborated in the study of Jiva and Karma. This can be further studied in the *Mahabandha* and in the later works such as *Labdhisara*, *Kshapanasara* and *Panchasangraha* and so on. It is the correct understanding of the Jivas, their classification and their relative Paryaptis' according to 'indriyas', etc. that enables one to practise abstention from harm. This is what is implied by 'Padhanamnanam tao days'. Life is the highest value, and it is the respect for its safety that is to guide us in our ethical values. We get fine reflection on these ideas in texts like *Dasaveyaliya*, *Niyamasara* and *Mulachara* also. The theory of knowledge has a different pattern, and that has been discussed and explained in *Pavayansara* separately. *Nandisutta* also gives us a good exposition. The early Jain saints who wrote their philosophical texts have a common tradition of philosphical concepts; but their development has not taken place at one place and along a single path. Eminent authors like Acharya Kundakunda, Vattakera, Swami Kumar, Siddhasena worked in South India; authors like Jinabhadra, Haribhadra and others worked in Western India. The environments, local

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thought patterns and reactions have given different tones to their thought. In this respect texts like *Panchastikaya*, *Pravachanasara*, *Sammaisuttm* and *Visheshavasyakabhasya*, have special significance. The elaboration on the attainment of liberation has given ethical and ascetical overtones to their philosophy. Still an author like Siddhasena has developed Nayavada and Anekantavada to such heights that we rarely find parallels elsewhere for a tolerant understanding of reality.

We have also the modern subjects like Biology, Zoology, Chemistry, Physics and Psychology in the Jain canonical Prakrit literature. The idea that living systems are not distinguished from non-living ones by some mysterious vital force (paryapati) has gained acceptance in the Biology of ancient India and in modern Biology, one of the basic tenets of which is that the phenomena of life can be explained in terms of Chemistry and Physics. Biology is the science of living things. 'Paryapati' appears to be the actual material of all plants and animals. All living substances have to a greater or lesser extent the properties of specific size and shape, metabolism, movement, irritability, growth, reproduction and adaptation. The authors of Prakrit literature have tried to set up systems of classification based on natural relationship, putting into a single group those organisms which are closely related in their evolutionary origin, since many of the structural similarities depend on evolutionary relations. The classifications of organisms is similar in many repsects to the principles which are based on logical structural similarities, that is to say, species, genus, phyla.

The history of astronomy owes its origin to remote antiquity. There had been a great diversity of systems of units of time, length and arc-division at different times in different parts of ancient India. Trigesimal system (Thirty-fold divisions system) was gradually changed into saxmagesimal system of time-units. The length of a 'yojana' was standardrised and the relation between three different types of yojanas was explicitly mentioned in the *Anuyogadvara sutra*, i.e. Prakrit canonical work. It is worth noting that they also employed the use of shadow-lengths for the determination of seasons. It was advanced in measuring shadow-lengths to such an extent that summer solistice was determined up to thirty 'muhurtas' of one day. There is no doubt that Jain astronomers had a keen sense of observation. They measured precisely the time as a function of shadow and determined time of the day through shadow-lengths of a groman. It may be mentioned that the use of the infinities of several types or sets, ordinal and cordinal, was common in the Prakrit texts. We have also so many works on the different subjects written in the Prakrit verse. Some of them are:- *Atthasttha* (Arthashastra) of Khandapana (Economics); *Rajaniti* of Devidas (Political Science); *Angavijja* (Astrology); *Karalakkhana* (Palmistry); *Jayaphauda* (9th Century); *Nimittashastra* of Rishiputra; *Rittha samuchchaya* (1032 A.D.) of Acharya Durgadeva; *Agghakanda* of Acharya Durgadeva; *Laggasuddhi* of Haribhadrasuri; *Ganitasara* of Thakkura Pheru (Mathematics); *Vastusara* (1315 A.D.) of Thakkura Pheru (Architecture); *Jyotihshasara* (1315 A.D.) of Thakkura Pheru (Astronomy); *Ratnapariksha* (1316 A.D.) of Thakkura Pheru (Gem examination); *Dravya-Pariksha* (1318 A.D.) of Thakkura Pheru (Metals and coins); *Dhatutpatti* (1318 A.D.) of Thakkura Pheru (Preparation and properties of metals and compounds); *Bhhgarbha-Prakasha* of Takkura Pheru (Geology)

In the poetry forms we have a large number of works. These can be divided into the following eight categories: (i) Epics, (ii) Charitakavyas, (iii) Khanda Kavya, (iv) Champukavyas (Admixture of prose and verse), (v) Muktakakavyas, (vi) Stuti, (vii) Kathakavyas, and (viii) Sattakas.

There are five epics available in Prakrit such as *Setubandha* (about 440 A.D.) of Pravarasena II, *Gaudavaho* (760 A.D.) of Vakpatiraja, Dvyashraya (12th century) of Hemchandrasuri, Sirichindhakavya (13th century) of Shri Krishnalilashuka, and Sauricharita (18th century) of Shrikantha.

We have a long list of Charitakavyas. Some of them are as follows: *Paumachariya* (4th century) of Vimalasuri, Surashundarichariya (1038 A.D.) of Dhaneshwarasuri, *Sirivijay Chandrakevalichariya* (1070 A.D.) of Chandraprabha Mahattara, *Rayanachudarayachariya* (1072 A.D.) of Nemichandra Suri, *Pasanahachariya* (1111 A.D.) and *Mahaviracharіya* (1082 A.D.) of Gunachandragani, *Manoramachariya* (1083 A.D.) and Adinahachariya of Vardhmana Suri, *Mahavira-chariya* (1034 A.D.) of Nemichandra Suri, *Puhavichandrachariya* (1104 A.D.) of Shanti Suri, *Shantinahachariya* (11th century) of Devachandra Suri, *Jambuchariya* (11th century) of Gunapala Muni, *Munisuvvaya-chariya* (1135 A.D.) of Shrichandra, *Supasanahachariya* (1142 A.D.) of Lakshmana Gani, Sanamkumara chariya (1157 A.D.) of Shrichandra Suri, *Sudarshanchariya* (1213 A.D.) of Devendra Chandra Suri, *Chandappaha-chariya*, *Malinahachariya* and *Neminaha-chariya* (1223 V.S.) of Haribhadra Suri, *Sumatinaha chariya* of Somaprabha Suri, *Paumappahachariya* of Devasuri, *Chandappaha-chariya* of Yashodeva, *Anantanaha-chariya* of Nemichandra, Shantinaha-chariya (1353 A.D.) of Munibhadra, *Kanaha-chariya* of Devendra Suri.

Champukavyas are: *Kuvalayamala* (779 A.D.) of Udyotana Suri, *Chauppana Mahapurisha chariya* (868 A.D.) of Shilankacharya, *Rayanachanderaya-chariya* (1072 A.D.) of Nemichandra Suri, *Siripasanahachariya* (1111 A.D.) and *Mahavira-chariya* (1082 A.D.) of Gunachandra Gani, *Siya-chariya* (12th century) of Mahasena.

Among the Khanda-kavyas, the following deserve mention: *Aramasoha-katha*, *Anjanasundri*, *Antaraya-*

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katha, *Anantakirti*, *Ardrakumara*, *Jaysundri*, *Bhavyasundri*, *Naradeva* and *Padmashri-katha*, *Kamsavaho* and *Ushanirudha* (18th century) of Ramanivada, like this *Bhringa-Sandesha* are the famous Khanda-kavyas.

Prakrit literature is quite rich in pure poetry also. *Gathasaptashati* (first century A.D.) of Hala and *Vajjalaggam* of Jayaballabha Muni are best poetic creations. *Nijatmashatka* (6th century) of Yogendradeva is also a very fine composition.

The etymological meaning of 'Sattaka' is dance. It is a kind of 'Natika' that is totally based on dance. Actually-Sattakas have been written only in Prakrit language. Rajashekhara says that this is a Prakrit composition (Prakrit Bandha). It is displayed by dance. The famous Sattaka of Rajashekhara is *Karpuramanjari* and other well-known Sattakas are *Chandaleha* of Rudradasa, *Ananda-Sundri* of Ghanshyama, *Rambhamanjari* of Nayachanda, *Shrangara-manjari* of Vishveshvara and *Vilasvati* of Markandeya.

Prakrit narrative literature has elements of folklore. The beginning of fictional ideas are not revealed by existing literature, but they were certainly there. For stories and tales have been in existence long before they found their entry into literature, and these tales first of all found their place in Prakrit literature. These folk-tales are simple narratives endowed with secular elements, and therefore were devoid of any moral or teaching. Stories were divided into various categories and Jain authors got an opportunity to embellish their teachings with narratives related to love, acquiring of wealth, wit, humour, wise people, simple food, rogues, scoundrels, prostitutes, bards, and so on. It is stated that the stories related to love were not without purpose as they were conducive to vrituous life. So many symbols are used in these stories, and in the end classical explanations are given properly. The enormous variety and richness of motifs in this literature reflects the state of culture through which it has passed. The motifs are mainly based on popular folk-tales and the variety of them noticed in Prakrit tales establish their relationship with literature. In the field of narrative literature Padaliptasuri was the first well-known author who composed the famous tale, *Tarangavati*, in the first century B.C. Other famous kathakavyas are *Vasudevahindi* (about 5th century) of Sanghadasagani, *Lilavahi Kaha* (8th century) of Kauhala, *Samaraichchakaha* of Haribhadra Suri, *Dhuttakhyana* (8th century) of Haribhadra Suri, *Kahanaya-kosa* (1052 A.D.) and *Nirvanalilavati* (1038 A.D.) of Jineshwara Suri, *Nanapanchamikaha* (1052 A.D) of Maheshwara Suri, *Kaharayana-kosa* (1101 A.D.) of Devabhadra Suri, *Nammayasundri kaha* (1130 A.D.) of Mahendra Suri, *Jinadattakhyana* (1134 A.D.) of Sumati Suri, *Sirivalakaha* (1371 A.D.) of Ratnashekhara Suri, *Rayana-sehari-kaha* (15th century) of Jinaharshgani, etc.

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D.S.

LITERATURE (Punjabi). The birth of the Punjabi language and its literature may be said to have synchronised with the Muslim conquest of the Punjab by Mahmud of Ghazni at the threshold of the eleventh century of the Christain era. But the first authentic literary composition in Punjabi available so far is the work of Sheikh Farid included in the *Guru Granth*, the holy scripture of the Sikhs, compiled in 1604, by the fifth Sikh Guru Arjun, which has since remained sacrosanct and unchanged. That Sheikh Farid was anterior in time to Guru Nanak (1469-1539) is established by the inner testimony of the *Guru Granth* and by the history of its compilation.

The quality of Sheikh Farid's verse of which 112 shlokas (about 250 lines) and three hymns are available in the authentic version of the *Guru Granth*, is, by all standards, of the very best. His language is noble as the language of the *Bible* and the *Quran*. Its sentiment of self-abnegation and self-mortification endeared him to the down-trodden, conquered people. Its message is strictly personal and pathetically lyrical, expressing man's tragic lot in which humble devotion to God alone would be of avail.

It is near about the beginning of the sixteenth century that an exceptional flowering of the genius of the Punjabi people is witnessed in the religio-social verse of Guru Nanak (1469-1539), the founder of the Sikh faith. Guru Nanak's verses are found preserved in the *Guru Granth* compiled less than seventy years after his death by his fourth successor.

In respect of both the content and the tone, the poetry of Guru Nanak can be divided into two sections, lyrical and philosophical, though this division is, of course, not watertight.

Of his philosophical compositions, the *Japu* (Recitation) *Siddha goshti* (Debate with the Siddhas) and *Onkar* (The Divine Being) are the major three. The general tone of these poems is polemical, assessing, belittling and refuting most of the common assumptions of the various creeds of India or Islam. But after the dialectical demolition of these assumptions, the principle of human effort sanctified by divine grace is intuitively asserted.

Guru Nanak's lyrical poetry possesses much greater evocative power. Its real basis is the unhappy human situation in his day when the Indians were groaning under both native and alien oppression.

No less poignant is Guru Nanak's awareness of the social injustice and superstitious unreason of the Brahminical dispensation most of whose beliefs and practices he censures without reserve. His *Asa di var* in particular is full of such censure and condemnation.

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LITERATURE–PUNJABI

The second and third successors of Guru Nanak, Guru Amar Dass and Guru Ram Dass, have written hymns of remarkable lyrical intensity. The emotional basis is mostly the wife's longing for union with the husband which is a much valued privilege under the feudal order and the Gurus visualise and experience in these terms the pangs of the human soul yearning for union with the divine incarnate in the Guru.

The fifth Guru Arjan Dev is the most prolific creator of this hymnology. His work makes for about half of the *Guru Granth*. By his time Sikh religion came to be established as an institution of some power and suspected by the Mughal rulers of interfering with their administration.

The growing tension between the Sikh leadership and the Mughal administration is probably responsible for the subdued, pacific, yet courageous, tone of Guru Arjan's compositions. The best known of these is a long poem, *Sukhmani*, or the Jewel of peace.

The work of Guru Arjan attains a classical dignity in the tone and style of its language which is nearer what has been called the 'Sadhu bhasha', or the classical literary Apabhramsha of medieval northern India.

Another high peak in this tradition, lower than only the top-most, appears in Bhai Gurudas, a Sikh elder, contemporary of the third, fourth, fifth and sixth Gurus. He has written both in Brajabhasha to which the Sadhu Bhasha tradition of the Sikhs was tending, and in purer Punjabi. The latter comprises 40 long poems of 20 to 30 stanzas each, which are called 'Vars', as the long metaphysical poems of the Gurus are also called, probably because they were sung to congregations in the same way as the lays of war and love before and after the Gurus. The subject matter of the vars of Bhai Gurudas is religio-social and socio-ethical, conforming in general to the doctrine and spirit of Sikh religion.

But it is for the form that these compositions merit attention, for they contain the idiom of the Punjabi speech in greater purity than those of the Gurus.

The Sikh tradition is responsible also for the beginnings of Punjabi prose literature. Much in the manner of the Christian Gospels, the accounts called 'Janam sakhis' (Life stories) are richly larded with supernatural incidents or miracles such as did not exceed the power of belief of the feudal age. The best known of these Janam sakhis is the one that is called *Bhai Bala's sakhi*, but its religious authenticity is not of the best; and, in fact, it is now being supplanted even in public esteem by the more authentic *Puratan janam sakhi*, edited by Bhai Vir Singh, who transcribed the text from the manuscript in the India Office Library in London. This Janam sakhi is believed to have been written in 1623, some eightyfour years after Guru Nanak's death, in the time of Guru Hargobind, fifth succession to Guru Nanak.

Shah Hussain is the first of the Sufi poets of his time, followed by Bulleh Shah, Sultan Bahu and others in the seventeenth and eighteenth centuries and Hadayat Ullah among others of a later period. His poetry is intensely lyrical, but its import is social also, as in Bulleh Shah. It advocates a withdrawal from the ambition and strife of life and ceaseless devotion to the Divine. Communion with the Divine it seeks through the agency of a preceptor or 'murshid', though Shah Hussain does not specify who his preceptor was. Bulleh Shah also lays stress upon the falsity of the difference between Hindi and Muslim. He is more outspoken in his opposition to the rigours of Muslim religious conventions and practices like 'namaz' and fasting and to bigotry in general.

The language of this poetry remains very near the folk idiom; it is highly emotional and appeals to the pastoral and vagrant hangover in human nature on both sides of the dividing line between Indian Punjab and Pakistani Punjab.

Parallel to Sufi lyricism, a kind of verse romance has flourished in Punjabi literature, the first ancestor of which known so far is Damodar Gulati, a Hindu contemporary of Shah Hussain. He is influenced by the Sikh religious sentiment as well as by Sufi thought and with the help of these he has transformed a love story of his native Jhang, the love of Hir and Ranjah, into a classic version of man-woman love in rebellion against the strait-jacket of the institution of marriage by parental choice. He writes in his native dialect of Jhang, which, however, failed to become the standard form of literary language.

Nevertheless, this story of romantic love subsequently became a Punjabi classic in line with romances from the middle eastern countries like Yusuf Zulaikha, Laila Majnu and Shirin Farihad, and some of a later local mintage like Sohni Mahiwal and Sassi Punnu.

Pilu, a contemporary of Damodar, wrote the verse romance of *Mirza and Sahiban* in the heroic verse form of Punjabi and brought out the truly feudal character of contemporary Punjabi society which is smothered by Sufistic distortions in the case of *Ranjah and Hir*. He is followed at a distance of half a century by Hafiz Barkhurdar, who wrote some other romances besides *Mirza and Sahiban*.

Of the poets who subsequently wrote their own versions of the story of Hirs and Ranjah, the most celebrated is Varis Shah (1735-1781). He is preceded in this by Hamid, Muqbal, Ahmed and some others of lesser merit. After him, however, this story has been an ambitious venture of almost every poet of some note, right up to the modern times. Of these, Hashim Shah and Ahmad Yar of the period of Ranjit Singh, Joga Singh, Kishan Singh Arif, Bhagwan Singh and Fazal Shah of the later nineteenth century have achieved distinction. In the twentieth century, the vogue of this kind of romance died a natural death, though feeble attempts were made now and then to revive it in an ironical vein.

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Hashim Shah achieved better fame with his verse romance of *Sassi Punnu*, a love episode that had its origin in Sindh, and Ahmed Yar with *Yusuf Zulaikha* and *Hatim Tai*. Ahmad Yar wrote numerous other romances or 'qissas' and came very near setting the style of the Punjabi verse, more particularly in western Punjab. But the coming of the British rule changed the literary scene entirely. With the lead in Punjabi literary endeavour being taken by the Sikhs, the Punjabi literary language took an orientation towards Sanskrit and the literary genres came to follow the Western pattern.

Kadir Yar is another prominent poet of the period of Ranjit Singh, but his two popular creations, *Puran Bhagat* and *Hari Singh Nalva dimant* (Death of Hari Singh Nalva), cannot be accorded eminence even in the Punjabi literature. A more sophisticated verse romance of *Sohni Mahival* and *Mirajnama* (Ascension) are also attributed to him.

Shah Mohammad is rightly acclaimed as the writer of a great patriotic narrative poem about the first Anglo-Sikh war, written according to the internal evidence before the Second Anglo-Sikh war the outcome of which abolished the Punjab as a sovereign state. But as poetry, this also cannot be accorded a high place.

Fazal Shah is celebrated for his verse-romance of *Sohni Mahival* which marks the cul-de-sac of the Persianised literary style in Punjabi with its copious alliterations and long stanzas with a single rhyme.

The Punjabi poetry of the latter half of the nineteenth century is generally suppressed and escapist, spiritual in its themes, and does not really amount to much.

The renaissance in the Punjabi literature came at the end of the nineteenth century under the inspiration of the Singh Sabha movement among the Sikhs. The aim of the Singh Sabha movement was to establish the identity of the Sikhs by carrying out such reforms in their religious and social life as would distinguish them from the main body of the Hindus. Adoption fo the Punjabi language as the medium of this new Sikh culture was regarded as essential, for Hindi and Urdu had become the symbols and media of the old Hindu and Muslim cultures, respectively.

The most eminent literary figure of the Singh Sabha movement was Bhai Vir Singh (1872-1957). He wrote and published numerous articles in his weekly, *Khalsa samachar*, and in occasional pamphlets, in furtherence of this cause, but a distinct literary achievement is made in his two historical prose romances, *Sundari* and *Bijai Singh*. These mark also the beginning of the modern Punjabi prose. The historical romance, *Satvant Kaur*, in two parts, the first part of which was published in 1899 and the second many years later in 1908. All the three present the Sikh struggle against Mughal rule in the eighteenth century in sentimental, romantic colours, depicting the Sikhs as ideals of manhood, courage and scrifice, and the Muslim governing class as oppressive, immoral and decadent. A later prose work, *Baba Naudh Singh* (1946), deals with the contemporary rural scene and its economic and social problems and conflicts, with repercussions of the changes in urban life, the emergence of the liberal professions of a lawyer and a doctor, and the contest between different religious denominations for the soul of a Hindu widow, who finds refuge finally in Sikhism. S.S. Charan Singh 'Shahid' (1891-1935) and Bhai Mohan Singh Vaid (1881-1936) wrote copiously in the first quarter of the twentieth century, depicting Sikh feudal and middle-class homes under the strain of the new rationalism of the progressive-minded and the gross materialism to which the less enlightened had fallen prey.

Bhai Vir Singh is also anknowledged as the father of the modern Punjabi poetry. His first major work in poetry is the epic popularly known as *Rana Surat Singh*, in which Rani Raj Kaur, considered by modern critics to symbolise the dethroned Sikh ruling class, lamenting over her dead husband, Rana Surat Singh, who is the symbol of the lost sovereignty of that class, is made to find solace in prayer and worship and in resignation to the Divine will. But the true modernity of the *Rana Surat Singh* lies in its prosody, its metres, and imagery.

The vogue of the short poem, apart from religious hymns, starts also with Bhai Vir Singh's body of poems published in three volumes entitled *Matak hulare* (Elegant swings), *Lahran de har* (Garlands of waves), *Bijlian de har* (Garlands of lighting). The tone of these short poems and lyrics is religious romantic, drawing more upon the 'sufi' way of viewing God as the Man-beloved and man as the woman-lover, than on the similar emotion in the poetry of the Sikh Gurus. Vir Singh writes much about the scenic and human beauty of Kashmir in some of these poems, evoking prayerful and wistful notes. In a volume published towards the end of his life, *Mere Sayyan Jio* (My Lord), he tries not very successfully to catch up with the modern social temper.

The sentiment in favour of Punjabi language and literature was beginning at this time to appear as a patriotic urge among the Hindus and the Muslims also. Bihari Lal Puri and his son Bishan Dass Puri did valuable work, as grammarians and text-book writers. Brij Lal Shastri (b.1894) wrote plays from the Sanskrit tradition, like *Savitri sukania* (1925), *Pratigya Vasvadatta* and *Puran Bhagat*. But distinct literary achievement fell to the lot of Dhani Ram Chatrik (1876-1954) who, drawing upon the classical Hindu tradition as well as contemporary nationalism, wrote verse polite and chaste in diction and somewhat modern in form in *Chandan vari* (Grove of sandalwood, 1949), *Kesar Kiari* (Bed of saffron, 1940), *Sufikhana* (The house of the sufis, 1950) and *Nawa jahan* (The new world, 1945), and of Kirpa Sagar (1875-1939) whose *Lakshmi Devi* (1920), a long narrative poem in the manner of Sir Walter Scott's *Lady of the Lake*, celebrates Ranjit Singh's annexation of Jammu and the Dogra

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country to his kingdom. Kirpa Sagar's three-volume drama *Maharaja Ranjit Singh* (1931) of which the third part is also named *Dido Jamval* (1934) (after his valiant opponent), a work in the early twentieth-century style of Hindi and Urdu drama of stalwarts like Agha Hashar, has permanent value.

The Akali struggle and the Congress and Communist movements made a considerable literary impact, with poets like Feroze Din 'Sharf' (1889-1955), Gurmukh Singh 'Musafir' (1899-1975), and swaying large audiences as well as a considereable reading public. Gurmukh Singh Musafir tried to fall in line with the progressive movement and wrote short stories also with that outlook. Hira Singh Dard became a committed Marxist and more or less gave up literary ambitions.

The first beginning in drama was made by Ishvarchandra Nanda (1892-1967) with his play *Subhadra* (Delhi, 1924). Following the style of early twentieth century English drama, but with a hangover of Shakespearean and Punjabi folk devices, Nanda depicts the conflict between the old and the new. The focus is upon a young Hindu widow, Subhadra, who is maltreated by her mother-in-law and is rescued from this hell by her young brother, who arranges her marriage with a class-fellow. But Nanda remained a single swallow in the field until the forties. His two other full length plays, *Var ghar* (The marriage, 1928) and *Shamu Shah* (Delhi, 1949) do not attain the literary quality of Subhadra. He has written numerous one-act play also.

Similarly, Punjabi novel begins truly with Nanak Singh (1897-1972), who after a few juvenile attempts, is deemed to have arrived with *Chitta lahu* (White blood, 1932). Its theme is the oppression of woman in Indian society, especially when she is widowed, which obliges her in her desperation to become a prostitute and to avenge herself by becoming a vamp. Nanak Singh plays many variations on this theme in novels like *Fauladi phul* (Iron flower).

In some other novels, the widow prostitute is dispensed with, but the theme remains that of the patient wife, the profligate husband, a third woman, willing or unwilling victim, and the ultimate reformation of the profligate, as in *Kaghazan di beri* (The paper boat), *Dhundle parchhaven* (Misty shadows) and *Jivan sangram* (The battle of life, 1950).

Nanak Singh continued tackling social themes with a rather narrow range in an idealist protestant spirit in the novels that appeared almost annually. He has sought to do some preaching also in a nationalist reformist tone, with some socialism thrown in as extra weight as in *Gharib di dunia* (The world of the poor, 1949) and *Piar di dunia* (The world of love, 1946). In some of his novels, he has depicted the large-scale violence, arson, rape, and murder of the partition days as in *Khun de sohile* (Paeans of blood, 1949) and *Agg di khed* (The game of fire, 1948).

After Independence, Nanak Singh began to show a keener socio-political concern, dealing with bureaucratic corruption, religious and social hypocrisy and the heartless explotiation of the peasant and worker by the landlord and business classes as in *Adam Khor* (Man eater, 1953) and *Chitrakar* (Painter, 1951).

In *Ik mian do talwaran* (One scabbard and two swords, 1960), Nanak Singh has tried to pay his mead to the desperate heroism and forlorn hope of what is known as the 'Ghadar (Rebellion) Movement' of 1913-15, with its popular young leader, Kartar Singh, as the hero of the novel. In *Gagan damama bajia* (The trumpet of heaven, 1966), he has written of the Indo-Pakistan war of 1965 as it affected the Punjabi people. And in his last novel, *Koi haria but radio ri* (Only a rare plant is green), he again depicts the all-round corruption in contemporary Punjabi society. He has written about sixty short stories also which show the same charactreristics as his novels.

Nanak Singh's writing career runs closely parallel to the progressive by it early in his career in the late thirties under inspiration from Gurbaksh Singh, the doyen of the modern Punjabi literature and the progressive movement in it.

Gurbaksh Singh (b.1895) entered the field of Punjabi literature as a liberal humanist in the mid-thirties with his monthly magazine *Prit lari* (The string of love). He advocated liberalism of thought and action in every sphere of activity, in religion, in social relations and in domestic life. He made a special plea for a kind platonic love to refine relations between men and women which were subject to many restrictions in Indian life. Gurbaksh Singh's writings published in numerous volumes such as *Sanvin padhari zindagi* (A balanced life) *Param manukh* (The perfect man) *Zindagi di ras* (The capital of life), *Navan shivala* (The new temple). Gurbakhsh Singh has written short stories also published in collections like *Anokhe te ikalle* (Strange nd lonely, 1940), *Bhabi maina* (Sister-in-law Maina, 1950), and *Pritan di pahredar* (Amritsar, 1952). In these also he has tried to popularise his doctrine of 'Sahaj priti' under the epigram 'Love is not possession'.

Mohan Singh (1906-1978) started as what is called a stage poet in the early thirties reciting his poems, written for religious and natural occasions, to large public assemblies. These poems were published in collection entitled *Save pattar* (Green leaves, 1936), but when he came to Khalsa College, Amritsar, in 1936, he was exposed to modern intellectual influences and his mood changed to reflect psychological realism, Freudian psychoanalysis, with a smattering of Marxist socialist philosophy, a combination that passed for progressive in those days, and he published two such collections, *Kasumbhara* (Red oleanders, 1937) and *Adhvate* (Half-way house, 1939). Thereafter, influenced mainly by the communist-sponsored world peace movement, he pub-

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lished *Kach sach* (Foible and truth, 1945), which spotted two moods, those of romantic love, as in the earlier two collection, and of Marxist ideas to which, however, he gave a fitting emotional collateral. In *Vada vela* (Late morning, 1948) and *Avazan* (Voice, 1950), the Marxist tone is more pronounced. And then he published a small collection entitled *Jaya mir* (Victory to peace) using the Russian word 'mir' in the sense of peace. Towards the end of his life, he published poems of a sadder and wiser temper, under the titles, *Jandre* (Locks, 1975) and *Buhe* (Doors, 1977). Curiously enough, the first is dominated by the mood of resignation, and the second strikes a note of hope. From 1940 to his death in 1978, Mohan Singh remained the tallest figure in the field of Punjabi poetry.

Amrita Pritam (b. 1919), the daughter of a conservative and devout Sikh house, published under her parental name Amrit Kaur, very juvenile verses under the title, *Amrit lahran* (Waves of nectar, 1936). She was also soon drawn into the romantic and progressive atmosphere of the literary circles of the time and sang out her heart as a young woman whose spirit was stifled under social compulsions. Her next collections *Jiunda jiwan* (Living life, 1939), *Trel dhote phul* (Dew-washed flowers, 1941) *Gitan valia* (Maker of songs, 1943), *Badlan de palle vich* (In the lap of clouds, 1943), *Sanjh di lali* (Twilight, 1944) and *Lok pir* (The pathos of the people, 1944) became more modern in the tone and construction reflecting what has been called romantic progressivism.

But reacting to the Marxist-realist criticism, she modified her romantic sentiment to a rather feminist and mordant irony over woman's lot in her world and quite a strident tone about man's treatment of woman in *Pather gite* (Gravel stones, 1946). She scaled the heights of poetic achievement in her ironical as well as emotional reaction to the tragic side-effects of Independence, arson, rapes and killings that followed the division of Punjab into Pakistan and Indian parts, and the mass transfer of Hindu and Muslim population from one part to the other. Her poetry of this mood is published in two collections, *Lamianvatan* (Long marches, 1948) and *Sarghi vela* (The time of dawn, 1952). There is a falling off into romantic melancholy in *Sunehare* (Messages, 1955). In her latest mode, she has become pretty nearly an existentialist, betraying a precosity of expression and imagery, as in *Asoka cheti*, *Nag Mani* (The serpent's jewel), and *Kaghaz te kanvas* (Paper and canvas, 1973).

Santokh Singh 'Dhir' (1920) is a committed Marxist both in his poems and short stories and has written some powerful pieces in both genres. His poems have been published in volumes like *Dharti mangdi minh ve* (1951), *Guddian patohle* (1944) *Pahu phutala* (1948).

Harbhajan Singh (b. 1920) started as a progressive aesthete in *Lasan* (Weals) and *Adha raini* (The midnight breeze, 1962). In his poetic play *Tar tupka* (The hanging drop, 1957), he came pretty near the Marxist line over the danger of nuclear war, but perhaps as a consequence of academic sophistication as Professor of Punjabi in the University of Delhi, he got involved with modern American criticism and structuralism, which have led his poetry into the quagmire of existentialist obscurity and surrealist paradox as in *Na dhupe na chhaven* (Neither sunshine nor shade, 1967), *Sarak di safe te* (On the page of the road) and *Main jo bit gaya* (I, who is a past).

Prabhjot Kaur (b.1924) started with as a sentiment at poet, much as Amrita Pritam, but she did not go over to progressivism, and after a period of romantic poetry in volumes like *Pankheru*, *Do rang supne sadhran* (1949) began to feel, with the passing away of youth, a sophisticated ennui to which she has given powerful expression in collections such as *Pabbi* (The plateau, 1962) *Khari* (Gulf, 1967) *Vaddarshi Shisha* (The magnifying glass, 1973) and *Chandr yug* (1977).

Sohan Singh Misha (1934) has broken a new path in his ironical and sophisticated realism, questioning all human relations, the common intellectual's political and class awareness marred by timidity in a rather cynical manner of understatement in *Chaurasta* (Crossroads, 1961), *Dastak* (Knocking on the door, 1966) and *Kach de vastar* (Apparel of glass, 1974).

But the most convincing achievement in Punjabi poetry, after Mohan Singh, can be attributed to Shiv Kumar (1936-1973). He started with a poignantly lyrical precosity in *Piran da paraga* (A fare of aches) and continued to add to his achievement with collections like *Lajvanti* (Touch me not), *Mainu vida karo* (Bid me farewell), *Ate dian chirian* (The sparrows of flour paste). But the height of achievement is shown in his verse play, *Luna* in which he seeks to vindicate the solicitation of the adolescent Puran by his young stepmother Lune—a legend, the parallels of which are found in the Greek legend of Phaedia, celebrated in Greek, Roman and French poetry, and in the legends of almost all parts of India and probably of the middle eastern countries. It is a great technical achievement, and perhaps a *tour de force* so far as its argument goes. But there are passages of great and rare poetry, especially in Puran's evasion of his step-mother's advances and the ambiguity of his answer to the charge in the court of his father. *Luna* is commonly regarded as Shiv Kumar's masterpiece, but a greater achievement, both poetically and intellectually, is perhaps made in his last work, *Main te main* (I and I, 1971), in which Shiv Kumar gives a poetically modern version of the sin of motherhood, the vulnerability of young woman, of what perhaps he had personal experience owing to his uncommon fascination for women.

Very remarkable contribution to Punjabi poetry has been made by some poets who have lived abroad for many years past. Of these, Ravinder Singh Gill (Ravi) is the most significant. He has published much poetry and fiction in short story form, and also two verse plays. He

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started as a progressive aesthete and has grown ever more modernist.

Ajaib Kamal, an immigrant in Kenya is Ravinder Singh's counterpart both in modernity and existential pessimism. He has published many volumes of verse which can hope to live as daring experiments in the field of Punjabi poetry.

In the novel Surinder Singh Narula (b.1917) and Jaswant Singh Kanwal show progressivist trends, while Narinderpal Singh and Sohan Singh Sital are uncommitted but display a remarkable realism. Surinder Singh Narula is Amritsar born and his novels *Pio puttar* and *Rang mahal* deal with the city life sophistication, but with a leftist tilt. His other novels, with Lahore, Delhi and Simla as the locale, are also similarly motivated. Jaswant Singh Kanwal, portrays the rural scene in the Malva district south of the Sutlej. He is pronouncedly tendentious, concerning himself with the land struggle and other progressive leftist causes (*Puranmashi, Rup dhara, Rat baki hai*, etc.). Narinderpal Singh has given powerful portrayals of the Punjabi woman's situation in which, under feudal motions and prejudices, she is shown to be her own worst enemy (*Shakti, Triya jal*). He has written a tetralogy of novels on Sikh history also. Of late, he has written experimentalist novels, like *Punnia ki kassia, Tapu, Vikendrit, Ba mulhaza hoshiar, Sutardhar gaggan ganga*. Sohan Singh Sital portrays intimately the life of the rural people in the Central districts of Lahore and Amritsar as before Partition. Dilip Kaur Tiwana (1935) is another prominent writer of short stories and novels. Her latest novels *Eh hamara jiwana* (This life of ours, 1969), *Suraj te samunder* (The sun and the sea, 1972), *Vat hamari* (Our journey, 1970) have won genuine recognition. Gurdial Singh (b.1933) has emerged as a promising novelist with half a dozen novels written in the last ten years of which *Marih da diva* (The lamp on the grave, 1965) *Adh chanani rat* (The night of half moon, 1972) and *Athan uggan* (Sunset and moon, 1974), give an impressionist picture of rural life in the Malva region of the Punjab. *Anhoye* is a poignant account of small-town development in this century which is often resisted by individuals of a too individual character.

In his latest novel, *Anhe ghore da dan* (The alms for a blind horse, 1976), the title is taken from a call made by the scheduled-caste women and children going for alms to the houses of the upper castes on the day of the the lunar eclipse. It depicts the oppression of these castes.

Kartar Singh Duggal (b.1917) has made his mark as a novelist, short story writer and playwright. His novel *Andaran* (The innards) in which his making the landlord's natural son rise against him and oblige him to distribute his land, is rather romantic. *Naunh te mas* (Nails and flesh) depicts the plight of the refugees from West Pakistan. He has to his credit a trilogy, based on his own life's experiences, later published in a single volume entitled *Hal muridan da* (The plight of the disciples). *Dil darya* (The generous heart) is the story of his childhood in which, as a sensitive child and adolescent, he is exposed to passions of men and young women.

In the genre of drama, the lead given by Nanda has been followed by Harcharan Singh (b. 1914) beginning with a collection of one-act play, *Jivan lila* (The play of life, 1940), and continuing to date with greater maturity in *Sobha sakti* and *Kal, aj te bhalak* (1971). Of late, Harcharan Singh has been writing religious plays to serve the new upsurge in Sikh society. There include *Chamkaur di garhi, Hind di chadar* (1975).

Sant Singh Sekhon (b. 1908) has written plays in a more sophisticated, intellectual manner, but with the same Marxist commitment as in his short stories. His plays, *Kalakar* (1946), *Naraki, Moyansar na kai* (1955), *Varis, Damayanti* (1962) *Mittar piara* (1970) seek to interpret the Punjabi history and Indian life from a Marxist angle.

Balwant Gargi (1916) shows considerable variety in his plays from the early leftist as in *Loha kut* (1944), *Sil pathar* (1949), *Kanak di bali* (1954) to the experimentalist stance (*Dhuni Di Agg*, 1976), and the late historical phase (*Sultan Razia*). In his latest play, *Saukan* (The co-wife, 1979), he has dealt with a typical incident of hysteria in women arising from actual or repressed passion.

Of a younger generation, Harsaran Singh (b. 1929), whose works include *Jigara, Lamme samme di narak, Udas lok*, is remarkable for his simplicity and purposiveness and Surjit Singh Sethi for his bold modernist experiments, as his plays like *Mard mard nahin tivin tivin nahin*, (Man is not man, woman is not woman), *King Mirza te sapera, Nangi rat sarak da pehra*, indicate. Kapur Singh Ghuman (b.1927) is another prolific and experimentalist playwright of note. His works includes *Putali ghar* (1964), *Jiondi lash* (1958), *Muk Sansar* (1973), etc.

Sujan Singh (b.1909) (*Dukh sukh, Pashu te devta*, etc.) Sant Singh Sekhon (*Samachar, Kame te yodhe, Adhi vat tija pahar*) and Santokh Dhir (*Sanjhi kandh*, 1958, *Saver hon tak*, 1955) are progressive writers of short stories. Kartar Singh Duggal, from *Saver sar* (The dawn, 1941) to *Pane maire* (*The* loamy soil, 1972), began with and does not still feel chary of naturalist realism. Kulwant Singh Virk (b. 1919) writes of the rural life of his early years and urban life of his later maturity. He shows remarkable balance in both matter and manner. His works include *Chhah vela* (1950), *Dharti te akash* (1951), *Naven lok* (1968), etc. His language is simple, unrhetorical, shot through with irony and evinces a wise perception of human needs and desires.

Surjit Singh Sethi (b.1928), Dalip Kaur Tiwana (b.1935) have written novels and short stories. Ajit Cour (b. 1934), Gulzar Singh Sandhu (b.1935) and Prem Prakash Khaunavi are still writing, holding out further promise of a breakthrough.

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LITERATURE (Rajasthani), can be divided into the following periods: The initial period (1050-1450), the mediaeval period (1450-1850), the modern period (1850 to the present day), the phases of which being (a) the first phase (1850 to 1947-1950) and (b) the second phase (from 1947-1950 to date).

Poetry: Initial and mediaeval periods: The poetry of the initial and mediaeval periods can, from the point of view of subject matter and content, be classified as follows: (1) Jain poetry (2) Love poetry (mundane poetry)—(a) works of known poets and (b) works of unknown poets, (3) Charan poetry, which can be divided into two categories: (a) historical-heroic poetry and (b) epic-religious poetry, (4) Narrative poetry, (5) The poetry of saints—(a) composed by the founders of the various sects and their followers and (b) composed by poets not belonging to particular sects, (6) Folk poetry.

In the modern period, apart from the traditional poetry, the poetry connected with the new currents of thought, new beliefs and changed values has been written and continues to be written in abundance.

Jain poetry: The major portion of Jain poetry is based on Jain religion. These poems give hints about living one's life according to the tenets accepted in Jain religion. The hints may be given directly or indirectly. The objective of these poems is the building up of character and religious faith. Jain scriptures are divided into four parts, which are called the four "Anuyogas": 1. Prathamanuyoga, 2. Karananuyoga, 3. Charananuyoga and 4. Dravyanuyoga. Of these, No. 1 has, as its theme, stories and epic legends. No. 2 deals with the principles of 'karma' and the classification of people. No. 3 has as its theme the thought and action, the consciousness and the essential nature of the elements of consciousness, and No. 4 has for its theme philosophy and philosophical guidance. From the point of view of poetic merit, No. 1, Prathamanuyoga, which is also called Dharmakathanuyoga, occupies a very high place amongst all the four. Included in it are descriptions of men and women marked for their good conduct and for action conforming to religious doctrine. It can be easily grasped and understood by the common people and by the illiterate persons, while the other three Anuyogas demand of their readers sharp intellect as well as learning. Jain religion lays emphasis on good deeds, and an emphasis on good deeds occupies a place of the highest importance in Jain poetry. For this reason, a pretty large portion of this poetry is to be found in the form of poems about good deeds and narrative poetry concerned with Tirthankars (leading saints), Baladevas, Vasudevas, sages, preceptors, women known for excellence in character, and kings and merchants who were religion incarnate. The common man, having learnt from such poems about the evil consequences of sins, the benefits of pious conduct and the importance of adherence to religion, develops a religious bent of mind and prepares himself for adherence to religion in accordance therewith. This has been the sole object of the authors of these poems. The language which they used was also the colloquial one. The fountain of inspiration of this poetry is religion, and its key-note is a religious one. From the point of view of 'rasa' (the governing emotion in Indian poetics), this poetry has a dominance of the emotion of 'quiet'. It is worth mentioning that the Jain poet does not depart from the original story of the epic or religious source of his poetry. Of course, the description and development (of the basic plot) owe themselves to his imagination. In point of language and style also, these poems are somewhat different from the works of contemporary poets. In almost all the narrative poems, one comes across the use of certain familiar poetic devices (such as the mention of and stories relating to previous birth or births). From the point of view of subject-matter, language and style, source and object, Jain poetry stands in a category different from other poetic traditions mentioned above.

Broadly speaking, Jain poetry can be divided into four divisions:

1. Poetry about good deeds or narrative poetry: This poetry concerns itself with great men described in Jain scriptures and prominent personalities known to Jain tradition. These poems have been written under different names, such as 'rasa' 'chopai' (or chaupai), 'dhal', 'pavada', 'sandhi', 'charchari', 'prabandh', 'charita', 'akhyana', 'katha'.
2. Poems relating to festivals: These are concerned with some special occasion or festival. They have been given the names of 'faag', 'dhamar', 'barahmasa', 'vivahalo', 'dhaval', 'mangal', etc.
3. Moral and didactic poetry: Such poems are called 'samvad', 'kakka', 'matruka', 'bavani', 'battisi', 'chhattisi' (and similar other names based on particular numbers), 'kulak', 'hiyali', etc.
4. Eulogy: Such poems are in the form of eulogy of various Tirthankaras, places of pilgrimage, saintly men, etc., and are known by the names of 'stuti', 'stavan', 'sajzay'. 'vinati', 'namaskar', 'chaubisi', etc.

Of the hundreds of Jain poets, mention may be made here only of a few like Vajrasen Suri (*Bharateshvar Bahubali ghor*, 1168), Shalibhadra Suri (*Bharateshvar Bahubali ras*, 1184. and *Buddhiras*), Asigu (*Jivadaya ras*, 1200, *Chandanbala ras*, *Kripana-grihini samvad*), Dharma (*Jambusvami charitra*, 1209), Palhana (*Nemi-barahmasa*, *Aburas*—13th century), Lakshmitilak Gani (*Shantinath Deoras*, 1256), Somamurti (*Jineshvar Suri vivah varnana ras*, *Jin prabodh*; *Suri charchari*, *Guravali ratna*, *Suri bolika*—approximately 1274), Udaydharma (*Uvaesamal kahanaya chhapaya*), Rajsingh (*Jinadatta charita*, 1297), Sagharu (*Pradyumnacharita*, 1354) Jin Padmasuri (*Thulibhadda fag* 1333), Shalibhadrasuri (*Panch Pandav chatrti ras*, 1353), Upadhyay Vinayprabh (*Gautamswami ras*, 1355), Shalisuri (*Virat-parva*, before 1421), Rajshekhara Suri, Hiranand Suri, Mahopadhyaya Jayasagar, Depal, etc., are the poets belonging to the initial period.

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Amongst the poets of the mediaeval period, particularly those worthy of mention, are Brahma Jindas (1388-1468), Chhihal (period of writing, 1518), Kuṣhallabh (approximately 1523-1593), Samaysundar (1553-1646), Hemratan Suri (1559-1616), Labdhodaya (1629-1693), Jinharsha (1628-1722), Dharmavarddhan (1643-1726), Daulat Vijay (approx, 1643-1743), Vinaychandra (period of writing, 1668-1712), Jayamallaji (1708-1796), Acharya Bhikhanji (1726-1803), Gyansar (1744-1841), etc.

2. Mundane poetry. Several poems relating to love, the erotic theme, separation (from the beloved), heroism, etc. have been found in Jain narrative works, such as *Prabandha chintamani*, *Prabhavak charit*, *Prabandha kosha*, etc., and in Hemchandra's Apabhramsha vyakarana. The language is Apabhramsha or Maru-Gurjara mixed with Apabhramsha. Many of the dohas incorporated in these works are, in fact, current amongst the people of Rajasthan even today. *Bisaldi ras* (14th century) written by Narpati Natha is an important literary work which describes the marriage of Rajmati, daughter of king Bhoj, with the Chauhan king Raja Bisaldeo of Ajmer, the departure of the Raja for Orissa after a quarrel with Rajmati, the pangs of separation felt by Rajmati, and the re-union of the couple. Amongst the other narrative works of this level are counted *Hansraj-Bachharaj chaupai* written by Vijaybhadra, *Hansavali* written by Asait, *Saday-Vatsa-viraprabhandh* written by Bhim, *Malaysundari katha* written by Manikyasundar Suri, *Vidyavilas pavadau* by Hirananda Suri, *Manvati Vinayvilas pavadau* written by Hirbhata, etc. *Vasantvilas fagu*, *Shringara shata*, etc. are poems in free verse dealing with a love theme and belonging to the initial period.

The numerous love poems composed during the mediaeval period fall into two categories from the point of view of authorship: works of known authors and those of unknown authors. As regards the poems in the first category, the extant versions do not show much departure from the original, while in the poems in the second category, one comes across so many versions, and numerous textual variations are found amongst them. In the first category (known authors) the well-known poems are *Madhavanal Kamkandala prabandh* by Ganapati Kayastha (1525), *Madhavanal Kamkandala chaupai* and *Dhola Maravni chaupai* by Kushallabh, *Madhavanal katha* by Damodar, *Buddhi raso* by Jelha, *Lakhamsen Padamavati chaupai* by Damo, etc. In the second category may be placed the dohas and sorathas relating to *Dhola Maru*, *Jethava Ujali*, *Sheni Vijanand Nagji-Nagmati*, *Binza Sorath*, *Jalal Bubna*, etc.

3. Charan poetry: Charan poetry has been composed not only by persons born in Charan families, but also in abundance by persons belonging to other communities. (a) Historic—heroic poetry: The poets belonging to this stream themselves used to go to the battlefields and, if necessary, engaged themselves in combat also. They used to possess proper knowledge of the warfare and of all the implements, and situations, etc. connected with war. This is the reason why history and the heroic appear to speak through their poetry. From this point of view, the praise showered upon this poetry by various scholars is well-deserved.

In the period from the 11th to the 14th century, the poetry of this category is found in scattered 'chhandas'. Shridhar Vyas is the first well-known and mature poet in this style. *Ranmall chhand* and *Saptasati ra chhand* are his works. In the first, prominence is given to the battle that Rathod Rao Ranmall of Idar fought with Zafar Khan. It was written in 1400. In the second, there is a vigorous description of the goddess Durga on the basis of the Markandeya Purana. Another composition belonging to the first half of the 15th century is *Vir Ramayan* written by Badar dhadhi. It contains a lucid description in a flowing style of episodes connected with Johis and Rathods, particularly, the episodes and battles connected with Johis and Viramdev Rathod. It is also of importance in regard to the beginnings of the history of Rathods. *Achaldas Khinchi ri vachanika* by Sivdas Gadan (approximately 1425) is the most important Charan poem of the initial period from the point of view of poetic elegance, language and history. The work gives prominence to a description of the attack of Hoshang Gouri, Sultan of Mandu, on Khinchi of Gagrongadh, and the 'johar' (sacrifice on the burning pyre) by heroic Rajput women. The battle was fought in 1423. The poet has given an account of what he himself witnessed.

Amongst the important poets belonging to the beginning of the mediaeval period, one may place Gadan Pasayat, Khidiya Chanan and Sindhayach Chaubuja. Some of the principal poets of this category are Padmanabh (*Kanhadde praband*, 1455), Bhandau Vyas (*Hammirayana*, 1481). Works by unknown authors are: *Rao jaitasi chhand*, *Jaitasi raso*, *Vithu suja (Rao Jaitsi ro pakhandi chhand)*, (The period of composition of the last three poems is between 1534 and 1541). The other Charan poets who indicated a new ground are Barhat Asa (approximately 1493-1593), Vilhu Meha (16th century, latter half), *Dudo Asiya Amrawat* (1528-1533 to 1613), Barhath Issardas, Sandu Mala Udavat (approximately 1533-1623), Dursa Aadha (1538-1651), Asiya Karamsi Khinvsarot (1543-1563), Dudo Visrat, Kesodas Gadan (1583-1644), Barhat Shankar (1543-1623), Chatra Motisar (1593-1678), Hemsamor, Aadha Kisna-I, Mahesdas Rav, Girdhar Asiya (1633-1718), Kisoredas Rav (1658-1659), Khidiya Jagga (1658), Gadan Virbhan Thakur Siyot (17th century, latter half), Ratnu Virbhan Bhojrajot (1688-1735), Kaviya Karnidan Vijayramot (1693-1783), Khindiya Bakhta, Sandu Prithviraj (18th century), Jogidas (1712), Hammirdan Ratnu (18th century, earlier half), Adha Pahadkhan (18th century), Gadan Gopinath (18th century), Hukmichand Khidiya (1743-1803), Barhat Ummedram Palhavat (1743-1821), Ramdan Lalas (1761-1825), Manchh (1770-1883), Mahadan Mehdu (1781-

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1843), Aadha Kisna-II, Mahadan Bai (1843), Vithu Bhoma (1828-1848), Kaviraja Bankidas Asiya (1781-1833), etc.

(b) Epic-religious:

There are several poets who have written works falling in this category. These are Jayasinha (16th century, earlier half), Alluji Kaviya (approximately 1525-1625), Barhat Asa, Chundoji Dadhvadia (1563-1568), Sankhla Karamsi Runecha (approximately 1540), Kushallabh, Barhat Issardas, Rathod Prithviraj (1549-1600), Kisno (16th century, latter half), Kesodas Gadan, Madhodas Dadhvadia (1553-1621), Sanya Jhula (approximately 1523-1623), Surjandas Puniya (1583-1691), Kalyandas Rao (1643), Mahesdas Rao, Mohatta Rughnath (1668), Vitthaldas (1643-1670), Aidan Gadan (17th century, latter half), Khidiya Jagga, Kesarisinha Jitavat (approximately 1650-1750), Pirdan Lalas (18th century, earlier half), Maharaja Ajitsinha (1678-1724), Jati Jaichand (1719), Barhath Muraridan (1718), Haridas Lalas (1750), Barhath Kriparam Khidiya (1743-1833), Opa Adha (approximately 1752-1843), etc. 4. Narrative poetry: Rajasthan has been the sporting ground of heroes, heroic ladies and saints. It is a matter of surprise that while, in comparison with other provinces, a large number of saintly sects were founded in Rajasthan and, comparatively speaking, saint poetry has been composed in abundant quantity, the literary world does not have an adequate knowledge of this fact, even at the present day. A brief mention of the 16 sects of this region will be made later. Of the various poets (in the category of saint poetry), it is not possible even to mention the major names. In this context, a reference to the Nath sect is also necessary.

1. Nath sect: Gorakhnath (approximately 10th century) formed the Nath sect. By tradition, nine Naths and 12 sects of Naths are famous. Naths have had an extensive influence in Rajasthan. As regards the initial Naths, Gorakh, Charpat, etc., the authenticity of their compositions in the local language is doubtful. Those compositions seem to have been the works of the 16th century. In this tradition, the most famous poet of the mediaeval period is Prithvinath (1450-1550). 29 works (large and small) written by him have been known. It is worth mentioning that in these works, there is an abundant influence of devotion, which is something new. The writers in this tradition are Maharaja Mansinh of Jodhpur (1782-1843), Nananath (19th century, earlier half), Navalnath, Uttamnath, etc.

2. Rasik sect (in the Rambhakti line) and Ramavat Vairagi: Agradasji founded the Rasik sect at Revasa near Sikar. Galta is the principal sect of Ramavat Vairagis. Their compositions are mainly in the Braj and Avadi languages; however, several poems have written in Rajasthani and Pingal also. Of such poets belonging to the Rasik sect, Siyasakhi and Kriparam are names worth mentioning.

3. Vishnoi sect: The founder of the Vishnoi sect was Jambhoji (1451-1536). This is a sect of the worship of the Formless, but with an orientation towards the Concrete. To it the incarnations of God are acceptable, but there is a total prohibition of idol-worship. The language of Jambhoji and of poets belonging to his tradition is Rajasthani. The legacy of this sect is of great importance from the cultural, ideological, literary, traditional and linguistic points of view. Poets such as Udoji Nain, Vilhoji, Kesavji, Surjanji, Paramanandji, Harchandji, etc., have given us numerous compositions.

4. Jagannathi sect: This sect was founded by Jagannathji (1482-1506). Its ideology is similar to that of the Vishnoi sect. The poets of this sect have also given us works in native Rajasthani. Karamdas, Deoji, Lalnath, Chokhnath are the famous poets of this sect.

5. Niranjani sect: Haridasji of the Niranjani sect (1455-1543) uses in his literary creations Braj along with Rajasthani. Originally, it was a sect based on the worship of the Formless, but later it was greatly influenced by the ideology of the worship of the Concrete (God in the concrete form). Poets of this sect also wrote numerous compositions. Turasidas, Jagjivandas, Savadas, Bhagwandas, Manohardas, etc. are the famous poets of this sect.

6. Nimbarka sect: Acharya Parashuram Dev (1520-1600) was the founding preceptor of the Salemabad seat of the Nimbarka sect. The Nimbarka sect is one of the four principal sects based on the worship of the Concrete. However, in Parashuramji's compositions, there are a sufficient number of writings on the theme of the worship of the Formless. The language of his compositions is simple Rajasthani; at places, there is a mixture of Braj language also. His lyrics, laden with devotion and several miscellaneous chhandas are very famous. There have been, in this sect, other poets also who were devotees as well as philosophers.

7. Dadu sect: In the compositions of Daduji (1543-1603), who founded the Dadu sect, the worship of the Formless predominates, even though at one or two places, Dadu desires devotion instead of liberation, like any devotee of the Concrete. Dadu's principal message is knowledge of the self and achieving liberation of the soul. There have been so many famous poets in the Dadu sect like Bakhnaji, Rajjabji, Sudardasji (the younger), Santdas, Barahhazari, Vajind, etc. Their language is Rajasthani and Braj and Khadi Boli with a mixture of Rajasthani.

Laldasi sect or Lal Panth: The founder of the Laldasi sect was Laldasji (1540-1648), who was born in Chholidup near Alwar in a Meo Muslim family. His preachings are concerned with the importance of earning one's bread, remembering God and religious singing. Rama (God) is Formless (has no attributes). Some scholars have made a mention of one work, *Chitavani*, as his composition; it was not written by him but by Laldas of the Dadu sect. Of the compositions in manuscript that go under his name, only about 125 'sakhis' (dohas) and 60 poems were written by him. It is worth mentioning that he has rejected the

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pursuit of yoga. Haridas, Dungersi Sadh, Prani Sadh, Bhikhan Sadh, etc. are counted among the leading poets of this sect.

9. Charandasi or Shuka sect: Charandas (1703-1782) was the founder of this sect. Compositions by him and by his two female disciples, Dayabai and Sahajobai, are of importance in the bhakti tradition (tradition of devotional poetry). Their language is a mixture of Rajasthani, Braj and Khadi Boli. There have been, in this sect, numerous other poets, but their language is either Khadi Boli or one in which Braj is predominant.

10. Gudad sect: Santdasji (1642-1749) used to put on a dress made of 'Gudad' (quilt cloth). For this reason, the saints who followed his teachings came to be known as persons of the 'Gudad' sect. Their principal seat is Dantda (Bhilwara). Santdasji's compositions have as their theme worship of the Formless. He has also condemned all ostentation. The language is simple Rajasthani.

In Rajasthan, four seats have been founded under the identical name of 'Ramsnehi' in the course of time. Their traditions are separate from one another.

11. Ramsnehi sect, Shahpura: The founder of this sect was Ramcharanji Maharaj (1719-1798). His compositions are very lucid and comprise 36,000 stanzas. In a sense this is a universal encyclopaedia of subjects relating to the worship of the formless. Of the numerous poets belonging to this sect, some of the names are Ramchandji, Bhagwandasji, Navalramji, Rampratapji, Dulharam, Jagannathji, etc.

12. Ramsnehi sect, Rain: The founder of this sect was Dariyaoji (1676-1758). 412 sakhis and about 30 poems written by Dariyaoji are available. There have been numerous poets in this tradition, such as Purnadas, Kisandas, Nanakdas, Mansharam, Harkharam, etc.

13. Ramsnehi sect, Sinthal: The founder of this sect was Hariramdasji (1778). His compositions are endowed with clarity and lucidity. His selection of words is also worthy of note. Haridevdasji, Narayandasji, Piraramji, etc. are some of the famous poets of this sect.

14. Ramsnehi sect, Khedappa: The founder of this sect was Ramdasji (1726-1798). He was a disciple of Hariramdasji who had founded the Sinthal branch; he had established this new branch at the command of Hariramdasji. Dayaludas, Parshuram, Pithodas, Purandas, etc. are poets in this tradition.

All the four Ramsnehi sects have faith in the Concrete form of Divinity.

15. Alakhiya sect: This sect ws founded by Lalgiri (19th century, earlier half). Bikaner was its principal seat. There is a mention in his compositions of the pursuit of yoga, worship of the Formless, etc. Gyangiriji was a poet in this tradition, and one finds a mention of his composition *Alakh stuti prakash*.

16. Aai sect: This was founded by Jijidevi, also known as 'Aaiji', in 1500. Its principal seat is Bilada. Persons belonging to the Sirvi community have a special faith in Aaiji. Leading poets in this tradition are Bhawanidas Vyas, Tarachand Vyas, etc. It is a 'shakta' cult, in which there is sufficient admixture of the Vaishnava ideology also.

Amongst the poets not belonging to a particular sect, a few can be mentioned. About 25 poems and some 'sakhis' written by Pipaji (1383-1453) are available. His language is mainly Braj mixed with Rajasthani. In the songs, there are sentiments in the nature of devotional poetry and mention is made about remembering God. Of Kazi Mahmud (15th century) about 35 poems are available, the language of which is Khadi Boli, with a mixture of Rajasthani. Its speciality is sweetness of emotion, linguistic expression and selection of words with appropriate commentary. The name of Miranbai (1498-1547) is familiar to the literary world. Her lyrics have achieved great fame. The problem still remains of the authenticity of her life history and her lyrics. About 2000 lyrics are available under her name, but not all of them were composed by her. Out of these, about 300 lyrics could have been hers. The speciality of these lyrics lies in the concentration of the highest order, depth of love and burning desire for union with God. The poetry of Miran is a poetry of self-surrender. In the lyrics, there is a depiction of emotions in the nature of devotion to the Concrete, devotion to the Formless and thoughts oriented towards Yoga. According to tradition, she has been regarded as a poetess of Krishna, whom she worshipped and adored. Other famous saints are Sant Mavji (1714-1744), Gauribai (1758-1808), Darvesh (approximately 1753-1833), etc.

Folk literature: The folk literature of Rajasthan is exceedingly rich and vast, and exists in so many forms. It can be classified thus: 1. Folk-songs, 2. Folk-sagas, 3. Folk-stories, 4. Folk-plays and 5. Folk-sayings, in which may be included idiomatic usages, proverbs, etc.

The world of folk-songs is one of considerable variety and has a distinctive character. From numerous ancient compositions, one gets an idea of the ancient character of many of the folk-songs also. Mohanlal Dalichand Desai has, in his book *Jain Gujar poets* (Part 3), given the first line of about 2,500 folk-songs on the rhythmic pattern of which various Jain poets have composed their verses. In the religious songs that are current amongst the common people, those concerned with the worship of the Concrete are known as 'Harjas' or 'Bhajan' and the compositions relating to the worship of the formless are known as 'Sabad'. Folk-sagas also present a variety. They are heroic (*Pabuji ra pavada*), 'Tejoji', 'Galaleng', 'Chhavli' connected with Dundji Jawaharji, romantic (*Bagdavat, Nihalde Sultan*), epic and historical (*Narsiji ro mahro*), poems dealing with love (*Dhola-maru, Jalal-Bubna*), poems expressing disgust with life (*Gopichand Bharthari*), etc.

Amongst the rural folk, folk-sagas of numerous variety are current and attempts have also been made to compile them. Folk-plays comprise 'khyal', 'swang', 'lila',

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etc. Their styles also differ from region to region. This lore is fast vanishing in the modern times. The same is the plight of the folk-sayings, even though attempts have been made to compile them also.

Modern period (from 1850): Poetry

This period brought a great change in the ideas, consciousness, criteria and values of the people as a result of the contact with English, the western influence, various movements for reform in the 19th century, new system of education, the spread of scientific achievements such as railways and telegraphs, and intensive intermingling. Contemporary poetry reflects this ideological change. As regards the poetry of the modern period, its main note is the spirit of patriotism and the liberation of mankind. The background to this is presented by the compositions of Bankidas. This ideological change is proclaimed in the compositions relating to Dungaji-Jawaharji and the Thakurs and the heroes who took part in subsequent revolutionary movements.

(a) The first phase: 1850 to 1947-1950

Suryamalla Mishran (1815-1868) is regarded as the last great scholar and poet amongst the charans of the modern period. Sankardan Samaur (1824-1878) can, from several points of view, be called the first great poet of this period. His poems give a powerful, vigorous depiction of the English rule, the corruption prevalent in that rule, its injustice and exploitation, the inactivity of the rulers of the princely states, the selfishness and fraudulent policies of the English, etc. Considerable poetic output of a traditional character also took place in this period. In numerous such compositions, one also comes across new ideas born of the contemporary situation and also new sentiments so born. Here mention may be made of the names of some of the writers of this category:-

Ramnath Kaviya (1801-1879), Svarupdas (1801-1863), Rav Bakhtavar (1813-1894), Samanbai (1825-1885), Kaviya Chimanji (1833-1887), Gumansinha (1840-1914), Barhat Shivbux Palhavat (1844-1899), Umardan Lalas (1851-1903), Maharaj Chatursinha (1879-1929), Mohansinha Mahiyariya (b.1861), Hinglajdan Kaviya (1861-1948), Kesarisinha Barhat (1871-1941), Udayraj Ajjal (1885-1967), Nathusinha Mahiyariya (1891-1973), Raval Narendra Sinha (1893-1967), Kavirav Mohansinha (1899-1964), Acharya Tulsi (b. 1914), etc.

(b) *Second phase: from 1947-1950 to date*:

Of the persons, who, in some way or the other, fought for the independence of the nation, several sang songs of social and political awakening composed by them. The poems of Manikyalal Varma, Hiralal Shastri, Jayanarayan Vyas, Sumanesh Joshi, Ganeshilal Vyas 'Ustad', Bhariavlal 'Kala Badal', etc. belong to this category. They are mainly the propagators of certain ideas. Of these, 'Ustad' has, in the course of time, written compositions of so many varieties. His compositions deserve a place of importance from the point of view of the theme, the technique of expression and the effect. Of the compositions written round about the second phase, the poems 'Vadali' by Chandrasinha, 'Sainani' by Mukal and 'Patalu' and 'Pithalu' by Kanhaiyalal Sethia deserve special mention for reasons of their great importance.

At present, poems are being written in so many varieties of narrative poetry and free verse. Amongst the principal narrative poems, the following are counted: Shrimantkumar's 'Ramdut', Vimlesh's 'Ramkatha', Nanuram Sanskarta's 'Gopichand, Lanka naghin, 'Sankal-Sandhan', Girdharisingha Padihar's 'Manakho', Satyaprakash Joshi's 'Radha', 'Bol Bharmali', Barhath Karnidan's 'Shakuntala', 'Rani Sati', Kanha Maharshi's 'Marumayank', Narayansingha Bhati's 'Mira', Banwarilal Mishra Suman's 'Delya ro divlo', Satyanarayan Aman's 'Sisdan', Suryashankar Parik's 'Dharati', 'Siddha Jasnathji ro sirloko', Raghurajsinha Hada's 'Hardaul', Mahavirprasad Joshi's 'Bindraban', Premji Prem's 'Suraj', Kalyan Gautam's 'Piv Bandhav ra bekha', etc. Manohar Sharma has been writing poetry for the last so many years. His famous works are *Kunja, Gopigita, Maravashri, Panchhi, Bapu, Amarphal, Antarjami, Ghora ro Sangit*, etc. Kanhaiyalal Sethia is a famous and much discussed poet in Rajasthan. Amongst his Rajasthani works are *Ramniyai ra soratha, Minjhar, Kun kun, Liltans, Ghar kuchan, Ghar Majlan*. His speciality lies in giving expression to serious thoughts and sentiments in a terse form in the choicest of words. Meghraj 'Mukul' has been writing poetry since 1944. His Rajasthani poetry is collected in *Sainani ri jagi jot*, and *Kirtyan*. There have been so many milestones in his poetic journey. Not all that Mukulji has written has been published. Of the poems written by Narainsingha Bhati may be mentioned 'Durgadas', 'Paramvir', 'Sanjh', 'Olun', 'Kalap', 'Mira', etc. The peculiarity of his poetry consists in the depiction of nature, love and romance and noble sentiments. Nanuram Sanskarta has also been serving the cause of literature for a long time. Besides those mentioned already, his other poems are 'Kalayan', 'Das Deo', 'Chappay-Satsai', etc. The first two poems are about nature, as is also the poem 'Prakrati saikado', compiled in *Chhapay satsai*. To the same category belong Sumersinha Shekhavat's *Meghmal*, Udaivir Sharma's *Damphi, Sunto* and Kalyansingha Rajawat's *Prabhati*.

In the other poems in the category of narrative poetry and lyric poetry, mention may be made of Girdharisinh Padihar's *Jagti jota*, Banwarilal Mishra's *Premdeep*, Suraj Solanki's *Juni bata*, Rampali Bhati's *Char gatha*, Raghurajsingh Hada's *Anbanchya Akhar* and *Pul kesula phul*, Rameshvardayal Shrimali's *Hadi Rani, Bavno, Himalo*, Dayashankar Arya's *Maru Minjhar*, Sitaram Maharshi's *Prit pid ri pal, Machhli man mharo*, etc. Amongst the poets of humour and satire, particularly worth mentioning are the names of Vishvanath 'Vimlesh' and Satyanarayan 'Aman'. The poems written by Vimlesh entitled 'Chhedkhani', 'Kucharni' and 'Taskoli' have been published together in *Navras mein ras hasya*. His compositions

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relating to Emergency have been compiled also in *Janta ke darbar*, which attract particular attention. There are satirical compositions of the highest excellence in Aman's *Chundthia*. There are many other similar poets, such as Nagraj Sharma (*Birkha binani, Tharo ke lya han*), Premji 'Prem' (*Chamcho*), Annaram Sudama (*Pirol mein kutti byai*), Buddhi Prakash Parik (*Chuntkiya chavadka, Tirsa, Inder sun interview*), etc.

The treasure house of Rajasthani literature has been enriched and is being enriched by works of various types, written by the poets already mentioned above and also by many other poets, like Ramsinha Solanki, Ranvirsinha Shaktawat, Dinesh Mishra, Gajanand Varma, Mohammad Sadiq, Kishore Kalpanakant, Onkar Parik, Durgadansinha Gaud, Harivallabh Hari, Girdharilal Malav, Gaurishankar Sharma, Manak Tiwari brothers, Ganapatichandra Bhandari, Ramdev Acharya, Chandidan Sandu, Rewatsinha Bhati, Narvar, Mukanddan Bhuval, Akshyasinha Ratnu, Ranutsinha Dewda, Devkarna Barhat, Indokali, Devkaransinha Rathor, Shaktidan Kaviya, Rashid Ahmad Pahadi, Dayashankar Arya, Chhaganlal Sharma, Gopallal Prajapati, Brajesh Chanchal, Amar, Depavat, Revatdan Charan, Lakshmansinha Rasvant, Trilok Goyal, Ravat Sarasvat, Bhim Pandya, Madan Gopal Sharma, Devkishan Rajpurohit, Bastimal Solanki, Savaisingha Ghamora, Chandra Kumar 'Sukumar', etc.

The wave of 'new poetry' has appeared in Rajasthani, but generally the poets have depicted mainly the changes that are taking place in rural life and its changing values, and the ideological and psychological changes that are taking place in personal life. They have also written poetical satires. Many of the depictions are exceedingly powerful. The poets of the new generation are Mani Madhukar, Tejsinha Jodha, Rameshwar Dayal Shrimali, Chandraprakash Deval, Premji Prem, Paras Arora, Harman Chauhan, Gordhansinha Shekhawat, Ramswarup Paresh, Mohan Alok, Krishna Gopal Sharma, Nand Bhardwaj, Bhanwarsinha Samor, etc. While the literary activity of some of these poets has slowed down, other new poets are coming up.

In comparison with the modern Indian languages of the Aryan stock, the prose of Rajasthani is not only rich and vast, but also has a tradition that has had an uninterrupted flow. The old prose literature can be divided into these heads: 1. Religious, 2. Historical, 3. Artistic, and 4. Miscellaneous.

The oldest specimens of religious prose are found in the works of Jain authors. These works are mostly in the nature of commentaries on works in Sanskrit and Prakrit languages. Original compositions have been rather few. The commentary entitled *Aradhana*, written in 1273, can be called the very first specimen of 'Maru-Gurjara' prose. Other specimens are found in Sangramsinha's *Bal shiksha* (1279), *Navkar-vyakhyan* (1301), *Sarvatirtha namaskar stavan* (1302), *Atichar* (1312), *Tattva vichar prakaran*, *Dhanpal katha*, etc. Besides the last-mentioned work, in all these works there is an abundant use of Jain technical words. Being comparatively small, these compositions have the significance more as links in the ancient tradition than as mature works of prose. It is in the 15th century that the mature form of prose emerged. Acharya Tarunprabh Suri's *Shadavashyak balavabodh*, written in 1354, can be regarded as the first mature work of prose in Rajasthani. It contains a number of narrative episodes. The best specimen of artistic prose is found in Manikyachandra Suri's *Prithvichandra charitra*, also known as *Vagvilas* (1421). It was named *Vagvilas* for the reason that it abounds in description. Of the various compositions falling in this category, some are really very famous, such as *Khichi Gangev Nimbavat ro dopahro*, *Rajan Raut ro vat vaniv*, etc. These are descriptive compositions of many varieties. Somsundar Suri (1373-1392), Meru Sundar (15th century, latter half), Parshvachandra Suri (1480-1555), etc. exhibit a fine picture of Rajasthani prose.

Prose pieces with rhyming structure are also found in *Achaldas khichi ri vachanika*, belonging to the initial period. In another composition of this tradition, called *Vachanika Rathod Ratansinghji Maheshdasot ri*, the prose portion is comparatively small, but it is well-structured and lucid. Apart from 'Vachanika', compositions entitled *Davavait* also furnish good specimens of artistic prose. In the language of Davavait, one finds, here and there, a mixture of Khadi Boli. *Narasimhadas ki davavait* by Bhat Matidas, *Maharaja Ajitsinha's davavait* by Dvarkadas Dadhvadia, *Maharaja Ratansinha's davavait* by Sindhayach Dayaldas, etc are famous 'Davavaits'.

Historical prose: Historical prose and 'Vat' literature are important constituents of Rajasthani prose. Historical prose is found in a number of forms, such as 'Khyat', 'Vat', 'Vanshavali', 'Pidhiyavali', 'Pattavali', 'Vigat', 'Hakigat', 'Hal', 'Yad', 'Vachanika', 'Davavait', etc. The last two have already been mentioned.

'Khyat' is another name of history. In 'Vat', there is a brief descriptive historical account of some individual, community, incident or episode. Between khyat and vat, the difference is related to size, khyat being the larger of the two, while vat is the smaller one. Vanshavali, pidhiyavali and guruvavali contain genealogical tables, also giving at the same time some particulars about individuals. Vigat is the name given to a descriptive account. Hakigat and hal contain a detailed description with full particulars of some episode or incident. Yad is the name given to a description of facts and incidents, written in the style of a memorandum. The writing of history received great encouragement during the time of Emperor Akbar's rule. Inspired by this, Rajput kings also made attempts to get khyats written about their respective kingdoms. The writers of these works were Government officers, Pancholis, etc. Khyats were written independently also. Of such writers, the most famous names are Muhnot Nainsi, Asiya Bankidas and Sindhayach Day-

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aldas. These khyats', important as they are from the historical point of view, have also great importance from the literary and cultural points of view.

Besides the above, a very important historical prose work is *Dalpat-vilas* (approximately 1608). In it we find several important accounts and descriptions in a flowing and attractive style. As an historical writing, this is an invaluable work. Being an account contemporary with its principal character, it has the stamp of credibility from the point of view of description of personalities and the narration of the events of the times.

From the point of view of artistic prose, 'vats' stand supreme. The vats furnish a multi-faceted description of medieval life. It is to be borne in mind that these stories were narrated and listened to orally. One can derive the maximum enjoyment from vats, only in the context of the totality of the situations that are to be recounted and listened to. It was the object of vats, besides entertainment, to provide material that would increase knowledge and impart practical wisdom and principles of moral conduct. Their canvas was also very vast and it was only for that reason that the vats used to give satisfaction to people of all strata and classes. Many of the vats used to be interspersed with 'Dohas' and 'Sorathas'. Vats used to circulate as oral traditions, but, as from the 17th century, they started being recorded in writing. From the point of view of size, one finds all types of vats, large as well as small. The field of Rajasthani vats is, indeed, very extensive.

Many of the present day writers have also got attracted towards the vat literature. These authors are presenting so many vats current amongst the people in the same style and structure, in a beautiful manner. Vijaydan Detha, Govind Agrawal, Lakshmikumari Chundavat, Mulchand 'Pranesh', etc. are writers who have edited and published numerous vats. 'Katha' also presents a powerful form of Rajasthani prose. Kathas ordinarily relate to religious and epic subjects. Even today, such kathas are widely current amongst women of faith.

Apart from the above, examples of Rajasthani prose are found in rock inscriptions, royal grants and title deeds, letters, etc. Their authenticity is also beyond question.

As a writer of modern Rajasthani prose, Shivchandra Bharatiya's name stands at the top. He presented powerful prose in the genre of the novel, short story, drama, etc. Novel: Bharatiya's novel *Kanak-sundar* (1903) can be called the first novel in Rajasthani. Next to it comes the name of Shri Narain Agarwal's novel *Champa* (1925). Both are idealist and reformist novels. Shrilal Nathmal Joshi's novel *Abhe-patki* (1956) mainly presents the problem of widow re-marriage and its solution. Along with this, there is an exposure of social malpractices and ostentation. Joshi's other novels are *Ghora ro ghori* (1968) and *Ek binani do bin* (1973). The first is concerned with the life story of Tessitori, the famous scholar of Rajasthani. The second has been written on the basis of Tennyson's descriptive long poem *Enoch Arden*. Joshi's language is simple and flowing. His novels are idealistic. The pacing of the events is also carried out in a manner befitting this objective.

Annaram 'Sudama's' three novels, *Mehekti kaya, mulakti dharti* (1966), *Andhi aur astha* (1974) and *Meve ra rukh* (1977) have been published. In the first, there is the story of Sugni (another name-Suthari Nani), who has been abandoned by her husband, while the second is a story of a rural brahmin family oppressed by the zemindar. The keynotes of both the novels are faith in life and the ability to put up patiently with miseries. Sudama has his own style, and the language is embellished with idomatic usages and proverbs. *Meve ra rukh* is a very powerful novel. What it depicts appeals to the heart and is realistic. It depicts certain incidents that took place during the Emergency (particularly the forced sterilisation), the so-called leaders of those days both old and new, the moneylending traders of the village and the heads of monasteries in the village, and the poor villagers who, encircled by so many problems, amidst all these, somehow live their daily lives. It is the money lender himself who has been called, 'Meve ra rukh', Yadavendra Sharma 'Chandra' has written two novels, *Hun gori kin piv ri* (1970) and *Jog sanjog* (1973). The first has, as its focal point, a widow named Surajadi, belonging to a potter's family. In the second, there is the story of Ganesh, son of a middle class trader named Batuk, who, in the end, marries a Christian girl. The first is a very powerful novel. Chhatrapatisinha's *Trishanku* (1974) tells the story of Pavan, son of a zamindar's manager. It describes his romance, the influence exercised by revolutionary ideas on him and his eventual reformist approach and achievement. Satyen Joshi's *Kanwal Puja* is an historical novel. It depicts battles and incidents connected with the initial history of Jaisalmer. Sitaram Maharashi's *Kun samajhai chanvari ra kaul* (1976) and *Laladi ek pherun gamagi* present an effective delineation of marital maladjustments. Vijaydan Detha's *Tidorav* converts a folk tale into modern fiction. Ramnivas Sharma's *Kal Bhairavi* (1976) depicts the pursuit of tantric system in the background of rual life. Paras Arora's *Khulati ganthan* (1977) and B.L. Mali's *Minakh ra khoj* are other works of fiction. Many novels have, from time to time, been published in periodicals in a complete or incomplete form, such as *Haraval, Olamo, Ladesar*, etc.

The modern short story is a gift of the West. The short story in Rajasthani begins with Shiv Chandra Bharatiya's story 'Vishrant pravasi' (1904), published in a Hindi monthly *Vaishyopakarak*. After this can be placed the stories by Gulabchand Nagori's 'Badi Tij', 'Beti ki bikri tatha bahu ki kharidi', published in *Maheshvari* in 1912, and the stories by Shiv Narayan Toshniwal, 'Vidya pram daivatam', 'Stri shikshan ko onamav' (1916). These are stories connected with various social problems. After 20 years, Murlidhar Vyas and Shrichand Rai of Bikaner

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commenced the writing of short stories. From 1950 stories of various types began to be written in large number. Numerous writers have writen stories of reformist, idealist and social type and those aimed at a depiction of the ideological, historical, religious, satirical changes. Amongst the leading short story writers may be mentioned Muralidhar Vyas, Manohar Sharma, Nanuram Sanskarta, Nrisinha Rajpurohit, Annaram 'Sudama', Mulchand 'Pranesh', Rameshvardayal Shrimali, Kishore Kalpanakant, Premji Prem, Brajnarayan Purohit, Nand Bharadwaj, Ram Niranjan Sharma, Brajmohan Javaliya, Saubhagyasinha Shekhawat, Lakshmikumari Chundawat, etc. Their stories have been published in various periodicals and anthologies.

Shivchandra Bharatiya's *Kesar Vilas* (1900) can be regarded as the first play in Rajasthani. The names of other playwrights are Bhagwati Prasad Daruka (*Bal vivah natak, Vriddha vivah natak*), Gulabchand Nagauri (*Marwari, Mausar aur sagai janjal*), Balkrishna Lahoti (*Kanya bikri*), Madan Mohan Siddha's *Jaipur ki jyonar* became very famous. This play, and the play *Nai binani* by Jamnaprasad Pachoriya, are comparatively successful plays from the point of view of the stage. In all these plays, one or the other social problem furnishes the basis. Besides these, the following plays have been written: *Mahabharat ko shri ganesh* and *Maharana Pratap* by Narayandas Agarwal, *Pranvir Pratap* by Girdharilal Shastri, *Panna dhai* by Agyachandra Bhandari, etc. These are historical plays. Yadavendra Sharma's play *Tas ro ghar* (1973) describes the numerous problems and anomalies of urban living.

In a Hindi monthly periodical entitled *Vaishyopakarak*, there were published in 1940, certain dialogues under the title *Kanak sundar*. In the same magazine there was published a dialogue entitled *Bara bazaar* (1905) consisting of two scenes. Amongst the initial one-act plays may be mentioned Shobhachand Jammad's *Vriddha-vivah vidushan* (1930), Shrinath Modi's *Gaon sudhar ya Goma Jat* (1931) and Suryakaran Parik's *Bolavan ya pratigya purti*. Several one-act plays of Govindlal Mathur were published in *Satrangini* (1955). These plays have taken up numerous problems of urban as well as rural life. Amongst the other playwrights the names of the following are worth mentioning: Narayan Dutt Shrimali *(Chhiyan Tavado)*, Damodar Prasad (Top ro license), Shrimant Kumar Vyas *(Chananau)*, Jagdish Mathur (*Pitaran ro agaman*), Surendra Anchal (*Ragat ek minakh ro*), Satyanarayan, 'Aman' (*Guvad ri jayodi)*, Agyachand Bhandari (*Badle ri aag*), etc. These writers have portrayed social life and its realities. Manohar Sharma (*Nainsi ro sako)*, *Lakshmikumari Chundawat (Samgharma maji*), Ramdutt Sanskritya *(Desh ro helo)*, Ganpatichandra Bhandari (*Siha jay sav*), Damodar Prasad (*Kamran ri ankhadlyan*) have written one-act historical plays. Apart from the last-mentioned one-act play, all are concerned with Rajasthan or with the Rajput way of life. Satirical one-act plays have been written by Ravat Sarasvat (*Sampadak ri maut*), Baijnath Panwar (*Aapno khas aadmi*), Vinod Somani Hans (*Rang mein bhang*).

Pen-portraits, reminiscences, travelogues, etc.:

In this field, Muralidhar Vyas is a leading writer. A collection of his pen-portraits has been published under the name *Jana jivata chitaran*. It contains pen-portraits of professional persons. Shrilal Nathmal Joshi's *Sabadka*, which is also a collection of pen-portraits, has been the subject-matter of much discussion. It contains mostly humorous pen-portraits. Noteworthy contribution has been made in this genre by Shivraj Chhangani (*Uniyara Olukhan*), Kunjbehari Sharma (*Batan hi chale*), Braj Narayan Purohit (*Atarva*) and (*Vakil sahab*), etc. Apart from these pen-portraits and reminiscences which have been published in a book form, numerous pen-portraits are published in various periodicals.

Annaram Sudama's *Dur disawar* (1973) and Naval Kishore Kankar's *Sail sapata* (1980) are travelogues.

Prose-poems: In 1946, the well-known poet, Chandrasinha published a bunch of 9 prose-poems under the title *Sip*. The works of Kanhaiyalal Sethia and Govind Agrawal are noticeable and important in this genre. Sethia's *Galgachiya* and Agarwal's *Nukti dana* present specimens of the best prose poetry.

Amongst the writers of essays in the category of *belles lettres*, a name worth mentioning is that of Braj Lal Biyani. His 'Mogara Kali', 'Badi fajar ko divo', 'Marwadi boli' are essays furnishing the best speicmens of this genre. Giriraj Bhanwar, Krishna Gopal Sharma, Manohar Sharma, Ravat Saraswat, etc. are also authors who have made commendable efforts in this direction.

Hi.M.

LITERATURE (Sanskrit). The earliest and the most glorious chapter not only in the history of Sanskrit literature, but in the history of world literature and culture, is the vast body of writing known as Veda (lit. 'Wisdom'). It is the most ancient record left by hoary sages holding a mirror to all human interests—literary, socio-political, religious, mythological, cultural and philosophical. Though it is tentative, the first composition called the *Rigveda* is very old and cannot be later than 2000 B.C. The collections themselves of this as well as of the other three Vedas, viz. *Yajus* (prose formulae), *Saman* (songs set to music) and *Atharvan* (magical spells and incantations) are considered by scholars to be not later than 1500 B.C. at the latest.

A student of literature will find in the Vedas several gem-like instances of pure poetry, where the creative energy finds a free and spontaneous expression. The hymns to Ushas, the goddess of the *Dawn*, and to *Savitri*, the Sun-god that animates birds and beasts alike into joyful activity, are but two examples. The simple joys and sorrows of the Aryans who lived in India on the banks of

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the seven rivers (in the North west), bubbling with a zest for life and adventure, are beautifully reflected in the Rigvedic hymns. They offer their oblations in the sacred fire invoking the blessings of gods like Agni, Indra and Varuna, and the hymns are primarily religious. Yet the homely similes and metaphors in their prayers reveal consummate poetic art. Their pastoral life, rich in cows and offspring, also had moments of exaltation and exhilaration. They were oppressed by fears of divine wrath and devilish dark forces at the same time. Their loves and hates too had their heart-warming and heart-burning aspects. Occasionally, we find them speculating on cosmological problems and attempting philosophical explanations. Their love of wine and women, sports like chariot-racing and gambling also inspire some lovely lines. Thus the Rigvedic poetry is one the most ancient records available today not only of the Vedic Indians but also of man on earth. Though steeped in religion, the *Rigveda* is not blind to profane joys of life.

Like all branches of learning in India, poetry too has its first beginnings in the *Rigveda* itself. Some of the dialogue (akhyana) hymns in the *Rigveda* might have provided the germs for the later pantomimes and plays in Sanskrit. These very hymns were for the most part re-set with prose formulae to constitute what is known as the *Yajurveda* to help the sacrificial priest. When they were further redacted and set to music, they came to be called the *Samaveda* or the Veda of musical songs. And several schools came into vogue specializing in three Vedas, since all these were assigned a due place in the performance of sacrifice, an institution which tended to become more and more cumbrous by adding details of ritual, each of which was sacrosanct. Yet the *Yajurveda* and the *Samaveda* have no literary value of their own.

Not so is the *Atharvaveda* which came to be ranked as a Veda only after some initial opposition, though it is chronologically as early as the *Rigveda itself.* The opposition of the orthodox camp was occasioned by the preponderance of witch-craft and black-magic in the hymns and spells of the *Atharvaveda*. While the other three Vedas contained adorations of exalted and virtuous divinities, the *Atharvaveda* made room for imprecations, love-charms and magic cures also which were popular in that ancient society. Nevertheless, we find in some of these hymns the higher reaches of philosophy on the one hand and the most charming adorations of the Mother-Earth on the other.

Apart from the vast body of Vedic hymns we have an equally large library of ritualistic prose known as Brahmana (c. 1000 B.C.) on the minutiae of sacrificial ritual. From the literary perspective, it is insipid and usually dismissed as 'theological twaddle'. But like oases in an arid desert, we do come across 'upakhyanas' or literary episodes such as that of Shunahshepa in the *Aitareya-brahmana* (associated with the *Rigveda*) and that of Pururavas and Urvashi in the *Shatapatha-brahmana* (coming under the *Yajurveda*). The stories are full of dramatic suspense and literary interest. Though they are dovetailed in these theological texts into the fabric of ritual, they can be reckoned as the earliest specimens of literary prose in Sanskrit.

This trend becomes more and more pronounced in the still later works of the Vedic age, viz. the Aranyakas (lit. 'forest-texts') and the Upanishads (lit. 'esoteric teachings') which mostly belong to the period 800-600 B.C. Some texts of the latter class, e.g. *Katha* and *Mundaka* are in verse. But others like the *Brihadaranyaka* contain philosophical dialogues reminiscent of Plato. Hence this Upanishad expounding Yajnavalkya's philosophy of Atman, as Deussen remarks, 'for richness and warmth of expression, surely stands alone in Indian literature, and perhaps in the literature of nations'. The verse-Upanisads also set the pattern for the later *Bhagavadgita* celebrated as the cream of the later epic, the *Mahabharata*. While the locale of the *Rigveda* is mostly the Saptasindhu region comprising a part of modern Afghanistan, Punjab, Haryana and North-western frontier, that of the other works is as wide as the whole of Northern India.

Chronologically the Vedic literature is followed by the epics and Puranas. The two premier epics in Sanskrit are the *Ramayana* of Valmiki and the *Mahabharata* of Vyasa. Unlike the sages of the Vedic hymns who are only called seers (rishis) of divinely revealed hymns, Valmiki and Vyasa are regarded by tradition as authors of the two epics respectively. Yet modern scholarship has succeeded in showing that these too are more or less eponymous and that they were no more than individual redactors of pre-existing popular ballads and folk-tales, in verse more refined than those of the Vedic hymns, though not as classical as those of succeeding kavya (or art-epic) poets. Though chronologically, the encyclopaedic *Mahabharata* in its final shape is undoubtedly posterior to the *Ramayana*, it is not impossible that its nucleus contains material much older than that of the sister-epic *Ramayana*. From the purely literary standpoint, however, the *Ramayana* is far more unified and artistic and the age-old tradition of regarding Valmiki as the 'adi-kavi' or father or Sanskrit poetry is thus justified. Out of its seven books (with 24000 verses in all), the first and last are regarded by modern scholars as later additions but their hypothesis is hardly convincing whereas the voluminous *Mahabharata* (with more than a lac of verses) seems to have undergone a series of revisions and additions up to the 2nd cent A.D. if not earlier, along with its additions. The Rama-story is found in an abridged form in the present *Mahabharata*. Yet the latter is more archaic than the former and belongs to the region of Kuru-Panchala, the heartland of North India; whereas the former is more refined in style and replete with poetic conventions besides having its locale in the more eastern region of Kosala-Magadha. The critical editions of these two major epics have revealed how the two epics enjoyed unbroken

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popularity in the whole of India down the centuries and also in Greater India, i.e. Thailand, Indonesia, Cambodia, etc., since there are numerous recensions and versions well preserved in hundreds of manuscripts throughout the length and breadth of India. Almost every classical Sanskrit poet or playwright pays his homage to these two author-sages Vyasa and Valmiki as the path-makers of the poetic tradition. Yet it should be noted that only the *Ramayana* is out-and-out a poem, whereas the *Mahabharata* is not only a poem, but a historical-political narrative, a theological law-book, a textbook of ethics, a treatise on philosophy, etc. all in one. Both these epics have exercised deep influence on the life and thought of the Indians down the centuries; they have also served as source-books for later authors of plays, poems and other literary genres.

Though the didactic element is evident throughout, Valmiki's poetry is steeped in the 'rasas' of tender pathos (karuna) and heroism (*vira*) which overwhelm the reader with their afflatus. Valmiki is equally at home in the depiction of the whole gamut of emotions and feelings that surge in a human heart; and he uses the supernatural element very sparingly. His communion with nature in all her moods is indeed masterly. The interest of the poem is thus a result of a deft handling of all the elements, viz. narrative, characters and life-message. To crown it all, Valmiki has perfected a style at once limpid and sprightly and his best effects are so deftly achieved that they appear uncontrived. We have in him an abundance of artful turns of expression, which became cliches in the hands of later poets.

But we move to a different world altogether when we enter the maze of the *Mahabharata*. The Pandava heroes and their half-brothers, viz. the Kauravas, are all victims of ambition and avarice, with varying degrees of dharma and adharma in their thought and action. Intrigue, rivalry and divine strength drive them to an internecine battle which rages furiously until everyone is slain or laid low. Not even Krishna, the avatara, can change this pre-ordained course of events. The main story is interspersed with innumerable lengthy disquisitions on law, ethical values, philosophy, socio-political norms, myths and legends and so forth which try the reader's patience. But students of literature will find that the epic has within itself a number of smaller epics, each with a unified interest of its own. Thus, the episodes on Nala and Damayanti, Savitri and Satyavan, etc., may be deemed as epic poems in their own right. Poetic graces are but few; and the ruling sentiment is vague. But as a source-book, for later writers, it is indeed unique. Indeed, the *Mahabharata* should be looked upon as a thesaurus of everything Indians valued and created in the realm of thought in the course of several centuries.

Between the spontaneous abundance of the epics and the cultivated artistry of classical kavya in Sanskrit, we see a transition but dimly, since the bulk of pre-Kalidasian literature is lost. The detailed rules of versification, the large variety of metres experimented with and even the enchanting names of these found in the early authors of metrics like Pingala (c. A.D. 200) point to the many-sided activity of courtpoets in lyrical as well as dramatic forms. Bharata's rules of dramaturgy, music and dance in his *Natyashastra* Confirm this. Stray references to individual works in embellished prose and lyrical verse are found in Patanjali (2nd cent. B.C). The detailed account of a 'nagaraka' (man-about-town) furnished by Vatsyayana, a celebrated author on erotics (c. A.D. 200) presents a society given to sensual pleasures and cultivating as many as sixty-four arts (kalas). Courtesans provided saloons where these could flourish. In this new culture, many a sophistication and fashion arose heralding a new movement in poetry. Several deviant ways of expression, especially for eulogising kings and describing the charms of woman were devised by ingenious poets. 'Alankaras' or figures of speech were defined and elaborated in books on rhetoric, the earliest of which, again, are lost. Yet, how the simple Sanskrit of the epics had been chiselled into a scintillating, conventional and ornate medium brimming with alliteration, chime, hyperbole, paradox and so forth is illustated by a few epigraphs on the one hand and by the works of the dramatist Bhasa on the other. This spans the period of about six centuries, three before and three after the Christian era.

These represent the genre of kavya called 'prashasti' or 'eulogy' which is most popular in Sanskrit. Rudradaman's Junagadh Inscription (A.D. 150) has already the profusion of long compounds and alliterative effects in prose and actually it names some literary qualities like 'sweetness', 'strikingness' and 'brilliance'. Samudragupta's Allahabad Pillar Inscription (A.D. 350) describes at length the all-India conquests of king Samudragupta in ornate prose and verse. The king is compared to epic heroes and styled 'kaviraja' or 'emperor among poets' whom the other poets tried to emulate. The highly conventional and artifical kavya style was thus an established fact long before Kalidasa, the master-poet in Sanskrit.

The same conclusion is strengthened by the two art-epics which have come down to us from the pen of the Buddhist poet Ashvaghosha, the mentor of Kanishka (2nd cent. A.D.) They are: the *Buddhacharita* describing the life of the Buddha in 28 cantos (only 13 are extant though) with all the conventional imagery and descriptions like those of the city, the harem, the sporting women, sunrise and so forth, yet the poet succeeds in underscoring the wave of renunication that overwhelms the prince Siddhartha and his sense of *welt-schemrz*. His other mahakavya or ornate epic is the *Saundarananda* depicting the sensuous attachment of Nanda to his charming wife Sundari and his ultimate disenchantment, thanks to the labours of his half-brother, 'the Buddha. The didactic and religious elements in the poems are unmistakable. Yet they are noteworthy as embodying full-blooded developments of

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ornate Sanskrit kavya striking out a new path, distinct from that of popular ballad-poetry of the epics, and choosing the line of ascetic-poetry, already illustrated in the *Mahabharata*.

Similarly, we know from Patanjali's *Mahabhashya* that there were Sanskrit romantic tales of heroines in love like Bhaimarathi, Vasavadatta and Sumanottara.

Kalidasa, by universal judgement of critics, ancient and modern, represents the high water-mark of Sanskrit poetry and drama. He is expressly alluded to by Ravikirti in an epigraph (A.D. 637) and imitated by Vatsabhatti in another epigraph (A.D. 472). The poems so imitated by him are the two lyrics of Kalidasa, viz. the *Ritusamhara* (The cycle of seasons) and the *Meghaduta* (The Cloud-Messenger). According to some scholars, these facts and the wide-spread tradition that Kalidasa was a poet-laureate of king Vikramaditya point to Chandragupta II (A.D. 380-413) as the patron of this celebrated poet, who had also Ujjain as one of his sub-capitals and for which city Kalidasa exhibits special fondness.

The age of Kalidasa and his indebtedness to Ashvaghosha are, however, still an unresolved problem. Quite a few eminent Indian scholars are inclined to place him in the latter part of the Shunga period (2nd cent. B.C.) on the basis of the strong evidence to be found in the *Malavikagnimitra*. They also consider the so-called borrowing by Kalidasa from Ashvaghosha to be, in fact, the other way round.

The *Ritusamhara* is a short lyrical collection, each of the six Indian seasons being described in a separate canto, from the eyes of a lover addressing his new-wed. The poet's communion with nature in its most delicate aspects is complete and his song as sweet as it is simple.

The poet's lyrical genius takes wings in the next poem *Meghaduta* which is a gem in Sanskrit lyrical poetry.

The first mahakavya or ornate epic from Kalidasa is the *Raghuvamsa* in nineteen cantos, recounting the glories of the solar race of kings according to the legendary lore.

Kalidasa's second mahakavya is the *Kumarasambhava* in eight cantos which describes the divine love of Parvati and Shiva, designed to beget a son capable of destroying Taraka, the redoubtable demon who had defeated all gods including Indra, Varuna and Surya.

Though widely read in all the branches of learning of his time, Kalidasa wears the mantle of his learning lightly, and never allows his scholarship to interfere with poetic judgement. He imbibes the values of epic religion and gives them a universality unknown before or even after. He plumbs the depths of the most profound and subtle emotions and shows his acute discernment in the choice of metres as well as expressions to depict them in their finest shades. He is a high-priest of Nature and combines ease with grace and scores his success effortlessly He remains for all time the unapproached Everest of Sanskrit poetry. The greatest epic poets after Kalidasa are Bharavi, Magha and Shriharsha, the trilogy of their epics, viz. *Kiratarjuna*. *Shishupalavadha* and *Naishdhacharita*, respectively, is called 'Brihatraryi'.

In the medieval period, religious sects began utilizing this genre for the glorification of their ideologies or pontiffs. Among the former, Vedantadeshika's *Yadavabhyudaya* (c.1350) is popular since it sings the glory of Lord Krishna from his boyhood up to his demise. The *Shankara-digvijaya* of Madhava (13th cent.) during the same period, is a biography of the great Acharya of Advaita, replete with several miracles, so dear to popular taste. The *Sumadhva-vijya* of Naryana, also of the same period, portrays in similar terms the supernatural glory of Madhvacharya. The *Rukminisa-vijaya* of Vadiraja (16th cent) is modelled after Magha's poems and introduces covertly the philosophial tenets of the Madhva school of Vaisnavism. *Shivalilarnava* of Nilakantha Dikshita (17th cent) depicts the 64 lilas or sports of Shiva and is a highly readable work combining dignity of diction and fervent devotion. Another equally interesting poem of his is *Gangavatarana*, describing the legend of the descent of Ganga to earth from heaven, in a memorable manner. Narayana Bhattatiri's *Naryanaiya* is a recast of the *Bhagavatapurana*, brimming with devotional fervour. All these long poems hail from South India, indicating how the kavya tradition was preserved well there, when the North was reeling under the impact of Muslim invasions.

A noteworthy improvisation of mahakavya for historical chronicle saw the rise of historical kavya of 'charita'. Padmagupta's *Navasahasankacharita* (c.1000) eulogises king Munja of Dhara. Bilhana's *Vikramankadevacharita* glorifies king Vikramaditya VI (1076-1127) of Kalyana in Karnataka as a hero of many battles. Kalhana (11th cent), the Kashmirian poet, is the greatest in this genre, since his *Rajatarangini* covers the history of Kashmir from earliest times down to A.D. 1000 and contains as many as 7826 verses. Hemachandra, of the same period, wrote a eulogy of the Gujarat king Kumarapala, under the name *Kumarapalacharita*. None of these are history in the modern sense; they contain a lot of legendary material and descriptions.

A curious offshoot of the artificial pedantry which the later-day decadents valued is 'chitra-kavya' or 'pictorial verse' which abounds in verbal acrostics. Verses which read alike both forwards and backwards, which read alike in Sanskrit and Prakrit, and which can be written in geometrical patterns all come under this category. They revel in puns and rhymes and contain at times just one, two or three consonants recurring in a whole verse. The *Kichakavadha* of Nitivarman (c. 850 A.D.), the *Nalodaya* ascribed to Kalidasa (date and authorship undertain), the *Rakshasa-kavya*, attributed to Vararuchi and Kalidasa, *Vidagdhamukhamandana of* Dharmadasa (15th cent) are some examples. Some poets like Dhananjaya (c.900 A.D.) and Kaviraja (c.1300) wrote 'dvisandhana-kavyas' or poems which telescope the stories of both the premier

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epics into a single poem by the break-up of words in different ways.

Secular drama too had already progressed, shaking off the shackles of sacrificial religion in which it might have first arisen, to judge from Bhasa's plays (c. A.D. 200) since quite a few of them are based on folk-tales though the majority depict epic themes. His magnum opus is the *Svapnavasavadatta*. a play based on the story of king Udayana's love for Vasavadatta, celebrated in Gunadhya's *Brihatkatha*. The verses in these plays are often highly lyrical.

The technical name for drama is 'Rupaka', Nataka being one of its ten varieties. Dhananjaya accordingly named his work on dramaturgy as *Dasarupaka*. The ten Rupakas are: 1. Nataka, 2. Prakarana, 3. Dima, 4. Prahasana, 5. Samavakara, 6. Vyayoga, 7. Ihamriga, 8. Vithi, 9. Utsristanka and 10. Bhana. There are eighteen 'uparupakas' also, prominent among them being Natika, Trotaka, etc., being minor plays. Among the division of kavya, Sanskrit drama is called 'drishya kavya' also as it is seen by the audience and is exhibited on the stage before them. Brahma, the mythical god, is believed to be the creator of first Indian drama, called *Samudra-manthana* which was enacted in heaven on the occasion of the festival, 'Indra dhvaja'. To Sarasvati also is ascribed a drama named *Lakshmi-svayamvara*.

The first evidence of the existence of dramas may be found in Buddhistic Sanskrit literature where it is mentioned that the legends of gods and of the Buddha are utilised in the composition of Sanskrit drama frequently. In popular religious feasts and holy places dramas with religious content were played and were popular with the audience. The *Avadana-shataka* and the *Lalita-vistara*, the two Buddhistic texts point to dramatic performances related to the life of the Buddha.

With Bhasa who is said to have composed thirteen dramas, prominent among them being his *Svapna-Vasavadatta* or *Svapna nataka*, we enter into a definitive period of Sanskrit drama. *Balacharita, Duta-Ghatotkacha, Dutavakya, Karnabhara, Puncharatra, Urubhanga, Madhyama-vyayoga* are based on the *Mahabharata*; *Pratima* and *Abhisheka* on the *Ramayana*; *Avimarka* and *Charudatta* on fiction, while *Svapana* and *Pratijnayaugandharayana* are centred on king Udayana's romances. Bhasa's plays are written in smooth and perspicuous Sanskrit and are most stage-worthy in comparison with other Sanskrit plays. They are not rigid and traditional as they seem to violate the dramatic norms and traditions set by the *Natyashastra* in introducing death and violent action on the stage. Bhasa is superb in characterisation. Later Sanskrit dramatists like Shudraka and Harsha are influenced by him and borrow themes from his plays. He is most respectfully quoted by later Sanskrit writers like Kalidasa, Rajshekhara, Banabhatta, etc.

Kalidasa, apart from being a poet par excellence, is also a dramatist of high rank. He is credited with the composition of three Sanskrit dramas—*Malavikagnimitra*, *Vikramorvashiya* and *Abhijnana-Shakuntala*. In the judgement of many, *Shakuntala* is held as his greatest work, in which there is a unique alliance of his poetic and dramatic gifts. Love in its different aspects and situations is the dominant theme of his plays which is beautifully portrayed by his creative imagination.

Four Bhanas, collected in an ancient anthology called *Chaturbhani*, are ascribed to Vararuchi, Ishvaradatta, Shyhamilaka and Shudraka and are said to be composed at the beginning of the Christian era. But Shudraka is more known by his play, the *Mrichchhakatika* (Little clay cart) in which love between a common citizen Charudatta and a courtsan Vasantasena is admirably portrayed. The play is a Prakarna variety of Rupaka and differs from the usual type of dramas on account of the use of different local dialects (Prakritas), simplicity of expression and vivid characterisation. The play is so real to life that it unfolds a world like ours where thieves, gamblers, rogues, housemaids live and move and, thus it has a great appeal to modern taste. The play is mostly appreciated due to its dramatic qualities and is fully worthy of stage performance. To Shudraka also are ascribed two other plays—the *Vina-Vasavadatta* and the *Padmaprabhritaka*. Chandragomin, a Buddhist philosopher and grammarian, is also credited with the composition of a play, *Lokananda*. A.K. Warder observes that it was perhaps known in Japan in the 8th century A.D. and was one of the verse dramas selected for translation into Tibetan.

To Harsha or Harsavardhana are attributed three plays—the *Ratnavali*, the *Priyadarshika* and the *Naganan-da*. The *Ratnavali*, in four acts, reflects the court and harem life of the age and it is a Natika in four acts. The *Priyadarshika* also is a Natika in four acts and forms a sequel to the *Ratnavali*. The *Nagananda* in four acts projects the sentiment of universal love and is tinged with Buddhist doctrine of self-sacrifice. Dinnaga is known by his play the *Kundamala* in six acts where the later history of Rama after coronation is described. He is a fore-runner of Bhavabhuti, who wrote *Uttararamacharita*, highlighting the pathetic element (*karunarasa*) by describing the banishment of Sita and ardent love of Rama for her. His other play based on the earlier part of the life of Rama is the *Mahaviracharita*. Another play *Malti-Madhava*, a Prakarana, is in ten acts depicting love between Malati and Madhava. The plays of Bhavabhuti are different from other plays due to the absence of the character of the jester (Vidushaka) over-emphasis on pathetic element, descriptive and emotional passages and long prose passages with lengthy compounds.

Vishakhadatta's *Mudra-Rakshasa* is another noteworthy play which deviates from the romantic trend common in other dramas where emotions are described in poems. It is an interesting play dramatising political rivalry between two prudent ministers and is based on the historical background of the Maurya king Chandragupta and

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his minister Chanakya. Apart from historical tinge, the play is forceful and realistic in characterisation. The play assumes importance as it is frequently referred to in the works on poetics and dramaturgy. The *Venisamhara* by Bhatta Narayana is based on the *Mahabharata* wherein Bhimasena takes revenge on Duhshasana and fulfils his vow by binding the loosened plaits of hair of Droupadi with the blood of the former. On the story of Rama, Murai composed a play *Anargha-Raghava* in seven acts. Rajashekhara, the reputed critic, is credited with the composition of three Sanskrit plays, viz. the *Balaramayana*, the *Bhalabharata* and the *Viddhashalabhanjika* and another one *Karpuramanjari* in Prakrita, a variety of play called Sattaka. The *Mahanataka*, better known as *Hanumannataka*, is traditionally regarded as the work of the Monkey god, Hanuman himself. It is more a poem than a play and there are verses of other authors interpolated in it. Keshavamishra's *Chandakaushika* is a play in five acts based on the legendary character of King Harishchandra and his adherence to the vow of truthfulness. Other plays to be noticed are Vigraharajadeva's *Harakeli*, Jayadeva's *Prasanna-Raghava*, Prahladana's *Partha-parakrama*, Madana's *Parijatamanjari*, Ravivarman's *Pradyumnabhudaya*, Rudradeva's *Usharagodaya*, Bhaskara's *Unamattaraghava*, and Narasimha's *Kadambari-kalyana*. Besides, there have been playwrights like Balakavi Bhudeva Shukla, Kumara Tatacharya, Madhusudana Saraswati, etc. who have enriched Sanskrit drama till we descend to the 20th century when dramas on various topics like bigoraphy, legends, religion, social evils, politics, allegory, humour, etc. were composed. Among the modern playwrights are J.B. Choudhary who composed biographical plays like *Mahaprabhu-Haridasa*, *Bharata-hrdyaravinda*, *Bhaskarodayam*, etc. Reputed critic late V. Raghavan has contributed historical plays like *Anarakali*. Some of modern plays are *Kalidasacharita* by S.B. Velankar, *Vangiyapratapa* and *Mevarapratapa* by Haridasa Siddhantavagisha, *Bharatavijayanataka* by Mathura Prasad Dikshit, *Chatrapati-samrajya* by Mulshanker Maneklal Yajnika, *Shringaranaradiya* by Y. Mahalinga Sashtri, *Haidarabadavijaya* by Nirpaje Bhimabhatta, etc. Sanskrit is not restricted to old stereotyped themes, but the other hand it can be adapted to depict current problems like any living Indian language. In Sanskrit even one-act plays are also being composed and songs are also introduced. Sanskrit plays have their stage and they are adapted for Radio and T.V. also, where they are sucessfully enacted and presented.

The study of poetry in English is named poetics. In Sanskrit the most common name for the subject of literary criticism is 'Alamkara shastra' or 'Sahitya shastra'. 'Kavyalakshana' and 'Kriya-kalpa' are also two other names for the science of poetry which were in vogue before 'Alamkara' and 'Sahitya' came into popular usage. Consequently most of the works on Sanskrit poetics are named after either Alamkara or Sahitya, e.g. *Kavyalankara* of Bhamaha, Udbhata, Rudrata, Ruyyaka, etc. and *Sahitya-darpana* by Vishvanatha.

Seeds of literary criticism like those of other Indian sciences were embedded in Vedic literature from where they developed in the full-fledged systems of Alamkara, 'Rasa', 'Dhvani', etc. The *Nighantu* (III. 13) gives a list of particles of comparision relating to the Vedic 'Upama'. Yaska in the *Nirukta* mentions different varieties of Upama. Panini also uses technical terms of Sanskrit poetics like 'upamana', 'upamita', 'samanya', etc. which are elaborately treated by later rhetoricians. The theoritical background of the science of poetry is formed on the philosophical speculations of linguistics and systems of poetics like Dhvani of Anandavardhana owe their allegiance to the concept of 'sphota' of the grammarians like Bhartrihari, etc. The name Sahitya is evidently born out of grammar which came to denote poetry itself. Bhamaha and Vamana, the earlier formulators of poetic theory, apart from analysing poetic beauty in the form of figures of speech and style are equally concerned with the question of grammatical correctness to which they devote chapters of their works. Thus apart from the Vedic literature, the proverbial source of all sciences, the science of language, is the appropriate breeding ground from where Sanskrit poetics sprouted and later flourished independently. Sanskrit poetics deals with various subjects like the definition of poetry, the purpose and equipment of poetry, etc. While defending poetry it deals with word and sense and the inherent powers with which word conveys different senses—primary (vachya), secondary (lakshya), and suggested (vyangya) senses. It also deals with the blemishes, excellences and embellishments of poetry. Some of the works on Sanskrit poetics are exhaustive and take up all subjects concerned with poetry. Some confine themselves to limited topics like the powers of word (shabdavrittis), the aesthetic experience (Rasa) or embellishment (Alamkaras) only. Thus, we have works like the *Abhidhavrittimatrika*, the *Vrittivarttika*, the *Shabdavyaparavichara* dealing exclusively with the potency of word, works like the *Alamkara-sara-samgraha*, the *Alamkarasarvasva*, the *Kuvalayanavada*, the *Chitra-mimansha*, etc. dealing with embellishments, and works like the *Rasa-pradipa*, the *Rasamanjari*, etc. focussing on Rasa only.

Sanskrit poetics is branched into six main schools or systems: the Rasa, the Alankara, the Riti, the Dhvani, the Vakrokti and the Auchitya. Rasa school is the most ancient. Rasa was discussed even before Bharata, as is evident from the verses on Rasa quoted by him in his *Natyashastra*. It was composed keeping in mind dramatic composition and is a prominent work on dramaturgy. As Rasa (aesthetic relish) forms the integral part of dramatic representation it is taken up for full discussion by Bharata. His commentator, the great Abhinavagupta of the 11th century having a versatile genius, elaborated Bharata's views on the theory of Rasa in his commentary, *Abhinava-*

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bharati and controverted the views of other scholars like Bhatta Lollata, Shankuka, Bhatta Nayaka, etc.

Alamkara School: Poetry requires not only fact and feeling but a beautiful form also. All poetic expression requires an unusual way of expression which lends it charm and is termed Alamkara. In Sanskrit poetics the world Alamkara is taken in its widest sense and in its narrow sense also. Alamkara is the beautiful in poetry and covers in its wide net every principle of poetry—Guna, Riti, Dhvani, etc.—which enhances its charm. Vamana and Bhoja use the term Alamkara in wider connotation. Later on the Alamkara in its narrow sense denoted simply figures of speech in which it is now generally stereotyped. Bharata speaks of four Alamkaras in his *Natyashastra*. He enumerated thirty-six 'Lakshanas' also which gradually faded. Some of them were amalgamated into Alamkaras. Later on Bhamaha was to be the foremost upholder of Alamkaras in poetry and was followed by Udbhata, Pratiharenduraja, Appayya Dikshita, etc. Alamkaras were a popular subject with later rhetoricians. Mammata and Vishvanatha treated them extensively in their works. Important works on the Alamkaras are as follows: The *Kavyalamkara* of Bhamaha, the *Kavyalamkarasara-samgraha* of Udbhata, the *Alamkarasarvasva* of Ruyyaka, the *Chandraloka* of Jaideva, the *Kuvalayananda* and the *Chitra-mimamsa* of Appayya Dikshita.

Riti School: Riti is a literary manner and in its technical sense means the outward formal beauty in poetry generated through a harmonious combination of literary excellences, called 'Gunas' which are ten in number. It is, therefore, not equivalent of English 'style'. In English, 'style' is the expression of poetic individuality. But Riti in Sanskrit is a conglomeration of a certain set of literary excellences called Gunas. Ritis in Sanskrit are two or three or four or six, prominent among them being 'Vaidarbhi', 'Gaudi' and 'Panchali' and these are related to certain kinds of subjects or themes.

Dhvani School: With Dhvani ushers in a new school of Sanskrit poetics wherein suggested sense (vyangya artha), the sense oblique or hinted rather than directly conveyed (vachya artha) forms the essence of poetry and lends it a shine which turns the poetic work superb and charming. Anandavardhana asserts that the beauty of poetry does not lie in the meaning of words which we comprehend in the first instance but in the flash that follows. The lustre of suggested expression, 'Dhvani', is like that of the glamour of a lovely damsel who fascinates by her grace and charm which is over and above her apparent limbs. The greatness of Dhvani theory lies in assimilating in its fold the Rasa theory hitherto treated in dramaturgical works only and establishing that Rasa is always suggested and never expressed. Thus Anandavardhana brings Rasa into his Rasa-Dhvani besides chassifying Dhvani into 'Vastu' (mere fact) and Alamkara (imaginative thing, assuming the form of some figure of speech). By reconciling other systems like Alamkara, Riti, etc. with his doctrine of Dhvani, Anandavardhana enlarges the scope of his system and turns it into an all-comprehensive and all-pervading system of Sanskrit poetics to be followed and accepted mostly by later poeticians like Abhinavagupta, Mammata, Vishvanatha, etc.

Vakrokti school: Vakrokti is a striking mode of speech which is different from the plain and ordinary mode of speech. The thrust of the Vakrokti doctrine is that when the poetic expression deviates from ordinary expression, it becomes heightened and striking. The poetry appeals due to its striking characteristics and that is achieved through Vakrokti, an out of way expression. Hence Bhamaha dismisses 'Jati', ordinary expression like the sun is setting etc. from the realm of poetry and advocates strikingness, the very essence of all figures of speech or embellishments. He sows the seeds of Vakrokti theory which was developed fully in the *Vakrokti-jivita* of Kuntaka.

Auchitya school: 'Auchitya' means appropriateness and is not an independent system, rather it is related to all systems of Sanskrit poetics determining propriety, the appropriate use of figures, style, suggestion, sentiments, etc. in poetry, When Bharata discusses the correct way of speaking, and dressing in dramatic presentation, he hints at Auchitya. The law of propriety is frequently mentioned in all Sanskrit literature. Impropriety can only produce blemishes. Hence it is to be avoided. Kshemendra in his *Auchitya-vichara-charcha* elaborates this doctrine of appropriateness into a system of Auchitya (propriety and adaptation). Auchitya, thus, means proper placing of things in a proper manner and avoiding of things which are unsuitable in the artistic expression. From Bharata to Anandavardhana Auchitya is discussed which is turned into a system by Kshemendra.

Rav.N.

LITERATURE (Sindhi). Though a stateless language, Sindhi is one of the 15 langúages specified in the Eighth Schedule of the Indian Constitution. It is one of the major languages of the Indo-Pak-Bangladesh sub-continent and its ancestry goes back to the earliest so-far traces of Indian civilization of the Mo'an-Jo-Daro times.

A language of the north-western branch of Indo-Aryan family, Sindhi passed through the old stages of Primary Prakrits, Vedic-Sanskrit, Sanskrit, the middle stage of Pali, other Prakrits and Apabhramshas, and reached the new stage of a New Indo-Aryan language around 1000. Sindhi is, as Ernest Trumpp said a century ago, a Sanskritical language and is more akin to Sanskrit and Prakrits than to any of the North Indian languages.

The latest researches in the field support the view that in it are still present many an archaic linguistic features which are not found in the other New Indo-Aryan languages. In this respect it is nearer to the Middle Indo-Aryan Prakrit or the Old Primary Prakrit on which it

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is based. It is related to Sanskrit and Prakrit in its structure (phonological and grammatical), though its vocabulary has been more enriched, mostly in nouns and adjectives, by the Arabic and Persian languages in the course of its contact with them in Sindh.

As for the literature in Sindhi, Richard F. Burton said in his work *Sind* (1851), "It may safely be asserted that no vernacular dialect in India, at the time of our taking the country, possessed more, and few so much, original composition." And Blumhardt's *Catalogue of Sindhi Printed Books in the Library of the British Museum* (1893), *The Catalogue of Sindhi Printed Books in the Library of India Office (1902)* and the recently published *The National Bibliography of Indian Literature (1901-1953): Vol. IV, Sindhi Section* (1974) vouch for Burton's statement of 1851. The Sindhi literature has ever afterwards been varied and valuable.

Periodized in the Early Age (up to 1522), when Sindh was being ruled by the native Sumras and Sammas, the Middle Age (1522-1843) when it was governed by the alien Arghuns, Tarkhans and Mughals, and also the native Kalhoras, and the Modern Age (1843 onwards), when it came to be taken over by the British and left out to Pakistan in the wake of partition of the country, historical ballads and poetic riddles, love and war themes, the sufi bayts and bhakti shlokas, and in the modern times fiction and drama, essay and literary criticism embody the fine expression of the creative Sindhi genius.

Beginnings of Sindhi poetry may by traced back to a Khojki (also a variant of Nagari)—verse of an Ismaili missionary called Nuruddin or Satguru Nur (c. 1079). By the fourteenth century, the Ismaili missionaries were quite active in the north-west India and the contents of their Sindhi, Multani, Gujarati and Punjabi verses (known as *ginans* or *jnans*) showed a strange mixture of the Islamic and Hindu views of life. Also, the Early Age saw the rise of native genius in the forms of epic poetry by the name of *Dodo Chanesar* and *B'aghul B'ai* during the Sumra period (1050-1350), and mystic poetry largely based on the indigenous love-stories during the Samma period (1350-1522) and also in the times of Arghuns, Tarkhans, Mughal Subedars, Kalhoras and Talpurs (1522-1843).

While the first three major Sindhi poets were Qazi Qadan (1463-1551), Shah Abdul Karim (1536-1623) and Shah Inayat (1623-1712), the first distinguished Sindhi poet was Shah Abdul Latif (1689-1752). Shah Abdul Latif's *Risalo* gives him a rightful place in Indian literature, which is basically one, though written in many languages.

Qazi Qadan, whose seven bayts given in the appendix to the *Bayan al-Arifin* (1630) and 112 more bayts discovered recently from Haryana, as known to us, was a 'wujudi' (believer in the the Unity of Existence) sufi poet. To him, 'kanz' (a collection of the Prophetic Tradition), 'quduri' (a handbook of Hanifi Law) and 'kafiya' (a grammatical poem) which the 'Moulvis' of the day administered to students in the Indian madrasas, and were the be-all with them, had no importance. In one of his bayts he says: "Leave the people with their grammar,/ I contemplate the Beloved."

Shah Abdul Karim was a highly spiritual man and cared for the suffering humanity. He said: "Give your heart to the beloved/ and your body to the people;/ Private cloisters and public mosques go together for the general weal." Like other sufis, he was critical of the orthodox 'mullas' of the day. In one of his bayts, he said: "Those with faith crossed the river/ those without it were afraid;/ the mulla found it too swollen,/ you brave it with a smile."

A representative Sindhi sufi poet of the bhakti movement, Shah Abdul Latif, criticised the mulla and the 'panda' alike. He said to the orthodox mulla and the dogmatic panda: "'Iman' or faith doesn't consist in this way,/ you recite holy maxims and your heart hides deceit, duality and devil./ Islamic outwardly, you have idolatry inside." ... "If true to your faith, why you be called 'unfaithful'./ You are never a Hindu, should you trust only the vermilion on your forehead and the sacred thread on your body?"

Earlier, Mahamati Pran Nath (1618-1694) had tried through his *Sindhi vani* to bring Hinduism and Islam closer and evolve a composite culture. The Mahamati established 'sakhya' (friendship) instead of 'dasya' (master-servant) relationship between God and man. In the *Sindhi Vani*, as also in his other works, he meets God on an equal level and tells him: "My darling hubby! I play games with you/ and if in this play I sometimes behave impudently,/ it is because you and I stand equal chances in it."

Sachal Sarmast (1739-1829) was the most vocal of the Sindhi sufi poets. What Shah Abdul Latif had artistically concealed in his metaphorical treatment of folk-tales, he laid bare as if in the state of 'intoxicated nonchalance'. He made plain speaking in his poetry and saw no difference among followers of various religions: "Break all customs and usages,/ then only will you be heroic/ Don't take yourself to be an outsider,/ you are yourself He, the Peerless."

At one place, Sachal Sarmast says: "*Haji* ! we visited the Ka'ba today, it is the Beloved's face we turned to/ Friend ! We obtained the 'hajj' now and here, and were granted what we had asked for." This verse illustrates what Hujviri the Data Bakhsh of Lahore, mystically interpreted the 'hajj', or the pilgrimage, that "anyone who is present with God in his house is in the same position as if he were present with 'God in Mecca'...."

Another equally distinguished poet was Chainrai Bachomal Sami (1743-1850), who vernacularised the Vedic wisdom in Sindhi. He was born in a family of a well-to-do merchant. But he, like Guru Nanak, did not engage himself in the worldly merchandise and struck the True Deal, or 'Sacho Saudo'. By the age of 40, Chainrai

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developed a great poetic power and composed verses, at once lyrical and mystical, in the name of Sami, or after the name of his guru, Sami Meghraj. A saint-poet who appeared on the scene during the last phase of the bhakti movement, Sami wrote bayts (which he called shlokas) embodying everything the movement espoused, viz. unity of Godhead, unity of existence, equality on the ground of religion, caste and creed. He says: "The six shastras, the eighteen Puranas and the four Vedas describe the One;/ why do you then go from door to door?/ He is in you, look within/ and experience His presence now and here."

According to him as also other saint-poets of the age, a mere book-learnedness is no aid to the knowledge of God. He says: "By reading a lot, they style themselves 'erudite',/ the secret of harmony these fools forget;/ he who realises, throws all books aside;/ within him he beholds the fourteen spheres scintillate." (Tr. by Shanti L. Shahani, *Song of the Spirit*, Karachi, 1947.)

Dalpat Rai (1769-1849) echoed what his senior contemporary Sami said in his poetry. He vehemently criticised the communal hatred which showed up sometimes despite the prevalent sufistic ideas in Sindh. In one of his verses, he posed a question: "Whence comes this dissension between peoples?/ It God is in the 'peepal' tree, who is there in the 'babool'?" (Tr. by L.H. Ajwani, *History of Sindhi Literature*, New Delhi, 1970.)

Sometimes the Sindhi poets of the day, Rohal and his three sons Shahu (1747-1815), Ghulam Ali (1750-1836) and Darya Khan (1775-1850) included, sang devotedly of Lord Rama and Lord Krishna. But the 'saguna' poetry, or the poetry dedicated to Personal God, did not thrive in Sindh, it being the land of 'nirguna' sufi/sant poetry devoted to Impersonal Transcedent God. Or, if the saguna must have existed, keeping in view the composite culture of Sindh, it could not survive during the intolerant Kalhora-Talpur rule. The content of the major portion of Sindhi poetry veered round the 'advaita' (non-dualism) philosophy and showed affinities with that of the other modern Indian languages. The poetic form of 'doho' in its many varieties was the main vehicle of expression.

The British annexed Sindh in 1843. Constituents as they were of the monotheistic Judo-Christian-Islamic tradition, they showed at the socio-cultural level little or no appreciation for the Indian subcontinental monistic way of life, which the people, the Sindhi Muslims also among them, lived. The Sindhi people were on a personal-name and *du*-basis relationship with God—a relationship which was anything but obedient to Him, contrary to their own tradition. Hence the British took upon themselves the pseudo-divine role of civilising the 'barbarous and semi-civilised' people (see Richard F. Burton's *Sind*, 1851) by their rule over them.

In the multilingual and multiscriptal situation in Sindh, the alien rulers effected two vital changes. First, following T.B. Macaulay's Minute of 1835, Persian as the official language in the British India had been abolished in 1837 and this came to be applied to the status of Persian in Sindh in 1843. Secondly, subsequent to 1843, the Perso-Arabic script for Sindhi was officially recognised with a view to pleasing the Muslim majority in Sindh, a view which formed part of the British general policy of 'divide and rule'. As regards the first change, it may be observed that the composite way of life in Sindh made it possible to retain the appreciation for Persian as a classical language of the Sindhian historical links with Persia. So much so, the Sindhi Hindus and Muslims came to deploy the Persian poetic forms of 'ghazal' and 'marsia' etc., wrought in the 'Ilm-Aruz', or the Persian prosody. As for the introduction of Perso-Arabic script, suffice it to say that George Stack (d.1853) and Ernest Trumpp (1828-85), to name only two foreign scholars among many, voiced their opinion that the Perso-Arabic letters were absolutely unfitting for the transcription of Sindhi, a Sanskrit-Prakritical language. They used Devanagari for the Sindhi words in their works.

Though the Persian style of writing in Sindhi stayed in Sindh and Gul Muhammad Gul (1807-55) became the first poet to produce a 'divan' of ghazals, it was the native style of writing in Sindhi 'dohas', 'vais' and 'shlokas' and all these with indigenous content, that was in vogue at that time. The sufi-vedantic poetry held the sway till the beginning of the present century and is alive even today.

Soon after the conquest of Sindh by the British, lithographic presses were established to produce Sindhi text books in the new script, apropos the 1853 decision, in Bombay, the then capital of the Bombay Presidency to which Sindh belonged, and in Karachi, Sukkur and Hyderabad in Sindh. The first book to come out of a lithographic press in Sindh in 1853 was Nandiram Merani's *Babnamo*, a primer for the new entrants in schools. In the same year, for the young generation pupils, Udharam Thanvardas Mirchandani (1833-83) prepared *Pahiryon kitab* and *B'you kitab* for classes I and II and Prabhdas Anandram compiled *Tiyon kitab* and *Chothon kitab* for classes III and IV in Sindhi.

After the first war of independence in 1857, a new awakening was seen in the Sindhi masses and a new spurt was felt in the Sindhi literary activity. That the situation in Sindh continued to be multilingual and multiscriptal is seen from three of many illustrations that Surat Singh (1832-97) authored *Divan Surat Bahar*, a collection of poems in Sindhi, Urdu, Hindi and Persian, Ernest Trumpp published *Sindhi Reading Book* in 1858 and *Grammar of the Sindhi Language* in 1872 in the Devanagri and Perso-Arabic characters, and the Sikh Sabha, established by Sadhu Navalrai (1848-93) in 1868, issued literature in Gurumukhi also.

In the modern age, prose emerged as a powerful means of literary expression. Besides the text book-writers, there appeared conspicuously on the scene four great essayists—Kauromal Chandanmal Khilnani (1844-1916), Mirza Qalich Beg (1853-1929), Dayaram Gidumal

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(1857-1927) and Parmanand Mevaram (1865-1938). A great quartet of essayists, they produced original works and adapted books from Sanskrit, Hindi, Persian and English. Another quartet of essayists and prose writers in Lalchand Amard'inomal Jagtiani (1885-1954), Bherumal Meharchand Advani (1875-1950), H.M. Gurbuxani (1884-1947) and Jethmal Parasram (1886-1948) is also known for its rich and varied contributions.

As for the Sindhi poetry in the Modern Age, a curious fact of Sindhi literary history may be observed that uptil the conquest of Sindh by the British, Sindh had resisted the Persian influence, though Persian had been in use at the official level for six centuries. The Sindhi poets, both Hindus and Muslims, barring a few exceptions among them, had used Sindhi as a vehicle of expression, deployed indigenous tales and legends, images and allusions and poetic forms and metres. Their poetry had been a part of the great bhakti literature. But with the alien people ruling over Sindh, the Sindhis came to own Persian and its paraphernalia as a part of the common cultural heritage. Distinguished among the poets who used the Persian poetic forms were Ghulam Shah Gada (1826-1905), Mir Abdul Husain Sangi (1851-1924), Lilaram Watanmal Lalwani (1867-1941), Shamsuddin Bulbul (1857-1919) and Mirza Qalich Beg (1853-1929). With the ushering in of the new era of the modern-in-outlook poetry by Kishinchand Bevas (1885-1947), the Sindhi poets gave up the Persian themes, though the Persian prosody has been practised side by side with the Indian one of doha, soratha, etc. Besides Bevas, Hundraj Dukhayal, Ram Panjwani, Khialdas Fani and Baldev Gajra wrote on Gandhiji and the struggle for Independence. The Karachi Congress session in 1931 resolved that Gandhiji alone should represent the Indian people at the Second Round Table Conference in England. Wherever Gandhiji went in that country, people were impressed by his simple and austere life. Bevas wrote a poem entitled 'Vir vilait mein' on his visit. In 'Sabarmati jo sant', written earlier in 1929, he says about him: "You need only to point your finger/ And the sixtysix crores of eyes will look in that direction."

Hundraj Dukhayal's *Sangit Varkha*, *Sangit Mukhriyun*, *Latyun*, *Jhungar* and *parlau* sing about Gandhiji, his thoughts and actions. If read together, these collections of poems give a coherent account of those days when Gandhiji steadily but surely led the country to the goal of Independence.

Literature in Sindhi began to develop in new directions after 1947 under various socio-political and psychological compulsions. Indian Independence movement and the ideology of the Russian revolution paved the way for the progressive literature. Since then the literature has grown manifold, in both quality and bulk.

The political involvement of Hyderbux Jatoi (1901-1970) changed the literary situation, especially after the publication of the collection of his poems, *Tuhfa-e-Sindh* (1930), the contents of which were progressive. There was yet another poet, Kishinchand 'Bevas' (1885-1947), who showed progressiveness in his thought and sentiment. Many poems in his compilations like *Samundi sipun* (1929), *Shirin shairu* (1929) and *Shair-e-Bevas* (1953) give sufficient evidence of the progressive trend.

It was again the translations from Urdu and Hindi during the forties that provided the required impetus for the development of progressive trend in Sindhi literature. The Sindhi writer leaned heavily on these translated works to seek new techniques and forms adopted for depicting social realism. The authors like Munshi Premchand, Krishin Chander, Khwaja Ahmed Abbas and other progressive writers were translated into Sindhi. It was, indeed, during the forties that the progressive trend took roots. The writers for a time rid themselves of the out-moded romances for inspiration and guidance, and embarked upon creating fiction depicting social realism. *Registani phula* (The flowers of the desert, 1941) is a collection of very good short stories that follow the progressive trend. The authors in the collection included *inter alia* Gobind Malhi and Sobho Gianchandani, the pioneers of progressivism in Sindhi fiction. The second collection of short stories reflecting progressivism, *Sard ahun* (The cold sighs, 1940), was authored by Gobind Panjabi (b. 1918). Two more collections of short stories based on progressivism were brought out during this period, viz. *Praha phuti* (The dawn, 1945) and *Pharak* (The flapping, 1945). Most of the stories in the latter collection probe deep into the social and political problems, but strangely enough, these end with a note of pessimism.

A.J. Uttam, the staunch devotee of progressivism, made his debut as a short story writer in *Phuleli* magazine with his story 'Shikasta' (The defeat, 1944). Another story of his, depicting progressivism, entitled 'Akhir kesitain' (How long, after all), was published in *Jivan kala* in 1945. Kirat Babani was another progressive writer of the time and his short story 'Hua' (she) included in the anthology published by the *Zindagi* magazine publications in 1947, brought him to the forefront of the progressives.

Strangely, the concern of the progressive short story during the period covered up to 1947, keeps away from bringing out the chicanery of the capitalistic society, and the writers direct their emphasis on the common man adopting no different approach from that of the famous Hindi writer, Munshi Premchand, who was much translated into Sindhi. Their characters never rebel and submit to the destiny.

There were other trends running side by side with the progressive trend in Sindhi literature during the modern period. The trend of realism was ushered in Sindhi literature by Lalchand Amardinomal (1885-1954) with his

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short story 'Hura Makhia ja' (Hurs of Makhi) which was published in the *Jote* magazine in 1902 and later included in the collection of short stories, *Hura Makhia ja* (1914). The story comes under the purview of what in the modern jargon is called 'journalistic fiction'. More than two decades later, Lalchand was followed in the trend by Amarlal Hingorani (1907-1956) well-known for his short story 'Ado Abdur Rehman' which enjoys the international status. The story was first published in *Phulwari* magazine in 1930 and later included in the collection of his short stories, *Ado abdur rehman* (Brother Abdur Rehman, 1981). The trends of 'romanticism' and 'stream of consciousness' were brought in Sindhi literature by Asanand Mamtora (b. 1903). His novel *Shairu* (The poet, 1941) represents the former trend and the collection of short stories *Papa ain prema jun kahaniyan* (The stories of sin and love, 1939) represents the latter.

After the partition of the country in 1947, the great exodus left the Sindhi Hindu community in turmoil and confusion for quite some time. Their influx into the states of Maharashtra, Gujarat, Rajasthan, Madhya Pradesh in sizeable chunks and into other states in small numbers, brought a sense of rootlessness in them, coupled with the problems brought about by migration and final settlement. It goes to the credit of the progressives that they established the literary press and restarted literary activities soon after settling down in India, especially in Maharashtra. It is for this reason that the progressive literature drew full attention during the major part of the sixth decade. It grew and thrived, carrying with it the tradition of the forties, but at the same time it was different in a way. It depicted social realism to the core, but was not effective inasmuch as almost all their short stories ended with slogans, and sacrificed the art at the altar of ideology. There is yet another aspect of this movement which was later condemned by the rebels. The literary press at this time was literally in the hands of the progressives who punished young writers by rehashing their writings to bring them in line with their ideology. Ultimately, the slogan-mongering attitude of the progressives landed them in trouble and proved to be one of the reasons for their decline. Much later, they conceded that what they had produced during the forties and the fifties was bereft of art, an essential ingredient of creative work. However, some of the short stories written during this period can certainly be taken note of, especially those of Sundri Uttamchandani who has her own place in this trend. Her gift is the ability to create characters so vital that they seem to leap from the pages. She has to her credit a number of novels and short story collections. She would have been a marvel of a creative writer—there is nothing that can escape her lynx-like eyes—but for her forced commitment which set her to work writing pot-boilers whimpering with slogans.

Later, in the sixties and seventies, the progressives did change the texture of their writings by simply avoiding overtones and, instead, weaving undertones of ideology in their works, but at the same time made sure that the writings conveyed the desired message. It is also true that in their later works, the characters submitted to the superficial subjectivity, and the progressives failed to bring us anywhere near the work of art.

Whatever the standard of writing of the progressives be, there is no doubt about the fact that, but for their efforts for creating something, whether dreary or drab, the Sindhi literature would not have developed to the extent it has. They provided the infra-structure and all the means, and the contemporary writers used them in order to build up the formidable Sindhi literature of today.

The present trends in Sindhi literature are essentially the outcome of a literary quarrel that shook the Sindhi literary world sometime in 1957. The literary press after 1947 was in the hands of the progressives who tried to impose their ideology on the young and budding writers. The young writers could not stand this for long and rebelled against the inimical slogan-mongering attitude of the progressives. They wanted to free Sindhi literature from the inhibitions and bring contemporary trends into it. The angry young men imported a new invigorating wind of change into the literary atmosphere. The communist ideology that had crept into Sindhi literature was put on the defensive. Mohan Kalpana (b. 1930) Guno Samtaney (b. 1934) and Lal Pushp (b. 1935), who were the pioneers of this movement, injected a new philosophy into Sindhi literature, and the characters and the plot were given a new dimension in fiction. Neo-realistic in their approach, they set about probing the intricate emotional and psychological aspects of human mind. Their psychoanalysis of the characters brought out the manifold realities of human behaviour and set out the *raison d'etre* of their actions.

Guno Samtaney comes under the 'neo-classic' label and one of his earlier short stories entitled 'Pralaya' (The deluge) won him critical acclaim. In the story the author goes to the minutest details to create a peculiar atmosphere with visual, auditory and tactic details. In his stories the author relies on subtle minute expressions of mood, scene, situation and the vivid unravelling of the psychological strands, with a sure touch. Author of two collections of short stories, *Aparajita* (1970) and *Abhiman* (1965), Samtaney is regarded by some to have salvaged his heritage distorted by the progressives and the 'new' writers, and boldly faced the cultural gangsterism. It does not take an intelligent reader long to understand that the characters of his fiction belong to the ethereal world. Samtaney's much heightened realism works because it is faithful to specific locales, customs, attitudes and speech-patterns.

Mohan Kalpana, the other member of the trio, is a romantic and individulistic writer. There has always been a sort of off-putting about the fiction of Kalpana even when, as in his novel *Runja ain pachha* (The wilderness and the shadows, 1966) and a number of short stories, it is

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at its most controlled and least melodramatic. The sense of monstrousness that arises from his fiction seems to have its source in an unbridgeable chasm between the highly rational and ordered intelligence of the writer and the chaos and hysteria of nearly everything he writes about.

Lal Pushp, the third of the trio, was the most successful among contemporary writers in depicting 'stream of consciousness' in his fiction. Many of his short stories in as many as nine collections, and a few novels, reflecting one or the other Freudian complex, reach logical conclusion. There are a few stories like 'Hika sard divar' (A cold wall) and his novel *Huna je atama jo maut* (Death of his 'self', 1973) which rise above these complexes and reflect to an extent modern sensibility, though these cannot be assessed in terms of the 'new' fiction. More or less, the psychic gelatin is the main ingredient of his fiction. The 'stream of consciousness' was in fact introduced by Asanand Mamtora in early forties. The trend could not, however, take roots at that time. Now the social realism gave place to the 'stream of consciousness'.

But then, another controversy ensued and the 'stream' writers were challenged. The 'stream' writers were faced with two views which the other writers put forward: (i) Is it possible to describe an experience fully? and (ii) what is it that provides an experience? The views, no doubt, carried weight, but the quarrel was not limited only to the introduction of 'stream of consciousness'. There was the important question of determining the essence and the 'limit' of Sindhi fiction. In any case, the very concept of the 'stream' was very important and its introduction in fiction was necessary for its healthy growth. The 'stream' writers insisted that the depiction of inner reality was the only thing that counted. The style and the structure are the essence of the work and the great ideas are only secondary. However, the 'stream' writers carried their day and jumped into the fray of creative activity.

Now going back to the romantic trend which still continues in Sindhi literature, we have yet another outstanding writer, Krishin Khatwani (b. 1927), who follows it. None of his characters develops and arouses any deep sympathy as portrayed in his earlier short stories. His quick-cut writing, however, sustains flagging interest and some of the stories are really fascinating. But he has given us elegant pieces in his subsequent short stories compiled in *Akeli* (The lone one, 1980). Though the stories are old-fashioned in style, yet virtually *avant garde* in their author's insistence on divorcing the worlds that fiction writers create from what dull readers call 'real life'. For them, Khatwani's romantic fiction is neither naturalistic nor realistic, nor even an indictment of bourgeois values, but a prose poem, a fantasty in so far as it reflects a unique world of a unique individual. However, Khatwani is at his best in his novel *Yad Hika Pyar ji* (Reminiscences of a love, 1978). It treats with candour and sensibility some of the most disturbing problems of human relations.

And now, a new concept of romanticism is taking roots in fiction. It is boy-meets-girl no doubt, but the boy is not a hip-dope-smoking, counter-culture type who, having met his liberted chic, climbs into bed with her on their first date. They are the archetypal lovers in a new neo-romantic type of fiction. This may yet be another form of escape in a realism-weary world. One of the reasons for the onset of this new trend in literature may be that the readers are simply tired of believing in nothing. The neōromantic fiction is bereft of eroticism and sexual play, though a gentle hand might reach out occasionally to a discreetly clothed bosom. We have yet to wait and see how this new trend succeeds.

Romantic poetry had its share is Sindhi literature in the fifties and the sixties. During this period, we had quite a few poets who wrote frank and uninhibited love poems reflecting abrasive animal love giving vent to their intense emotions, cried away the pangs of separation and depicted love-waits for their beloveds. Most of the romantic poets have now switched over to 'new' poetry. But the trend has been kept alive by Narayan Shyam (1922-1989) who is considered to be the most successful romantic poet religiously following the philosophy of romanticism which has nothing to do with physical love. He excels in the description of Nature in the raw. He tries to develop a new relationship between man and the universe. In his poems, especially those in *Maak bhina raabela* (Jasmines moist with Dew, 1964), he avoids the daylight in order that his imagination may play with the fading lights of the twilight. The 'new' trend in the mid-sixties overshadowed the romantic poetry. The new poets denounced the romantic poetry and called it something that makes the soul of the poet putrid. Once again the Sindhi poets turned to analysis through logic to solve the riddles of life.

The 'new' writers have naturally a new awareness of contemporary reality and of the changing Indian scene. They accused the 'stream' writers of unnecessarily probing deep into the dark recesses of the human mind and producing in their works an uncalled-for complexity. They believed that what was expected of an artist was to find out the 'total truth' about man and his situation. In fact, the modernists felt that the basis of contemporary Sindhi fiction was crumbling and a new approach was needed in conformity with the changes which had so rapidly taken place. They insisted that the writer had to keep away from the Freudian filth and Jungian abracadabra in order to produce clean and healthy fiction. Now, these new angry young men, the modernists, should be viewed instead as a rare example of Sindhi achievement, as writers who were peculiarly responsive, especially in the mid-sixties, to modern complexity.

The pioneers of the new movement were Anand Khemani (b. 1933) Ishwar Chander (b. 1937) and Vishnu Bhatia (b. 1941). They were followed by other writers like

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Harish Vaswani (b. 1940), K.S. Balani (b. 1930), Shyam Jaisinghani (b. 1937), Prem Prakash (b. 1946). In his collection of short stories *November ji akhrin raat* (The last night of November, 1976) Anand Khemani depicts the consciousness of man exerting under the opposite forces of equal momentum which have to be changed—the pulls as well as the direction. What is pleasing about Khemani is that he does not resort to fantasies or historical sketching. On the other hand, Vishnu Bhatia depicts in his stories erotic, naked and unabashed sex, especially in those compiled in *Chandramukhi* and *Sija ja tukra* (Spots of the sun).

Ishwar Chander, who has quite a few subjects in his stock, belongs to the same school. Of course, he has written too much and some of his stories may be termed as prosaic and stale, but most of them are modernistic and representative. He has his own diction and tells the tale of his time. Ishwar has never had much patience for furtive symbolism. His fine fictional instrument is perfectly tuned to the dissonances of the times. In his stories, Ishwar observes the situations with a cold eye and captures the aimless, rootless and heartless situation of the lost generation. He does not take it upon himself to make statements over which he has no mental or emotional control.

Shyam Jaisinghani has live-wire sensibility which keeps throbbing in his short stories. He has developed his own style. Some of his stories like 'Kue jo maut' (Death of a rat), 'Irado jadahin ain jeean jo' (Intention, as and when it surfaces) and 'Rirhandaru waqt' (Creeping time) will ever defy time.

Prem Prakash is also a writer of new sensibility. In one of his stories, 'Paroon' (The roots), he is face to face with the hopeless situation the destiny casts him into, and wages his lone war through the labyrinthine paths. The efforts fail and he is resigned to his fate and bears with the curse.

The 'new' story in Sindhi is really sweeping in its range. It is not philosophical in content though, it has all the compulsions of philosophy about it. Talented writers keep popping up in the few magazines that still publish fiction. The technical level is high and the values that make a good story—compression, subtle tone and micro-surgical eye—strike many readers as of high standard. The new wave has also its share of grim tale-bearers who unusually attract wide audience for short story writers. Reading their work is like taking an unblinking look through the files of a psychiatrist social worker.

The present trend in Sindhi literature encompasses novel, poetry and drama also. The first Sindhi novel imbibing the trend, entitled *Hika shaksa ji vasna* (Lust of a man, 1970) was by Anand Khemani. The novel is a modern Gothic Passion Play with animalistic overtones. Khemani turns what might be a literary grab-bag into a sex play instead of a powerful haunting tale. The author explores sex and erotics to achieve ideas which he probably thinks can no longer be conveyed through conventional style. The second modern novel was that of Lal Pushp entitled *Huna je atama jo maut* (Death of his 'self', 1973). Rejecting the conventional form, he has tried to portray an anti-hero who goes deep inside himself to find a reason for his peculiar behaviour of which he was not aware before. The author has administered psychological overdoses in certain situations and made these passages incomprehensible. It is, however, a successful stream-of-consciousness novel.

The third 'new' novel was brought out by Motilal Jotwani with the title *Narangi traffic light te* (At the amber traffic light, 1974). The novel starts with a bang, but ends with a whimper. It opens with the onslaughts of tension nearly casting to the winds the husband-wife relations and involving the individuality of both. A stage comes when both are face to face with the reality of their lives, their destiny. Jotwani takes the respite from the tension in-between for too long and loosens his grip in the latter half of the novel.

The novel entitled *Khahia je chautaraf* (Around an abyss, 1976) by Shyam Jaisinghani is on anti-sentiment of a character who is deeply involved in life, so much so that his detachment and coldness are a refusal to recognize any priority among objects and events. He clings to his 'self', seeks refuge in the self-created sheli to keep away from the pressures of sentiment caused by the social milieu he is forced to live within. The book is a graceful meditation on survival, both in harsh, cruel external milieu and in the scarier terrain of the 'self'. The latest 'new' novel by Param Abichandani recently brought out is entitled *Ien bi* (That too, 1988).

The collections of anti-poems entitled *Bimar Pirhi* (The sick generation, 1974) and *Shamshan ghat vatan langhande* (1985) were brought out by Anand Khemani. While some critics denounced the poems as filth, others pronounced them as the first real new poetry published in Sindhi. Moving restlessly through his poems, Khemani tells a tale of our times, a pitiful tale and depressing, too. Some of the poems are shocking indeed and rebel against well-established attitudes of thought and culture. Through the stray thoughts which the poet calls poems, he talks of today only, of no tomorrows and yesterdays—today which is restless and daring.

Khemani's *Bimar pirhi* was followed by *Tazad* (Contradiction), a compilation of poems by Vasdev Mohi in 1975. *Tazad* is the most appreciated collection of 'new' poems by a single author. Hardly any adverse comment by the critics appeared. It seemed that *Bimar pirhi* acted as a shock-absorber and smothered the ire of the traditionalists and paved the way for acceptance of new poetry. Mohi's poems are pure psychic automations which express the way human beings really think and feel. The poems bypass reason. In fact, Mohi's poems do not know any reason and express only feeling. They associate objects and men wide apart in space, time, or both. Later, in 1976, a collection

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of new poems by Harish Vaswani entitled *40-76* came out. Many of his poems in this collection are individualistic, both in essence and in expression.

Shyam Jaisinghani, in his collection of poems *Vichhotiyun* (The crevices, 1980), takes us to a world where the souls are gnarled and agony seems to be the only common measure of humanity. It is a twilight point between the reality and its symbol, a compelling fusion of the economy of a symbol with the essential sense-date from the reality. At this point, Jaisinghani's poems unfold a world of silence, alienation and sombreness, a romantic desire to escape and a sense of waste keeps peeping through the words.

The latest collection of new poems published in 1983 was by Mohan Kalpana entitled *Jahza je deck te* (On the deck of the ship). It seems that Mohan Kalpana is still grappling with the very concept of 'new' poetry and the idiom for lucid expression.

So far as the impact of the new trend on drama is concerned, Prem Prakash is the only 'new' playwright published so far in book-form. Prem Prakash has always posed a challenge to the actors because of the limited possibilities of action and the burden of an entire philosophy. His first play entitled *Picnic* was published in 1974 and in it the main characters are in a kind of torpor, as if immersed in a feeling of ennui, too weary to talk, too tired to move. The author distils the quintessence of our times. He focuses on small insignificant things, making the point that ordinary people are helplessly unable to influence events. The plot, as hard-edged as a cartoon strip and as plausible as tomorrow's headlines, is the backbone of this play. Another play of Prem Prakash entitled *Morchabandi* (The barricade) is a political satire in which, he just succeeds in achieving senstionalism by combining a dilution of the complicated infra-structure of the 'new' drama with the all-popular phenomenon, speed, which makes the work of art seemingly an achievement in excellence.

Satire requires both savagery and familiarity and the authors who can do it have been away for too long, except one who has really done it. A book of political satire, a compilation of 'new' poems, entitled *Ughara awaza* (The naked voices), has been published by Harikant. Most of the poems in this compilation are set in the present time and imbued with a sense of dread of the encroaching authoritarian rule. The poems are full of pyrotechnics and make impact.

What is pleasing about the writers of the 'new' trend is that they write about their time and do not resort to fantasies or historical sketching. Unlike the followers of other trends, they risk more and are willing to take the responsibility for the consequences. Unlike the writers of older generation, they wield heavy sabres and do not depend on nimble foot-work and less cumbersome weapons.

(upto 1947) Mo.J.
(After 1947) P.A.

LITERATURE (Tamil). Among the languages spoken in the world today, Tamil has the oldest literature, dating back at least to two thousand five hundred years. In fact from the high quality of the oldest extant works in Tamil, the Sangam lyrics, students of history and culture would certainly reckon that they are the mature works of a highly literary people with a long history of creativity behind them. Their oldest grammar, the *Tolkappiyam*, legislates for a whole fabric of extremely well-devised literary conventions which must have taken centuries to evolve to that level of maturity. From all accounts, the literature of the Tamils is one of the oldest we have, one that can invite comparison only with that of Sanskrit.

The date of the origin of Tamil literature is a matter of dispute. There are certain accounts dating back to several thousands of years; they speak of two earlier Sangams which were snuffed out by geological cataclysms, the older one supposed to have been patronised by Lord Shiva Himself. As none of the works that can be put down to these epochs have survived it is safer today to discount these accounts and fix the origin of this literature very approximately at five centuries before the birth of Christ.

The earliest literary works in Tamil, called Sangam works as they had the imprimatur of a body of learned men convoked by the king of Madurai, fall into three divisions. One, easily the most important on the basis of quality, consists of eight anthologies, five of which are wholly devoted to love, two wholly to heroism, munificence and topics other than love and one in which both these kinds of topics are dealt with. Out of those devoted to love, three are organised on the basis of the size (or number of lines) of the pieces and one on the basis of the special metre adopted; the fifth is a collection of five hundred verses sung by five poets which has the structure not of an anthology of verses sung haphazardly at different times but of a deliberately planned work will each poet having a sub-topic to compose his poems on. Naturally the quality of the other collections is much higher than that of this fifth book; the others were obviously built up by a careful process of selection, only the best being admitted.

Even of these four, the anthology of the shortest verses, the *Kuruntokai* appeals most to the common readers of today. The verses in this collection have usually five or six lines only and their very size compels the poet to cut all verbiage and focus his insight on the essentials, on the sentiment which is the heart of all poetry. We do not find here the leisurely descriptions of characters and of nature which disfigure the later compositions. Each of the verses captures a buring moment of intense experience. The subject-matter may appear limited, but the poets have introduced infinite variations with subtle touches of character portraiture and sentiment-delineation.

Of the two anthologies wholly devoted to topics other than love, the *Puranananooru* is much better work with some of the most famous, the most widely quoted passages incorporated in it. Many of the pieces in it are

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frankly panegyrical, sung on the most famous kings and potentates of the epoch. On account of the wealth of historical information they contain, they have enjoyed a vogue not quite justified by their poetic merit; in fact many of the non-panegyrical pieces in the latter half of the work are of high aesthetic appeal, but they have been largely put in the shade by those in the earlier part on account of non-aesthetic reasons. The reader gets a strong impression of the independence of spirit displayed by the poets of this era, who, though impecunious, often take up righteous causes on behalf of the subjects and bravely intercede with the king. A Western thinker called poets unacknowledged legislators; Sangam poets seem to have functioned as acknowledged legislators whose constituency was the entire country. Thus a poet obtained remission of land tax and a poetess made peace between warring kings.

The second division comprises ten long poems, construed 'long' only by Sangam standards, the longest being of only 800 lines. The poems treat of both love and topics other than love. There are some exquisite passages in many of them and the descriptions of Madurai and Puhar (a city on the eastern seashore) throw a lot of light on urban living in the Tamil country two thousand years ago. But in aesthetic quality, they rank well below the short pieces in the first division. The third division comprises 18 books, many of which treat of ethics and morals; some books are wholly devoted to love. The chief work among these eighteen is the *Tirukkural*, regarded by many as the greatest of the Sangam works; it has been translated into many of the languages of the world and is extensively quoted for the pithy wisdom of its condensed aphorisms.

These literary works of the Sangam era were composed in strict accord with conventions that had been guiding creative effort for centuries before. The conventions that regulated Akam poetry are of particular significance as they show a unique grasp of aesthetic requirements. For instance, one convention stipulates that all love poetry should be presented, not in the poets version but invariably in that of one of the characters involved. This makes for a much greater authenticity of presentation and consequently a higher level of aesthetic delight. Another convention specifically bans the presentation of any identifying particulars about the characters; they are all referred to only through personal pronouns. The advantage of this is obviously to promote a greater degree of universalisation by the dropping of details which would localize, individualize and particularize.

The advent of the Jains and to a lesser extent of the Buddhists led to a renaissance of Tamil letters after a dark interregnum which succeeded the Sangam Age. Roughly estimated, the period covers seven centuries from the third to the tenth century A.D. This literature marked a significant break from the established literary conventions of the Sangam Age. Thus in the place of short poems of a few lines, poets preferred to compose long poems telling a story in considerable detail after the fashion of Sanskrit poets. Sangam poets were prevented by convention from referring to the names of their characters; these poets of the later era threw overboard this convention and described in detail their characters, tracing their genealogy upto seven generations before. They did not conform to the convention of reporting everything through the mouths of their characters; on the other hand, they included in their epic poems long descriptive and narrative passages straight from the poets themselves. Thus the advent of this literature meant the death of the most vital elements of the Sangam literary tradition which was never to revive in the later epochs. Grammars were written to accord with the structure and contents of such long epic poems and when Hindu poets started composing them, they too preferred to follow this new set of conventions.

Out of all the non-Hindu epic poems that came to be composed during this post-Sangam period, the *Silappadikaram*, which was the earliest of them, is, beyond doubt, the greatest of them all. This great love story was composed by a Jain monk, Ilango, whose brother plays a certain part in the poem. His evocative diction, his wonderful ability to manoeuvre the metres, his insight into the working of the minds of his characters, his wide experience of the world and its ways, all make him one of the greatest poets of the world. He is assumed to have been a monk of the Jain sect, but his wonderfully tolerant mind which presents the methods of Hindu worship, the Hindu temples and Hindu gods without a trace of prejudice, raises him far above the fanatically inclined writers who followed him. There are vivid pictures of the natives of the desert, the mountain-dwellers and the cowherds of the meadows shown at worship. This immortal work has inspired great poets like Kamban who came later and Bharati of the modern age; it is evoking wonder and delight in countries far removed from Ilango's space and time.

Manimekhalai took up the story from where Ilango signed off. Composed by a Buddhist Sathanar, it has neither the literary qualities of the *Silappadikaram* nor the wonderful tolerance of all religions displayed in the earlier work. Even though it has some merits and it is prized for non-aesthetic reasons such as its religious message and its evangelical value in the cause of prohibition, modern critical-minded readers will not rank this epic poem very high; in fact it surprises them that it has been counted by tradition as one of the five great epic poems of Tamil. It may have been composed in the 6th century A.D.

The third of the five great epic poems, the *Chintamani*, by a Jain monk Tiruttakka Tevar, relates the marital adventures of a great hero named Seevaka. It ranks high as a literary work and has several features to recommend it, one of which is the facility with which the poet has handled the variegated metres which had developed from

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the limited number in vogue during the time of *Silappadikaram*. In fact, Kamban appears to have studied Tevar's handling of the metres and is clearly in his debt even in the matter of poetic diction. *Chintamani* is more like the *Odyssey* in classical Greek, being a collection of a number of episodes not organically related to each other except through the common hero. It thus lacks a central motif and on that ground and others, it must take its place below Ilango's immortal epic poem in literary quality. Tevar should however be reckoned as one of the greatest Tamil poets whose influence on Kamban, the greatest of them all, is quite considerable. The other two great epic poems have been lost to us; they are, *Valayapati* which is thought to be a Jain work and *Kundalakesi* which is a Buddhistic work whose source is the *Therigatha*. It seems to be aggressively religious in outlook and the other religions come in for attack in it.

Among the five minor epic poems, *Soolamani* easily ranks as the best. There is a remarkable work *Perunkathai* by a Jain author Konguvel; its story content is derived from the Sanskrit *Kathasaritsagara* delaing with the adventures of prince Udayana. Despite its loose episodic structure and its author's excessisve religious zeal, it must rank as good poetry with a happy diction and very vivid descriptions; the poet has handled the sober and inflexible 'asiriappa' metre with great ability.

In the meantime, the Hindus were not idle. Their poetic talents in the early centuries of the Christian era ran in the direction of hymnal composition. There were twelve seers of the Vaishnavite cult called Alwars and four of the Shaivite cult called Nayanmar, principally. Their work appears to be a reaction, at one level to the influence of Jain and Buddhist cults and at another, to the hold of the philosophical schools based on the Upanishads. Instead of Sanskrit, Pali or Prakrit they adopted Tamil as their linguistic medium; disdaining the path of philosophy, they chose to tread the high road of devotion. The Alwars and the Nayanmar composed stirring poems suffused with love of God, often related to the temples, associating the name of the shrine and the specific (local) name of the deity enshrined there. Some of these saint minstrels like Tirumangai Alwar and Andal and Tirugnanasambandar and Sundarar were good poets and their devotional outpourings turned out to be good poetry. Many miracles began to happen around their lives, especially those of the Shaivite cult and the stories of these supernatural experiences make a fascinating study. Temple worship and the bhakti cult attained a degree of popularity in the Tamil land never before witnessed.

Nammalwar is universally regarded as the greatest of the Alwars, on account of his total devotion to the Lord. He did not go round to the temples to sing about the Lord enshrined in them; the Lord as enthroned in the 108 Vishnu shrines appeared before him and accepted his soul stirring hymns, according to Vaishnavite tradition. Most of the Alwars composed hymns in the manner of love poems, in the guise of girls in love with the Lord. Andal, being born a woman, composed such hymns with greater authenticity. Perialwar imagined himself to be Yashoda and sang the most affectionate hymns looking upon Him as her child Krishna. The hymns of Kulashekhara are remarkable for their total earnestness and their poetic beauty.

The Devaram hymns of Sambandhar and Sundarar are full of descriptions of nature and other poetic devices expertly handled. Appar sings in a very humble vein, putting himself in the position of a servant of God. Sambandhar sings in a certain tone of authority as the privileged son of God and is regarded as the chief of the saint-minstrels. They were followed by Manickavachakar whose *Tiruvachakam*, though not the highest poetry, ranks very high in the hymnal field. There were many other saint-minstrels who sang of Lord Shiva, the most notable among whom is Karaikkal Ammaiyar, the devout lady who preceded all of them from the viewpoint of chronology, and authored three prabandhas. The period of these minstrels' maximal influence was the three centuries between the 6th and the 8th, though most of the lesser figures flourished after this.

Kamban came after this period, showing clearly the influence of the prabandhas of the Alwars in his monumental work. Some writers place him in the 9th century, but most thinkers would ascribe a later age to him bringing him down to the 12th century. No king can lay claim to having patronised him; perhaps no king of that era was big enough to be patron of this king of poets. Kamban pays sincere tribute to a philanthropist Sadayappa who helped him when he was quite unknown.

Kamban took the story of his version of the *Ramayana* from Valmiki's immortal epic which has ensnared the collective Indian psyche and has had greater influence over the people than the more prestigious Vedas.

Kamban took the story and the characters from Valmiki and breathed his own genius into it, transforming it into an independent and highly original epic poem that can stand comparison with the greatest works of the world. Beyond a doubt it can be asserted that Kamban's is the best of the works on the Ramayana theme that came to be written after Valmiki in the regional languages; indeed it overshadows the original itself, in many respects.

The reasons behind these high claims are many. An important feature of Kamban's poetic genius is his sure sense of what to retain and what to alter and how to alter it, from source story. A second claim is undoubtedly his great ability at characterization; not only Rama and Sita and Ravana, but even his lesser characters like Sugriva and Kumbhakarna and Guha become highly credible persons we can expect to meet in our lives. Though Kamban retains the religious flavour of the original and even reinforces the devotional spirit that runs through it, he has designed his work as a great poem of love which

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exacts big sacrifices from its votaries but hands out the most rewarding compensations, too, to them. His adroit handling of the metres, his sense of diction, of timing and proportion, his knowledge of the world and acquaintance with people of all strata—these and many such qualities raise him to the level of a world poet; not more than perhaps a dozen times has the world produced a creative genius of Kamban's mould in all this long history of civilization.

Much later to Kamban arose a poet Villiputhurar by name who presented the story of the *Mahabharata* in Tamil verse. *Villibharata*, as it is called, is chiefly remarkable for three things: one is the way war scenes are depicted with verve and authenticity; another is the ease with which the poet handles musical metres whose structure is complex and demanding; and the third is the rich use he makes of Sanskrit words. It takes rank well below Kamban's *Ramayana* as a literary work.

There is a short work in 424 'venba' verses telling the story of King Nala; composed by Pugazhendi, it is very pleasant reading and enjoys a high reputation. Among the major epic poems is the *Periyapurana* which is of a very different nature from all the three we have discussed here. For while these three are based on Sanskrit sources, *Periyapurana* is based entirely on Tamil sources and records the lives of Shaivite saints. The literary quality of this is high; its one further merit is the meticulousness with which its author Sekkizhar has collected and verified his facts.

In the period following Kamban, prose writings began to appear—almost always as commentaries on earlier poetic works. Thus commentaries on Sangam works were composed by Ilampuranar and Nachchinarkiniyar among others. Though these commentators were painstaking and were renowned scholars, they did not grasp fully the Sangam literary tradition which was quite dead before they came on the scene and hence they wrote misleading interpretations in quite a few cases. Books on aesthetics like that composed by Narkavirasa Nambi also fell to the same error. Nambi and Irayanar who composed books on aesthetics did not seem to be quite aware that the Sangam conventions were no longer in application, that a new set of conventions based on North Indian concepts was now ruling the field. On this latter set of conventions, the most important guide is Acharya Dandi's work called *Dandi alankaram*.

Works on grammar, too, came to be written in numbers during this time, out of which *Nannool* by Pavanandimunivar is the most authoritative; it rules the field even today. The Jains dominated the field of lexicography; the method of presentation is by way of verses linking up synonyms which are expected to be committed to memory by every student, exactly like the lexicon of Sanskrit by Amarasimha.

After the great epics, we see a significant decline in creative inspiration. There was a strong tendency to conform to literary types, even the metre was required to conform to the stipulated standard. This left little scope for originality; hence poets resorted to far-fetched conceits and a recondite style of writing. Tootu, Ula, Pillai Tamizh and Kovai were the chief genres in vogue, though the total number of genres is counted as 96. Tootu describes the sending of a messenger by a love-lorn boy or girl to the other party; Ula describes the sensuous reactions of the ladies of a town when the hero drives in state through its streets. In Pillai Tamizh the stages (ten in number) through which a child grows up are described; the hero is usually popular God like Muruga or Krishna. Kovai is a genre where the hundreds of stages of love of a specific couple of lovers are minutely described. In addition to these (called the prabandhas), poets loved to write sthalapuranas on the many centres of religous interest; there is little of literary interest in them.

Poets were still writing such stylised, type-cast works in pedantic style when Subramania Bharati came on the scene in the beginning of this century. With his genuine fervour and in simple popular diction he sang not about kings and potentates, but on contemporary matters with which the people were very much concerned. In a short life time he had started a revolution in man's attitude towards literature and in all the decades that have followed, Bharati continues to serve as the model. His most illustrious successors were Bharatidasan, Ramalingam Pillai and Desikavinayakam Pillai; today there is a host of poets, some composing in the old style (but in simple, modern diction) and many in the new, emancipated style, the best known being Kannadasan and Surata.

The novel and the short story forms have had a rapid development in the last fifty years. The outstanding writers in the field of novel writing were Vedanayakam Pillai, Natesa Sastry and B.Rajam Iyer; they were followed by Arni Kuppuswamy Mudaliar, J.R. Rangaraju and Vaduvoor K.Duraiswamy Iyengar who showed the influence of the West in their writing. K.S. Venkataramani wrote on simple themes with a great deal of idealism. R.Krishnamurthy (Kalki) is the celebrated father of the historical novel; he is succeeded by a host of writers of whom Sandilayan, N.Parthasarathy and Kovi Manisekharan are the most notable. The field of social novels is dominated by Jayakanthan whose artistic perception and courage in experimentation mark him off from all the others, among whom should be mentioned Akhilan, Lakshmi, Rajam Krishnan, K.N. Subramanian, Vasanti, Sivasankari and Indira Parthasarathy. T. Janakiraman should be mentioned as a writer of powerful novels with a central concept which was never banal but always fresh and generally unusual.

In the field of short-story writing, after V.V.S. Iyer and the Manikkodi school presided over by K.P. Rajagopalan and Pudumaippittan came Kalki, Devan, Sundara Ramaswamy, Jayakanthan and K.Alagiriswamy whose

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creations often turn out to be sparkling specimens of this most difficult form.

Play-writing has received a certain fillip from the popular media, the A.I.R. and T.V., but the quality of the plays cannot be ranked very high. Literary criticism is another field in which Tamil is yet to progress; K.N. Subramanian is the only critic of note writing today. The late K. Kailasapathy made notable contributions to literary theory and aesthetics. M. Varadanasanar, A.S. Gnanasambandhan, S.V. Subramanian and A.V. Subramanian have been the most notable contributors in the field of literary theory and aesthetics.

A.V.S

LITERATURE (Telugu). Telugu is one of the major Indian languages spoken by more than six crores of people all over the country. It is the official language of Andhra Pradesh, the land of Telugu with a population of about five crores. Telugu speaking people migrated to distant countries like South Africa, Mauritius, Malaysia, Fiji and contributed to the development of those countries in all spheres. Telugu is a sweet language sometimes referred to the Italian of the East. Eminent intellectuals like Haldana described it as the most phonetic language with a complete and beautiful alphabet.

Of the ancient works of Telugu literature available, Nannaya's *Andhra Mahabharata* (two and half parvas) is the first and the oldest. It belongs to the eleventh century. Nannaya in his *Mahabharata* referred to the language as Telugu, but its other name Andhra was mentioned in *Kuvalayamala* by Udyotana, a Prakrit poet of the ninth century. But *Agathiam*, the most ancient book on rhetoric in Tamil belonging to fifth century, referred to Telugu as Telugam. Thus Telugu is undisputedly the oldest name attributed to the language. Despite the fact that others called it Telugu even by fifth century, we do not have sufficient historical evidence that throws light on the state of Telugu language and literature before Nannaya, save the inscriptions.

The excavated stupa at Amaravati built in second century B.C. gives the first Telugu word 'Nagabu'. Perhaps it refers to the native Naga race or their deity Nagaraja. The snake-hooded men carved on stupa confirm the opinion that Nagas were the natives who had inhabited the region before the advent of Aryans. Andhra was first ruled by Satavahana kings succeeded by rulers of dynasties namely Ikshwakas, Brihatpalayanas, Pallavas, Salankayans, Vishnu kundins, etc. Prakrit was the *lingua franca* during the reign of Satavahanas and it was gradually replaced by Sanskrit. Those were the times when Gunadhya's *Brihatkatha* and Hala's *Gatha saptashati* were written. *Gatha saptashati* of first century A.D. contained many Telugu words and so the linguists opine that Telugu was in currency among laity while Sanskrit and Prakrit were patronized by the court. In fact many Sanskrit and Prakrit inscriptions, about ninety, contain Telugu regional and place names and the names of awardees of 'agraharas' (jagir villages).

The first inscription as it is available in Telugu script and language was that of Dhananjaya of the Cholas of Renadu laid in 575 A.D. found at Kallamalla village (Kamalpuram Taluq, Cuddapah District.) It is partially in a multilated state. The other inscription found at Ramapuram (Cuddapah District) laid by Vasanta Pori, wife of Punya Kumara of Renadu Chola dynasty, is complete. Vipparti inscription of Jayasimha Vallabha I (641-673) and Ahadanakara inscription of Vishnuvardhana (718-752) are also important. Though written in Telugu, these inscriptions show the lingering influence of Sanskrit and Prakrit. It was the age in which the Telugu words of Dravidian stock slowly emerged, rubbed and refined by the influence of Sanskrit and Prakrit.

The year 848-49 in which Gunaga Vijayaditya of Eastern Chalukyas was crowned, also marked the beginning of a new era. The inscriptions were first set to metre during his reign. The stone inscription at Addanke laid by Panduranga, commander of Vijayaditya's armies, contains poems, besides prose. The poems were set to Taruvoja metre. The Kandukuru inscription and the Bezwada inscription of Yuddhamalla (950 A.D.) give us poems in Seesa and Madhyakkara metres. About 190 inscriptions written in Telugu script and language were found.

Therefore to say that Nannaya's *Mahabharata* is the beginning of Telugu literature, is contrary to all rationalistic norms and theories of literary evolution. The culminating poetic qualities like high seriousness, lucidity (which are the characteristics of Nannaya's poetry), can never be achieved like a revelation. Such high beginnings cannot be found in any literature. As such the *Mahabharata* is not the beginning, but the flowering of human intellect secured after many phases of literary evolution.

The song or ballad is the precursor of all metrical compositions. In fact folk songs like *Prabhata padamulu, Parvata padamulu, Ananda padamulu*, etc. referred to by Palkurki Somanatha (a later poet) are lost. The rustic men and women might have sung them to the accompaniment of musical instruments. The culmination of such songs could be seen in deshi (native) metres like Taruvoja, Seesa, Madhyakkara, etc. Besides the deshi metres Nannaya used marga (Sanskrit) metres as well.

Telugu was totally ignored during the reign of Satavahanas and other successive dynasties which patronized Sanskrit and Prakrit. The recognition of the native language by the cultured society was slow. Telugu acquired its prestigious position during the reign of Eastern Chalukyas.

The time was also ripe for the rendering of the *Mahabharata* into Telugu. Buddhism and Jainism lost their hold on the people. The degenerated faiths like those ennunciated by Charyaka and Kapalika led to profligacy.

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There was unrest among the people. Kumarila Bhatta of 7th century and Shankara of 9th century already rendered signal services for the revival of Vedic religion. Tamil and Kannada versions of the *Mahabharata* had by then appeared. Nannaya responded to the call of the people, as expressed by his patron Raja Raja Narendra.

Nannaya (1028-1078) was the priest of Raja Raja Narendra who ascended to the Vengi throne 1022. He was a profound scholar and a poet of unsurpassed merit. His tasks were onerous. He had to bring order into the chaotic language and suitably adopt it in verse. He was called 'Vaganushashana' or the one who regulated and controlled the volition. Aided and encouraged by his friend Narayana Bhatta who was also a poet, he took up the task of rendering the *Mahabharata* into Telugu, but he left the work unfinished.

For two hundred years after Nannaya, no significant work was produced and the *Mahabharata* remained incomplete. Many political changes took place and Andhra was ruled by Tamil and Kanerese kings. Bitter rivalries persisted among the devotees of Shiva and Vishnu which influenced the literature as well.

Basaveshvara, minister of Bijjala, propounded the Virashaiva faith. Propped and supported by him, a storm raged and a new branch of literature (of Shaiva cult) sprouted. Vedic religion was looked down upon with contempt and the same fate awaited the Sanskrit language and metrics. Virashaivites aimed at preaching their religion in native dialect, metre and topic.

Nannechoda who wrote *Kumarasambhava* was the first of this Shaiva cult. His work was a confluence of marga and deshi schools. *Kumarasambhava* was the first prabhandha where this genre in all its features reached its culmination. In his poetry, the chivalric, devotional emotion augmented by an innate poetic talent surged forth. It is generally agreed by many scholars that he lived in a period between Nannaya and Tikkana.

Among the scholar trio of Shaiva cult, Mallikarjuna (1100-1800) was prominent. His *Shiva tatvasara* reveals his contempt for other faiths. He was the precursor of Telugu Shatakas.

The next great poet of Virashaiva cult was Palkuriki Somanatha (1135-1199). His *Basava purana* and *Panditaradhya charitra* set to dwipada metre are the best among his works.

Following the foot prints of Shaivites, Vaishnavites also wrote books for the spread of their cult. Gona Buddha Reddi, a contemporary of Somana, set his *Ranganatha Ramayana* to dwipada metre. While Valmiki humanized Rama, Buddha Reddi attributed to him divinity. His sons Kachavibhu and Vithala Raja completed the book at their father's behest.

The restoration of Rama by the *Ramayana* paved the way to an atmosphere leading to the completion of the *Mahabharata*. The times necessitated the emergence of one who could visualize and preach the non-duality of Hari; and Tikkana (around 1187-1188), the next luminary after Nannaya to brighten the Telugu literary horizon for ages to come responded to the call. In his *Nirvachanottara Ramayana*, Tikkana propounded the desirable qualities in poetic diction. He believed that "the sound must seem an echo to the sense" and castigated the usage of unnecessary words even at the places of 'yati' or 'prasa'. The tasks of translation faced by Nannaya and Tikkana were different. Nannaya's part of the *Mahabharata* is episodic. He narrated the events in the lives of the Pandavas, left them in forest and died. The rest of the *Mahabharata* is an exact replica of life. Narrative style employed by Nannaya was unsuitable and Tikkana had to take recourse to dramatic style. It was a rare harmonious, subtle blend of marga and deshi schools; in him the styles of Nannaya and the later poets of Shaiva cult blended. He wrote the rest of fifteen parvas (books) of the *Mahabharata* starting from Virataparva. His characterization, especially of women, is exquisite.

Ketana (1200-1250), a contemporary of Tikkana, rendered *Dashakumara charita* into Telugu. Tikkana's desciple Marana wrote *Markandeya purana*. Manchana wrote *Keyurabahu charitra*. The author of *Sumati shataka*, a gnomic verse, Baddena, was a contemporary of Tikkana.

Then comes the last of the poetic triumvirate Errapragada 14th cent. was completed the remaining portion, the Aranya Parva of the *Mahabharata*, left incomplete by Nannaya and untouched by Tikkana. His task was unique, which consisted of combining the poetic styles of Nannaya and Tikkana, transforming into a perfect harmonious whole and he did it with matchless skill. Errapragada was the poet laureate of Prolaya Vema Reddi (1325-1353) of Addanki. His other works are *Harivamsha* and *Nrisimha purana*.

Nachana Somana (around 1344 A.D.) was a contemporary of Errapragada. He wrote *Uttara Harivamsha*. He was a poet of great talent, next to the poetic triumvirate.

Another work of merit belonging to this age was the *Bhaskara Ramayana*, a combined effort of Hulakki Bhaskara (around 1320) Mallikarjuna Bhattu, Kumara Rudradeva and Ayyalaraya. This age of poetic triumvirate. can also be called the age of translation or the classical age.

Srinatha (1380-1460), is the representative poet of the next age. He was the poet laureate of the Reddi kings of Kondaveedu and also the Vidyadhikari (a combination of the offices of poet laureate and Director of Education). He was a great scholar who always defeated his opponents in scholastic arguments; a poet who travelled the length and breadth of Andhra besides the neighbouring kingdoms of Karnataka, Odhra and other visiting the courts of various kings and making them happy by his scholaship wit, humour and poetic talents, in recognition of which he was once anointed with gold coins and given the *Kavisarvabhauma* (the poet-emperor).

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Srinatha's *Maruttarat charitra, Salivahana saptashati* and *Panditaradhya charitra* are lost. His available works are *Naishadha, Bhimakhanda, Kashi khanda, Haravilasa, Shivaratri mahatmyam* and *Palanati viracharita. Kridabhirama* is a work of disputed authorship. Most claim that it is written by Shrinatha, mainly basing their arguments on style, while others argue that the author is Vallabharaya. It was the first satire to bloom in Telugu literature wherein he depicted the society of the day.

Srinatha's *Sringara Naishadha*, a Telugu rendering of Sri Harsha's kavya, heralded a new era. Shrinatha was a young man when he undertook to translate it at the instance of Mamidi Singana. While rendering a work into Telugu, he said that one should pay heed to sound pattern and tone, bring the exact idea of the original, infuse the work with figures of speech, maintain propriety and avoid all impropriety.

Haravilasa was dedicated to his close friend Avachi Tippaiah Setti. His *Kashikhanda* was a veritable work of what he saw at Banaras. His heroic poem *Palanati vira charita* set to dwipada metre was an example of the democratic spirit of Shrinatha who descended from the high pedestal of high seriousness and majesty of neoclassical school to the popular level, encouraging patriotic feelings among people.

Shrinatha, while composing poems, gave equal importance to sound and meaning, thus setting an example to be imitated and followed for generations to come. Bammera Pothana (1420-)was a contemporary of Shrinatha. While Shrinatha was called Kavisarvabhouma (Poet-emperor), he was Kavi pravakta (poet-prophet) next to Tikkana. He was a great devotee of Lord Rama and a great poet. The numbers flowed from him as natural as his erudition and learning.

While the two of the epic trio the *Mahabhrata* and the *Ramayana* were already brought into Telugu, *Bhagavata* was yet to be translated into the language. It was Pothana who undertook the task of doing so. He knew the delicate undertones of the sound which recreate the celestial beauty in a poem. In the felicity of expression he was next to none.

Out of twelve skandhas (books) of the *Mahabhagavata* only eight skandhas (1 to 4 and 7 to 10 skandhas) were translated by Pothana. The other skandhas available were translated by Bopparaju Gangaya (fifth skandha), Erchuri Singana (sixth skandha) and Veligandala Naraya (eleventh and twelfth skandhas). All of them were his disciples. Apart from *Bhagavata, Bhogini dandaka, Virabhadra vijaya* and *Narayana shataka* are said to have been written by him.

Among the minor poets of the age Pillalamarri Pinaveerabhadra (last part of the fifteenth century) was prominent. His *Shringara Shakuntala* and *Jaimini Bharata* are famous. Nandi Mallaya and Ghanta Singaya, the twin poets wrote *Varaha purana* and *Prabodhachandrodaya* (1480). We have some works written with a palpable historic content in this age. Jakkana's (1375-1404) *Vikramarka charitra* and Anantamatya's (around 1435) *Bhojarajeeya* are such. Among them Gourana revived dwipada metre and wrote *Harischandropakhyana* and *Navanatha charitra.* Following the example of Jakkana and Anantamatya, Koravi Goparaju wrote *Simhasana dwatrinsika.*

Without a word on the lyric trio the age is not complete. If Nannaya brought order into the chaos of language and revived it, Tallapaka Annamacharaya (1424-1503) revived the lyrical ballads. Annamacharya's lyrics are full of Vaishnavite devotional fervour. His deft handling of the Telugu language lends a quaint sweetness and beauty to his poems. He was called Padakavita Pithamaha (the grand father of lyrical ballads). His son Peda Tirumalacharya (1458-1554) and grand son China Tirumalacharya (1488-1553) along with Tallapaka Thimmaka following the foot-prints of their sire and grandsire wrote poems moving the hearts of the people for generations.

In this age we find new trends in translation; the style became prominently figurative; devotion and love are the elements that mark the poetry of this age.

The age of Prabandhas is compared by some scholars to the Elizabethan period in English literature. It can also be called the age of Krishnadevaraya of Vijayanagara called Andhra Bhoja, who patonized arts and letters. Himself a poet, he patronized Ashtadiggajas at his court which was called Bhuvana Vijayam.

Among the court-poets of Krishnadevaraya, Allasani Peddana (1470-1535) who was endearingly called Andhra Kavita Pitamaha (the grand father of Andhra poetry) by his King was the first and the foremost poet. His characters Pravarakhya and Varudhini of *Manu charitra* are unforgettable. *Manu charitra* is a harmonious blend of conflicting aesthetic moods or elements and characters, shanta rasa as embodied in Pravarakhya and shringara rasa as in Varudhini. In the felicity of expression Peddana is matchless.

Next in position and prestige to Peddana was Nandi Timmana. His Satyabhama in *Parijatapaharana* is the epitome of all feminine wiles and lures. Timmana presented her as 'khandita nayika' on whose model many writers of the southern school of literature portrayed their own heroines.

Ayyalaraju Rambhadra, wrote *Rambhayudaya* (about 1550) of Rama, in prabandhic style. Dhurjati's *Srikalahasti mahatmya* is a sthala purana written in prabhandhic style. Tenali Ramakrishana's *Panduranga mahatmya* is also of the same genre.

Krishnadevaraya was also a poet who wrote *Amuktamalyada*. In 1530 A.D. Krishnadevaraya died. Among the poets who illumined the literary horizon after his death, Pingali Surana (1520-80) was a poet whose contribution to Telugu literature is unique. Unlike all other poets who sought puranas for their stories, he fabricated his own

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story in *Kalapurnodaya* (1550) and we find a comedy of errors in it. In a way the first seed of Telugu novel was sown by him. His other work is *Prabhavati Pradymuna* (1555). He also wrote *Raghava Pandaviya* (1545) entirely set with 'shlesha' (pun), narrating the stories of Rama and Pandava in the same poem. He was a pioneer of shlesha kavyas.

Ramaraja Bhushana or Bhattumurti who did not hesitate to call Surana's own story as an artificial pearl, was indeed, an imitator of Surana and Peddana. His dwyrathi or slesha kavya *Harischandra nalopakhyana* was written in a competitive spirit to outdo *Raghava Pandaviya*. Later, his *Vasucharitra* was written to outshine Peddana's *Manu charitra*. However the fact that he was a poet of real merit and scholar of unbounded knowledge cannot be denied. Besides the pedantic literary feats, there are many beautiful melodious poems. He was keen to the music, melody and euphony of the sound of word.

Tenali Ramakrishna's *Panduranga mahatmya* is also a major kavya and one among the best. His characterization of Nigama Sarma's sister is superb. He did not name her, perhaps aiming to make her the very epitome of endearing sisterhood which the Telugu people always cherish.

Among the minor poetry of this age Kandukuri Rudraya's *Nirankushopakhyana* is famous. The story of Tondaradppodi Alwar, a devotee of Vishnu called popularly Vipranarayana, was portrayed by Sarangu Tammaya in his *Vaijayanti vilasa* and Chadalawada Mallaya in his *Vipranarayana charitra*. The story depicts the fall of a god-man infatuated by a woman.

Ponnaganti Telaganna was the mentor of all other later poets who wrote 'accha Tenugu' kavyas. He wrote *Yayaticharitra*. Gourana's dwipada kavya, *Harischandropakhyana* was rendered into a major prabandha by Shankarakavi.

Thus ended the glorious sixteenth century. Arts and letters flourish when people are prosperous and civilized, leading a peaceful and quiet life under a stable government or a benevolent monarch like Krishnadevaraya.

Tanjore was the centre of hectic literary activity for more many than one hundred and fifty years. Chemakuri Venkata Kavi occupied an honoured place in the court of Raghunatharaya. His *Vijaya vilasa* displays the beauty tenderness and sweetness of Telugu word. Vedam Venkatraya Sastri compared it to a garden where in the flowers of 'shlesha' (pun) and 'vyangya' (irony) bloom unaided.

Raghunadharaya (1600-1633) himself was a poet who wrote *Valmiki charitra*, *Ramayana* and *Shringara Savitri*. The rendering of Savitri into a 'shringara nayika' (romantic heroine) who originally in the *Mahabharata* was portrayed in shanta rasa, was an indication of the prevailing atmosphere of the day. The danseuses described in his *Ramayana* were none other than his court dancers, who occupied a position of honour and prestige and led a dissipated life unknown at any other time. The court dancers like Madhuravani, Ramabhadramba, etc. were not only connoisseures of music and dance, but also women of deep erudition who were treated at par with other poets of eminence.

Sesham Venkatapati's *Tarashahsanka*, Samukaham Venkata Krishnappa Nayaka's *Ahalya Sankrandana* and *Radhamadhava samvada*, Muddupalani's *Radhika* hold mirror to the attitude of people and society of the day. They professed and practised their hedonistic philosophy under a puranic veil too thin to cover it. Hitherto in Telugu literature didactic and aesthetic elements were inseparable but these poets first visulized the essential independence of the aesthetic element from that of the didactic.

A significant feature of this age was the abundance of native dwipada works and yakshaganas (ballads) at the court of Tanjore. At Madhura, prose works in spoken language were written. *Rayavachakam* written by an employee of Viswanatha Nayaka is an important work among them, which serves as a bridge that connects the age of poetry and the ensuing age of prose. It is to be noted that Telugu was patronised in Madhura and Tanjore kingdoms, both Tamil speaking areas ruled by some Maharashtra kings.

In lyricism Ramadasu (1620-1680) of Bhadrachalam is the very incarnation of devotional fervour. Kshetrayya (1600-1680) set his lyrics *Muvva Gopala padamulu* to be enacted. The shringara rasa is expressed with the rhythmic movement of the hands and feet the facial expressions of the danceuse in his lyrical ballads. In the later lyricists like Tyagaraja (1767-1847) and others, musical element replete with devotion is dominent. The name of Tyagaraja is extremely popular not only in Telugu musical world but through out the length and breadth of India.

Vemana (1652) is the poet of gnomic verse *Vemana shataka*. The stanzas are famous for their pithy, short, epigramatic expression. They are masterly satires on contemporary society. At some places the social criticism is mild and philosophical and at other places it is quite sharp. Of the galaxy of poets, that glitter in the Telugu language he is the most original. Shataka is a genre of verse characteristic to Telugu literature.

Tanjore and Madhura were lost to foreign invaders and the period between 1775-1875 was described by scholars as the age of decline. Nevertheless there was an incessant breed of poetical works, which trod the same beaten track.

However there were some poets of considerable merit; Kankanti Paparaju author of *Attararama charita* was one among them. Kuchimanchi Timmakavi (1684-1757) was also a poet of real worth who began writing 'accha' Tenugu kavyas. Vakkalanka Virabhadra kavi wrote *Vasavadtta parinaya*. Adidam Surakavi penned *kavijanaranjana*. His *Chandramati vivaha* is reminiscent of *Vasucharitra*. The prabandhas written in the style of southern school of literature was Chitrakavi Singanarya's

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Bilhaniya, Krishnadas's *Radhakrishna vilasa*, Sangameswara Kavi's *Ahalya sankrandana*, Chellapilla Narasakavi's *Yamini purna tilaka vilasa*. In shlesha kavyas Laxmana Kavi's *Ravana dammiya* was a work worth mentioning.

C.P. Brown, an English civilian, made an in-depth study of Telugu. His name will, for ever, remain in the history of Telugu literature. He got many important works of Telugu literature printed within a decade (1860-70). He wrote the history of the Telugu country. He was the first lexicographer in Telugu (Telugu to English and vice versa). Next to Brown, Collin Mackenzie, Robert Caldwell rendered meritorious service to Telugu language and literature.

Chellapilla Venkata Sastry (1870-1950), and Diwakarla Tirupathi Sastry (1871-1919), the twin poets, may be said to have been the links between the medieval and modern ages. Like Srinatha these poets toured the entire Andhra composing extempore poems. They were profound scholars. Despite their dynamic poetic activity there was nothing new or modern in their compositions. However many modern poets were inspired by them. *Buddhacharitra* and *Devi Bhagavata* are their great works.

The modern age seems to be an age of movements. Reformatory, political, romantic, radical and revolutionary movements succeeded one another. Of course none of these periods is exclusive.

The literature hitherto limited only to a sect had now reached the common man. Upto now it was meant either for religious instruction or for the pleasure of the elite. Kandukuri Vireshalingam (1848-1919) changed its course to reform the society. By religion he was an ardent follower of the Brahmosamaja and was above all superstitions of his time. He introduced diverse literary forms into Telugu literature. He was a poet, the first novelist (the first novel being his *Rajesekhara charitra*, 1880), the first essayist, playwright, the author of biographies including an autobiography and an editor of many journals. He was an uncompromising reformer who was sensitive to the plight of women. He propagated women's education and widow-remarriage, abolition of prostitution and child marriages. However literature was only a weapon for him to castigate the evil-ridden society.

Chilukuri Veerabhadra Rao (1872-1939) and Komarraju Venkata Laxmana Rao following the foot-prints of Kandukuri did meritorious service to Andhra history and language. Panuganti Laxminarasimha Rao's (1865-1940) essays of *Sakshi* (The spectator) were modelled on Addison's *Spectator* essays which are masterly satires on contemporary society.

Gidugu Ramamurthy endeavoured to reform the language. His *Andhra Pandita bhishakkula bhasha bhesha jam* exposed the uselessness of the fetters imposed on language. He propagated the use of the spoken language.

The tasks of Gurajada Appa Rao (1861-1915) were onerous. It was in him that the social reform of Kandukuri and the language reform of Gidugu had come together. His play *Kanyashulkam* poineered a revolution. The theme of the play is to expose the evil of 'kanyashulkam' (bride-price). The characters Girisham and Madhuravani are unforgettable. Like Wordsworth he chose "incidents and situations from common life" and related them "as far as possible in a selection of language that was really used by men." His poetical works are *Mutyala saralu* ,*Nilagiri patalu*, etc. "Love the country and enrich all that is good" was his message to the people. He made new experiments in prosody.

Kandukuri and Gurajada did not question the British rule in India. They did the spade work and prepared the ground for the seeds of political awakening to be sown by posterity. In 1905 Bengal was partitioned and 'Vandemataram' movement spread all over the country like wildfire. Andhra was not an exception to it. In 1907 Chilakamarti Lakshminarasimham (1867-1946) sang, telling the people how the high handed British herdsmen milk the cow (India), while the Indian calves weep.

Mangipudi Venkata Sarma sang the greatness of India in his poem 'Bharata Mata'. Rayaprolu Subba Rao's poems also were full of patriotic fervour. A number of poets came in succession singing songs of patriotism and social reform. Unnava Laxminarayana's (1873-1958) novel *Malapalli* was a landmark in Telugu literature, especially Telugu fiction.

Some of the educated young men of the day were influenced by English Romantic poets like Wordsworth, Shelley, Keats, Byron and moulded their poems on their model. Rayaprolu Subba Rao was the pioneer of this romantic movement which was popularized by Krishna Sastri. Rayaprolu wrote his *Trunakankanam* (1913), etc. and introduced platonic love in romantic poetry. Krishna Sastri's *Krishna paksham* (1925) and *Urvashi* are famous. Tallavjhulla Sivashankara Sastry, Vedula Satyanarayana Sastry, Nayani Subba Rao, Basavaraju Appa Rao (1894-1933), Nanduri Sabba Rao, Duvvuri Rami Reddi (1897-1947), Pingali Lakshmikantam, Katuri Venkateshwara Rao, Vishwanatha Satyanarayana etc. followed suit. All the romantic features like subjectivity, nature-worship, love-element, etc. were dominant in their works. Nanduri Subba Rao's (1884-1957) songs of *Yenki* are close to the language of rustic men and women. Adavi Bapiraju (1895-1952) was a poet, painter and a novelist. His novels *Himabindu* (1946), *Narayan Rao* (1952), *Konangi*, etc are famous. Nori Narasimha Sastri's historical novels *Narayana Bhattu* (1948), *Rudramadevi* (1951) were also acclaimed.

During thirties of this century Telugu literature branched off into two different and distinct streams, which still continue. While the first was represented by Viswanatha Satyanarayana, the second was represented by Srirangam Srinivasa Rao. The former is traditional and

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romantic while the latter is radical, progressive and revolutionary.

Viswantha Satyanarayana was a literary gaint whose indelible mark continued till his death in 1976. He was a poet, critic and novelist of unsurpassing merit. His literary output was abundant. The poet dreamed of the glory of the hoary past and translated it into his works. Among his works *Ramayana kalpavriksha*, which won the Jnanapith Award for him, *Kinnerasani patalu*, etc are famous. Among his innumerable novels *Veyipadagalu* (Vijayawada, 1947) *Ekaveera* (Vijayavada, 1947), *Cheliyalikatta* etc. are especially notable. He was the poet laureate of Andhra Pradesh till 1976.

The Telugu fiction developed in this age. Chilakamarti Narasimham's *Gnanapathi* is a humorous novel. Sripada Subramanya Sastri wrote many short stories. Munimanikyam Narasimha Rao introduced humorous element in his short stories. His *Kantam* is the epitome of the beloved housewife of the Andhra family. Gudipati Venkata Chalam introduced the concept of free-love in his novels and short stories. Short story is a dominant literary form of the present age and we have a galaxy of talented writers, both men and women.

The drama was initiated by Korada Ramachandra Sastry (*Manjari Madhukariyam*) and developed by Kandukuri, Dharmavaram Krishnama Charyulu, Kolachalam Srinivasa Rao, Chilkamarthi, Panuganti (*Kantabharanam*), Gurajada (*Kanyashulkam*), Vedam Venkatraya Sastri *(Prataparudreeyam)*, Pakala Rajamannar, Swamy Sivashankara Sastry *(Padmavati charana charana chakravarti, Dikshita dhuhita*, etc) Bhamidipati Kameswara Rao etc. Atreya mastered the art of the writing one act plays and there are at present many talented playwrights of eminence.

The pioneer of Telugu literary criticism is C.R. Reddy, whose critical evaluation is tampered with an amalgamation of oriental and occidental norms of literary criticism. Critics like Rallapalli Anantakrishna Sarma, Vedam Venkataraya Sastri, Tapi Dharma Rao, Veturi Prabhakara Sastri, Nidadavolu Venkata Rao, etc. have raised Telugu literary criticism to a lofty, prestigious position.

Kandukuri Veerasalingam is also the harbinger of Telugu essay and he used it to reform the society; Gidugu Ramamurty used it for the propagation of current language. His essays 'Popular Literature', 'Freedom to Use the Current Language' are well-known. In literary essays C.R. Reddy, Rallapalli Anantakrishna Sarma, Pingali Lakshminkantham, Viswanatha Satyanarayana are eminent. In historical essay the contribution of Mallampalli Somasekhara Sarma is unforgettable. Kalipathnam Kondaiah, Gali Balasundar Rao, Vasantha Rao Venkata Rao, Mahindhara Nalinimohan have adopted the essay for sceintific subjects. Humour and satire find a place in the present day essay and Bhamiadipati Kameswara Rao, Munimanikyam, Mokkapati Narasimha Sastry, etc. deserve mention.

Dasarathi, C.Narayana Reddi, Vanamamalai Varada charyulu are poets of high order who enrich the present day Telugu literature by their poetic composition brought in quick succession.

Srirangam Srinivasa Rao, known as Sri Sri, represents progressive school of poetry in Telugu literature. He is influenced by Marxism. In his *Mahaprasthanam* (1940) he gave the clarion call to the people to arise and awake. The poets who followed him are Arudra (*Tvamevaham*). Somasundar (*Vajrayudham*), Ramana Reddy (*Adavi*), Kundurti *(Telangana)* etc. Later, poets like Sri Sri, Arudra, Srirangam Narayan Babu violently brought surrealistic tendencies into poetry which did not survive because of its incongruity into the spirit of Telugu literature.

On 6th May, 1965 six poets Nagnamuni, Nikhileswar, Jwalamukhi, Charabanda Raju, Bhairavayya and Mahaswapna proclaimed themselves 'digambara kavulu' (the poets in favour of naked frankness in poetry) and they called their poems 'diks'. By writing poetry they wanted to identify themselves with every breathing, living individual to express the anxiety, unhappiness, weariness of their mind so as to infuse self-confidence and optimism in them.

The revolutionary writers like Sri Sri, Kodavantiganti Kutamba Rao, Rachakonda Viswanadha Sastry, K.V. Ramana Reddy, Varavara Rao, etc. and some of the digambara poets came to a common platform and established Revoluntionary Writers Association and now write on themes which expose the exploitation of common man.

Ram.R.

LITERATURE (Tibeto-Burman), The Tibeto-Burman languages of India with the exception of the Manipuri language are yet to develop as the languages of literature. None of the genres have evolved in the majority of them, as the publication of books in most of them is in a very infant phase. The languages of the family have vast treasure of oral literature, most of which is yet to be collected, compiled, edited and published. Manipuri, Lepcha, Limbu (ie Kirati), Chakma, Khamti, Laddakhi and Balti are the only Tibeto-Burman languages which have their own scripts. Other languages of this family did not have any script of their own, although the legends of many tribal communities point to the fact that they also once possessed the art of writing. As for example the Nagas have a widely prevalent legend, which says that in the beginning God gave the knowledge of reading and writing to both Nagas and Plainsmen and that the Nagas were given a book of skins, which perished soon, but the latter were given stone to inscribe their writing which could last. Lack of script was responsible for non-availability of any book in these languages upto the beginning of the last century. According to Manipuri

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legend, Atiya Gurushidaba (Lord Shiva) created Manipur during harichak (Satyayug) and taught his two sons—Sanamahi and Pakhangba through Meiteirol (Manipuri language). The alphabet used by him was the ancient script of Manipur, which was named as Shibakhar (the alphabet of Shiva). Shibiga (Instruction or order of Shiva) was the name of the religious book, which lord Shiva taught to his two sons and disciples. Some poems were composed during the reign of Pakhangba, the first king of Manipur. One such poem, which is very famous, was written for the invocation of the Sun-god. The book entitled *Chakparol* was written by the poet Langon Kurumba in the year 663 A.D. during the reign of the King Naothingkhong. Copper plate inscriptions of King Khongtekcha 765 AD contain *Shibbu Phang naba lairik* (the book of meeting Lord shiva).

The two epics entitled *Khamba thoibi* and *Nura naha* were written during the years 1074 to 1195 A.D. *Loiyumba sillem* (a book on State craft and administration) and *Meitei Puya* (Manipuri Puran) were also written in the same period. The writing of *Kumaba* (history of Manipur) was initiated in the year 1471 during the reign of Maharaj Kyamba. The ancient Manipuri literature also included the books entitled *Uron waron* and *Nunglon-leiron* (books on scientific subjects), *Thiren* (a book on researches) and *Langbun* (a book of magic and witchcraft).

The great love story of Prince Khamba and Princess Thoibi of Moirang is termed as the 'national romantic legend of Manipur' by Sunitikumar Chatterjee. It is the story of the happy love of the two lovers, which ended in a tragedy. According to Sunitikumar Chatterjee, the lovers lived during the reign of King Loyamba in about 1130 A.D. and the love story began to be treated in old Meithei ballads from the middle of the twelfth century. According to N. Khelchandra Singh, the lovers lived during the reign of the Moirang king, Chingkhu Telheiba, who was the contemporary of the Meithei kings, Moiramba (1278-1302) and Thangbi Lanthaba (1302-1434 A.D), and the love story began to be treated in old Meithei ballads from the latter part of the thirteenth century.

The Lepcha language has a large number of very old manuscripts and only a few of them have been published as yet. It is believed that a large number of Lepcha manuscripts are lying in the possession of individuals and monasteries. The Lepcha script, it is believed, was invented in very ancient times by five scholars named During, Tungarab, Rapgay, Golay and Sayun. Some historians believed it to be discovered by Chador Namgyal, the fourth ruler of Sikkim of Namgyal dynasty. The invention of this script is also attributed to the Morang kings of Kirat dynasty by Imansingha Chamjong. This script is also known as Rong script, as the Lepchas call themselves Rong. A knowledge of this script is necessary for the publication of the old Lepcha manuscripts.

The old Lepcha literature mostly consists of Buddhist and other religious literature, law books etc, most of which was the result of the translation from Tibetan sources. Mainwaring's remarks in this context is worth quoting and needs re-examination. He writes 'in essaying to proselytize the people, they were not at all scrupulous as to their mode of conversion. They collected and destroyed the manuscript books of the Lepchas and translated into Lepcha parts of their own mythological works, under the name of Tashisung (History of Tashi), thus giving the pure and unsullied name of Tashi (which single and invisible god, the Lepchas had hitherto worshipped), to a foul and fabulous incarnation, whose pretended life they published, and this (with the indoctrination of the host of other deities), they preached to the Lepchas as Gospel'.

It is said that the Kirat king, Shirijonga of the Ninth century gathered all the ancient books of his kingdom, invented a Kirat or Limbu script (which is also known as Shirijonga script) and spread learning through out the Kirat country. An inscription on the Western foundation of the Uma-Maheshwar temple at Mahalakshmi Tikhel located a furlong southward of Patan Tundikhel in Nepal is found to be inscribed in the Kirat script. A careful search for the manuscripts of the Kirat language is urgently needed.

Monastaries in Tawang, Bomdila and other places of Kameng district of Arunachal Pradesh have numerous manuscripts of the Mompa language. The books are written in Tibetan script. Laddakhi language has also a large treasure of Buddhist literature most of which is the translation of the original Sanskrit books or that of the Tibetan translations.

Balti language of the Baltistan region of Jammu & Kashmir state is said to have many books written in a strange script of its own. Now it is written in Persian script. Neither the old manuscripts of the Balti language nor any bibliography of the same is available to-day.

Recently, few old manuscripts of the Lepcha language like 'the book of *Lopun Biruchana*' (1971), 'the book of *Kumya-Kumshi*', the proverbs (1971) and 'the book of *Chyoten Munlom*', the prophesies (a Buddhist religious book: 1972) were published from Kalimpong.

The study of the ancient literature of the Tibeto-Burman languages of India may give us an insight into the important aspect of the formation of the literary languages due to the influence of other languages. Karbi (Mikir) and Manipuri languages have the *Ramayana* in them. The source of the *Khamti Ramayana* is a subject of research and it is still in the form of a manuscript. The *Karbi Ramayana* is still alive in oral tradition. The *Manipuri Ramayana* is based on the *Krittivas Ramayana*. It remained in manuscript form for long and was published only recently. However, its comparative neglect was more than compensated the by the mass media which brought it nearer to the masses and popularised it. *The Manipuri Ramayana* conveys the central story of the *Ramayana* to the Manipuri masses through popular

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speech in the narrative poetry of the age of the Puranic tradition. Unlike Valmiki's work it did not follow the epic tradition. The *Manipuri Ramayana* in its artistic expressions was nearer to the vigour of the Manipuri society. Although the *Ramayana* was translated by Angom Kavi in Manipuri (who also translated the *Mahabharata* in Manipuri) only during the reign of Maharaja Garibniwaz (1709-1748), it is certain that the theme must have been known to the Manipuri people centuries ago. The copper plate inscriptions of King Khongtekcha (799AD) and the Vishnu temple built during the reign of King Kiyamba in the 15th century adequately hint at it. The copper plate inscription starts with the word Hari; it mentions the existence of 303 gods of which Hari is the Supreme. The importance of the *Manipuri Ramayana* was eclipsed for sometime in the nineteenth century due to the considerable neglect of the books written in the Manipuri script during the later part of the 18th century and 19th century and also due to importance of the Bhagvata tradition of the Bengal School of Vaishnavism. *The Valmiki Ramayana* has also been recently translated in Manipuri. L. Ibungoyaima Singh has translated the entire *Ramayana*. He has also translated *Meghnadvadha* (an epic based on the Ramayana theme) of the Bengali poet Michael Madhusudan Dutta into Manipuri. Translations of this book in Manipuri was also done by H. Nabadwipchandra Singh and N. Ibobi Singh. Manipuri has also a condensed form of the *Ramayana*. It has a translation of *Uttara Ramcharita* of the Sanskrit poet Bhavabhuti. Kalachand Shastri and Braj Bihari Sharma (both Sanskrit scholars) have separately translated the *Raghuvamsa* of the poet Kalidasa into Manipuri.

All aspects of the Manipuri literature, specially the drama has been influenced by the theme of the *Ramayana*. *Sita vanvas* (exile of Sita) is a well-known Manipuri drama, which was written by Ashangbam Minaketan Singh in the early thirties of this century.

The *Ramayana Kachar Jak* was published in Bengali script in Tripuri language.

Literature of the various Tibeto-Burman languages has greatly been influenced by the Buddhist, Hindu and Christian religious themes. Apart from the *Ramayana* and the *Mahabharata*, Puranas etc. have also greatly influenced the folk-literature of the Tripuris, Manipuris, Bodos, Dimasas, Khamtis etc.. It has profoundly influenced the modern literature of the Manipuri language. *Vasudev Mahakavya* (an epic on the theme of the *Mahabharata*), *Manipuri Bhagvata, Manipuri Gita* and *Manipuri Mahabharata* are learned contributions of Pandit Kalachand Shastri. The translations of other religious books have also been published in Manipuri.

Kansavadh of poet Aramban Darendrajit Singh is based on the well-known Hindu religious theme. The translation of the Holy Bible and the Gospels and Christian religious Hymn books form the core of the literature of a large number of the Naga, Kuki-Chin and Bodo languages. None of these languages had any published literature upto the end of the third quarter of the last century.

The *Bible* was translated into the Garo language by the American Baptist Mission in the year 1984. The *Bible* was also published by the Bible society of India and Ceylon in the Garo language in the year 1925.

The Gospel of St. Matthew and St. Luke were published in the Lepcha language by the Bible Society of India and Ceylon in the year 1945, Father B. Stolke, a Roman Catholic missionary of Kalimpong, translated the *Old Testament Bible History* in the Lepcha language and published it in the year 1976. The Gospel of St. Mark was published in the Tangkhul language in the Bengali script in the year 1909. Bible translation in the Padam language was the only published literature in any language of Arunachal Pradesh before Independence. Ao was the first Naga language to have the translation of both new and old Testaments of the *Bible*. Mizo Kuki, Hmar, Paite, Ao, Angami, Sema, Lotha, Tangkhul, Kachari etc. have also the *Bible* translations. Some more languages are in the process of having it soon. Almost all the Tibeto-Burman languages of India have one or more gospels published in them. Christian religious tracts, pamphlets, hymn book abound in almost all the Tibeto-Burman languages.

From the point of view of creative writing, Tibeto-Burman languages of India may be classified into three broad categories:

(a) Undeveloped Languages:

The number of publications in each of the languages falling in this category hardly exceeds a dozen, which mostly include textbooks and religious literature. These languages are yet to have novels, dramas, poetry, biographies, short stories, travelogues etc. The majority of the Tibeto-Burman languages of India fall in this category.

(b) The languages which are yet to grow into literary languages, but with few published literary pieces may come in this category. Some of these languages are Mizo, Bodo, Gavo, Ao and Angami.

(c) Literary languages:- Manipuri alone may come in this category in the true sense of the term although it is doubtful whether all the literary genres have evolved to a comparable degree of maturity in the literature of this language.

It is difficult to get a composite picture of the literary scene of such a diverse group of languages. Nevertheless, one can get an idea about the literature of the Tibeto-Burman languages by knowing about the publications of religious books, text books, dictionaries, grammars, folk-literature, magazines etc. in each of them. It is also necessary to know about the various organisations (voluntary and governmental) engaged in the field of publication.

The Text book Production Branch of the Directorate of Education, Nagaland has published text books of various subjects for the primary classes. Language Primers

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and Readers for class II to VIII and text books upto class IV have been published in various subjects in Ao, Tenyidi (Angami), Lotha, Sema, Konyak, Chokri, Rengma, Kheza, Chang, Sangtam, Phom, Yimchungru, Khiamngan, Kuki, Zemi and Liangmai languages.

Text books of different subjects for various classes of the Primary schools of Arunachal Pradesh were published by the then NEFA Administration in Mompa, Adi, Apatani, Aka, Singpho, Idu, Gallong, Bangni, Dafla (now Nishi), Wancho, Digaru, Niju, Nocte and Idu languages. These books were published in Devanagari scripts. These books are not used in schools as text books now as the medium of instruction in Arunachal Pradesh in the primary schools is English now-a-days and not the mother tongue.

Elementary school text books have been published in Lepcha, Limbu and Sikkimese, Bhutia by State Education Department (Text Book Branch), of Sikkim. A number of supplementary text books in these languages are under preparation.

Few text books in Tangkhul, Mao, Kabui and Garo languages were the result of individual endeavours. Some Kuki-Chin communities of Manipur have formed Literature Societies for the development of their respective languages, some of which are really very active in the field of the publication of textbooks, Hmar Literature Society and Paite Literature Society have done commendable work in this field. Literature Societies of Kom, Waiphei etc. are also active.

The Education Directorate of the Tripura has published some textbooks in the Tripuri language. Some books have been published in the Reang language also.

The General Lepcha Association, which was formed in Darjeeling in the year 1923, published an elementary *Lepcha Primer* in the year 1923, with the reprint of the same in 1957 and 1971. *A Self-taught Primer* was also published by the Association in the Devanagari script in 1971. *Read Lepcha: An introduction to Lepcha Script* by Ashit Chakraborty (published in 1977) is an important book for learning the old Lepcha script.

Garo Gramar and *Garo Arithmetic* were published by the missionaries in the early part of this century. *Garo grammar* of Rangam Momim, (published in the 1930s), and *Garo Geography* by Samson Sangma were also used as text books in the schools of the Garo hills district from time to time.

The primer of the Kachari language entitled *Sigangforainai Katta* by Rev. G. Maclaren was published in 1947 by Eastern Himalaya Mission of Churches of Scotland; *a Mara (or Lakher language) Primer and Reader* by Reginald Arthur Lorrain are among the first few books published in Tibeto-Burman languages in India. A large number of textbooks in various languages of this family have recently been written and published by individual authors.

Vocabulary of the Garo and Konch languages by W.J. Willimson (in the journal of Asiatic society of Bengal in 1869) *Mikir Vocabulary* by Rev. R.E. Neighbour (1878) and later on by Sardoka Perrin Kay (1904) and *Kachari Bara language* by Rev. Sidney Endle (1884) were equally important publications. *Shaiyang Miri* (1886), and *Khamti Languages, Grammar of Rangkhol Lushi Kuki Language* by C.A. Suppit (1887); *An Outline Grammar and Illustrative Phrases etc. of the Ao Language* by Mrs. E.W. Clark, *An Outline Grammar, Vocabulary and Illustrative sentences of the Lotha Language* by Rev. E.W. Witter (1888); J.F. Needham's *An Outline Grammars with Illustrative Sentences, Phrase Book and Vocabularies of Singpho* (1889); *An Outline Grammar of the Deori Chutia Language* by W.B. Brown (1895); *Kachari Grammar* of Manicharan Burman were in no way less important publications. The knowledge about the vocabulary of the Tibeto-Burman languages increased by the publications of *Aka Vocabulary* by J.D. Anderson (1896). *Grammar and Dictionary of Lushai* (Mizo) *language* by James Herbert Lorrain (1898); *Lepcha Dictionary* by col. G.B. Mainwaring and A Grunwedel (1898); *Dafla Language* by R.C. Hamilton (1900); *Tripuri Dictionary* by Radha Mohan Deb Burman (1902); *Garo Language* by Rev. E.G. Philips (1904); *Thadou Grammar* by. T.C. Hodson (1906); *Grammar and Dictionary of Lakher Language* by Fred W. Savidge (1908) and also by Regionald Arther Lorrain, *An Outline Grammar and Dictionary of Dimasa Kachari Language* by W.C.M. Dundas (1908) are the pioneering works in this field. *Abor Miri Dictionary* by James Herbert Lorrain (1910); *Ao Naga Dictionary* by Rev. E.W. Clerk (1911); *Tangkjul Naga Grammar and Dictionary* by Rev. W. Pettigrew (1918); *Mikir Dictionary* by G.D. Walker (1925); *Yano Dafla Grammar and Vocabulary* by N.L. Bor published in journal of the Royal Asiatic Society of Bengal (1938).

The *Taroon Dictionary* (1961) and the *Garo English Dictionary* by D.S. Nengminza, (1963) were published later on. Maximum work in the field of the publication of dictionaries, grammars, vocabularies and self-teachers of Tibeto-Burman languges of India is done by the Nagaland Bhasha Parishad, Kohima, a registered voluntary organisation. The Parishad, during 1970-80, published dictionaries, vocabularies, grammars and self-teachers of 34, 23, 16, and 13 Tibeto-Burman languages respectively. These publications link Hindi with these languages. Most of these books are written by B.B. Kumar with the help of others.

Lepcha Nepali English Dictionary and *Paryaywachi Shabdakosh* published by the Royal Nepal Academy are very useful publications. *A Lepcha Grammar* by K.P. Tamsang was published in 1978. The first *Lepcha Grammar* was written by Colonal G.B. Mainwaring of the Bengal Staff Gorps. It was published by the Baptist Mission Press, Calcutta in 1876. The reprint of the book was published by Manjushri Publications, Delhi, in the year 1971. Mainwaring believed Lepcha to be an

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Ursprache (ie, an ancestor language of the humanity). According to him, it "possesses and plainly evinces the principle and motive on which all language is constructed". The importance of Mainwaring's work also lies in the fact that it introduces the old Lepcha script.

There are many grammars and dictionaries in the Manipuri language. Kalachand Shastri's *Manipuri Grammar* and the dictionaries by Raj Kumar Shiataljit Singh, Pandit Duijmanideo Sharma and Pandit Radha Mohan Sharma are worth mentioning. We also have the published grammar and dictionary of the Laddakhi language. A small Karbi language grammar was written by Rongbong Terang.

Apakho Gisik Ra Ahio by D.S. Rongmuthu is perhaps the only verse publication in the Garo language. Harendra W. Marak has translated in this language the *Gitanjali* of Tagore (1966). Translations of a book on Tagore and a drama of Shakespeare are also available. The Boro Sahitya Sabha is trying hard to enrich Bodo language and its literature. However, it will take time for this language to develop its literary form. *Boro Hanini Metai Aro Colobata* written in roman script by P.C. Bhattacharya is a collection of Bodo folk-tales and folk-songs. *Miri Kitab* is a publication in the Miri language by Arunachal Administration.

Neteya (stories) by Surrhozelie Angami is the only creative literary writing in the Angami language. *Angami Naga Folk-lore* of Ruzhukhrie Sekhose was published in the year 1964. His book on Gandhiji was published in 1962. *Aesop Thedze Leshuda* (Aesop's fables) is a translation by Hisale Pinyu. *An Outline History of India* is also published in the Angami Naga language.

Ao Folk Stories by Talitemjen, *Jibani Sangrah* (Bigraphies) by Mayangnokcha and D. Baruah and *Gandhiji* by Mayangnokcha are some of the Ao language publications.

Nagaland Bhasha Parishad has published books on Gandhiji in six Naga dialects, namely, Ao, Angami, Sema, Lotha, Konyak and Chakhesang. *A Biography of Gandhiji* is published in the Thadou language also. The author of the book is Ngul Khopao. *Denzong Gandhiji Sakhon* (Sikkim remembers Gandhiji) was published in the Lepcha language in the year 1969 on the occassion of the Gandhi's birth centenary. There are also books on Gandhiji in Karbi and other languages. *Anal Thimdol* by N. Volrung (1967) is published in the Anal language. *Hmar Selected Folk and Fables* by H. Thongrela and *Manipur History* by Ngulchopao are publications in Hmar and Thado languages respectively. Publication of *Neichawng* and *Lakawile*, both by T. Haokip, may be mentioned as important events in the history of Thadou literature. Venkhama, Rokenga, V. Hawlla, P.S. Changthu and Ramani are among the important Mizo poets and men of literature.

Journalism: The publication of *Sengbaa* (The dawn), a religious monthly magazine in the Garo language by the end of the last century by the American Missionaries and that of the *Achik songbat* (a Garo newspaper), *Chibisik* (The source of stream) *Chadambe* (The youth), *Achik Kurang* (The voice of the Garos) and *Achikni Nokdang* (The house of the Garo family) in the 1940's deserve mention.

The publications of *Mutanchi* (a literary magazine) and *Mayal-Sut* (a news bulletin) in the Lepcha language were started by General Lepcha Association, Kalimpong, in the years 1969 and 1976 respectively. The publication of *Mayal Lyang*, a literary magazine was started by Sikkim Lepcha Literary Organisation from July 1978.

A large number of newspapers and magazines published in Manipuri have made significant contribution towards the growth of Manipuri prose. In this context, the names of the magazines like *Jyoti*, *Mingnaidabi*, *Lalitmanjari Manipur*, *Matam*, *Ritu* etc. may be mentioned. A large number of newspapers and magazines are also published in the Mizo language from time to time.

Changthan (New path) edited by M. Kasmon is a news monthly of Kabui Naga language. *Abam*, a Christian religious quarterly and *Ao Milem*, a monthly by the Ao Students Conference were published in the Ao language. *Ura dzu* is published by Ura Academy, Kohima. It is an Angami language monthly.

The work done by the text-book branches of education directorates has been mentioned earlier. The Research Department of Arunachal Pradesh is also doing some work in this field. Prominent voluntary organisations working in the field of Tibeto-Burman literatures of India are, Nagaland Bhasha Parishad, Kohimal, Manipuri Sahitya Parishad, Imphal, Ura Akademy, Kohima, General Lepcha Association, Kalimpong, Sikkim Lepcha Literary Organisation, Gangtok, Hmar literature Society, Churachandpur, (Manipur), Paite Literature Society, Churachandpur, Komrhen Literature Society, Churachandpur; Bodo Sahitya Sabha, Kokrajhar and Ao Literature Society, Mokokchung. There are Literary Societies for other languages like Chang, Rengma, Waiphel, Gangte, Simte, Zou, but they are yet to make any significant contribution.

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B.B.K.

LITERATURE (Urdu). Enthusiastic advocates of Urdu have been tracing the origin of Urdu literature in prose and poetry to Amir Khusrau (1252-1327). Some other

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writers of yore have been credited with writing couplets and prose pieces in what is named as early Urdu. Scientifically these assertions are not tenable. Any attempt to connect Urdu with Amir Khusrau or Jahangir Samnani or Shaikh Farid of Chandra Bhan 'Barahman' cannot stand on firm ground.

Although Urdu, as a spoken language, has its origin and currency in north India, its first appearance as a vehicle of literature was in the south in the courts of Bijapur and Golkunda. The oldest specimens of Urdu poetry are two 'masnavis' of Shah Miranji, a Sufi saint of Bijapur, who died in 1490. His son, Burhan-ud-Din Janam (d. 1582), was also a good poet of Urdu.

No language can maintain a single form in the course of over five centuries and Urdu literature too underwent many a change in form, content and direction. Hence literary historians have divided the history of Urdu literature in to different eras, periods and schools.

The Deccan School: The post-Bahamni Deccan kingdoms, particularly Bijapur and Golkunda, were great patrons of Urdu literature. These kings were not only fond of literature, but some of them also created literature of high quality.

In Bijapur Ibrahim Adil Shah, who ascended the throne in 1580, was the first known patron of literature. He had two great poets in his court, Nusrati and Hashimi. Another good poet, Mirza, also belonged to the courts of the Bijapur kings. Nusrati is famous for his masnavis, *Gulshn-e-Ishq* and *Alinama*. Hashimi wrote *Yusuf Zulaikha*, a masnavi, and some 'marsias' and 'ghazals'.

Golkunda proved to be a still bigger centre of literature. Quli Qutb Shah, who ruled the state from 1580 to 1611, was a very good poet. In the court of his father, Ibrahim Qutb Shah, there was a renowned poet, Vajahi, who was famous for his masnavi, *Qutb Mushtari* (1609), and a book in prose, *Sab Ras* (1635). The later kings of this state, Muhammad Qutb Shah and Abul Hasan Tanashah, were good poets themselves and patronised famous poets like Ghawasi, Ibne Nishati, Bahri, etc.

The language of this period contained a lot of Deccani and Sanskrit 'tadbhava' words. The feelings expressed, whether erotic or religious, were simple and natural. Masnavi and marsia were the main forms with ghazals too appearing here and there.

The next period called the Aurangabad Period began when Aurangzeb conquered the states of Bijapur and Golkunda and established a temporary capital at Aurangabad and litterateurs flocked to this city in search for livelihood. The most famous poet of this period is Wali (1668-1744), though he was a wandering saint and no court poet. He wrote a masnavi and a collection of ghazals. Muhammad Husain Azad erroneously called him the first Urdu poet. Mirza Daood, Siraj. Izlat, etc. were other notable poets of this period. They wrote a language which is easily recognisable by students of Urdu. In this period ghazal was more popular and its technique more sophisticated.

The Delhi School: In any account of the Delhi school in Urdu literature, precedence has necessarily to be accorded to the discussion of the Delhi school of poetry over that of prose, because the former blossomed forth fairly earlier.

The Delhi School of poetry was not the product of any conscious literary movement. It was distinguished by the cumulative effect of its environment, characteristics of people, their social attitudes, styles and diction. It came into sharp contrast to the later day development of Urdu poetry at Lucknow much after the death of Emperor Mohammad Shah in 1748.

Serious attention came to be devoted to Urdu poetry Delhi only after the arrival of poet Wali Dakani in 1700 in the metropolis. His *Diwan* (1721) set the trend. Earlier, Urdu was deemed to be an uncouth dialect not refined enough for literary use. In Wali's hands, this seemingly inadequate vehicle for poetic expression, charmed the people with its sweetness and adequacy for the expression of the whole gamut of thought and feeling which till then was considered possible only in the Persian language.

Soon thereafter, a number of Urdu poets emerged on the scene including such luminaries as Shah Mohammad 'Aabru', Shiekh Zahuruddin 'Hatim', S.M. Shakir 'Naji', Mohammad Ahsanullah 'Ahsan', Nawab Amir Khan 'Anjam', Ghulam Mustafa Khan 'Yakrang', Shah Waliullah 'Ishtiaq' and Sadruddin Mohammad Khan 'Faiz'. Most of these were equivocational poets (Ihaam-go), the principal merit of their compositions being the employment of words with more than one meaning. Soon after, the rising generation of poets rightly discarded this inhibiting factor and wrote in a simple and natural style. Chief among these poets were Mir Taqi 'Mir', Mirza Mohammad Rafi 'Sauda', Khwaja Mir 'Dard' and Qayamuddin Khan 'Qaim'. Mir excelled in ghazal's love themes and pessimism reflecting the mood of the period. Sauda's versatality exhibited itself primarily in panegyrics and satires, and Dard was the chief exponent of Sufistic modes of thought and feeling.

These poets also greatly enriched the language, translating and Indianising many Persian idioms, phrases, sayings and compounding verbs, thus giving it a vast store-house of vocabulary and diction. In fact this period of creative activity in Delhi not only founded a pattern of poetry, but also provided its linguistic superstructure. The compositions of these poets were marked by sincerity of feeling, depth of emotion, simplicity of expression, high seriousness and conciousness interspersed with a happy blend of Persian phraseology. Mir wrote about his style thus: 'Though my verses are appreciated by the highly placed, I converse really with the masses.'

This all-round fecundity of expression came to a halt with the death of Emperor Mohammad Shah in 1748 when

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Delhi was pillaged by foreign free-booters like Ahmad Shah Abdali and Indian insurgents like the Mahrattas, Sikhs, Jats, and Rohillas. This drove out of Delhi all that was worthy in learning and art and craft, only to find, later, a new haven in Lucknow, the seat of Nawab Asafuddaula, a great patron of art and learning. Under his sheltering bounty and that of some of his high officers, Sauda, Mir, Hasrat, Insha, Mus-hafi, Jurat and others kept up Lucknow the in undefiled tradition of the Delhi style of poetic composition.

By the end of the first quarter of the 19th century, a new generation of Urdu poets appeared Lucknow, headed chiefly by 'Nasikh'. They broke away from the tradition of Delhi poetry, discarding many idioms and archaic words in vogue in Delhi and substituting them with words and phrases of their own coinage. Floridity and over-ornamentation were, generally speaking, the salient features of their poetry.

Poets like Zauq, Ghalib, Momin, Shah Naseer and Zafar were the principal exponents of Urdu poetry in Delhi in the opening half of the 19th century. Though all of them mainly subscribed to the Delhi tradition of poetic diction, some of them also made their individual contributions. Thus, for instance, Ghalib, in his very brief Diwan, gave Urdu poetry a rich infusion of Persian phraseology and intellectuality. Momin introduced the element of intricacy and even obscurity to his poetic compositions chiefly consisting of ghazals.

The Delhi School of prose began only with Mir Amman of Delhi who was associated with the Fort William College, Calcutta. At the instance of East India Company, he wrote his *Bagh-o-bahar* which was intended to teach the trading officers of the company to use the Urdu language correctly in dealing with Indians. The book acquired instant popularity when it was published in 1803. The establishment of the Delhi College about the year 1825 and the Vernacular Translation Society in 1843, produced many competent translations of English books into Urdu. Many reputed scholars including Ramchandra Zakaullah, Pyarelal and Ziauddin, either teachers in the Delhi College, or associated with the Translation Society, contributed generously to the development of Urdu prose in Delhi. Later, Ghalib's letters and Saiyid's writings and many newspapers in Urdu made invaluable contributions to Urdu prose. The Delhi prose writers preferred to write in a direct and simple style as distinguished from the ornate manner of their counterparts in Lucknow.

The Lucknow School: The Lucknow School of Urdu literature flourished in the first quarter of the nineteenth century when most of the poets and litterateurs of repute, who had migrated from Delhi to Lucknow in the closing half of the eighteenth century, had died. They had left behind a very large number of poets born and educated in Lucknow and its neighbouring areas. They shared with the people of Avadh a feeling of inferiority as compared to the Delhi poets where the Mughal Emperor was supposed to be the sovereign king over the ruler of Avadh, who was called the Emperor's Nawab-Vizier.

The *de jure* political ascendancy of Delhi was allowed to spill over into the field of letters, and it was taken for granted that the Delhi idiom of Urdu was superior to the Lucknow idiom, and that the literary worth of the poets and prose writers of Delhi had incontrovertibly an edge over the merits of their Lucknow counterparts.

In 1819, the East India Company crowned the Nawab-Vizier Ghazi-ud-Din Hyder as King of Avadh, independent of any suzerain. This political upgrading boosted the morale of poets and prose writers of Lucknow immensely, and they began aggresively to get even with the Delhi claimants of literary superiority, losing no time in disowning the authority of the Delhi school of Urdu literature. They made drastic changes in the diction, style and mood of their creative writings which became markedly distinct from the products of the Delhi School.

Pioneers in this break from the Delhi tradition were the poets like Sheikh Imam Bakhsh 'Nasikh' and his contemporary Khwaja Hyder Ali'Aatash'. They discarded many idioms and archaic words and phrases used in Delhi and introduced words and phrases of their own mintage. Stress fell on purity of words and laxity in the scanning of verses was banned. The genders of many nouns, in vogue in Delhi, were altered. Growing emphasis was laid on ornamentation of expression. Resort to rhetorics became the rage among the writers of poetry and prose alike. The 'marsia' form of poetry, which had already made great strides in Lucknow during the century and had, indeed, achieved its highest perfection, happily, in a large measure, escaped the baneful effect of this prevailing artificiality. In ghazals, the Sufism was largely supplanted by sensuous and sometimes fanciful romanticism. In order that all available rhyming words might get utilised in ghazals, this lyric form of poetic expression was sometimes drawn out into inordinately annoying lengths.

Prominent among the disciples of Nasikh and Aatash during the century were Mohammad Raza 'Barq', Imdad Ali 'Bahr', Mehdi Hasan 'Abad', Khwaja Mohammad 'Wazir', Mir Ai 'Ausat', Hatim Ali Beg 'Mehr', S. Ismail Husain 'Munir', Nawab Mohammad Khan 'Rind', Pandit Daya Shankar 'Naseem', Mir Wazir Ali 'Saba',.

During the closing half of the nineteenth century, amongst the foremost composers of ghazal were Muzaffar Ali 'Asir', Agha Hasan 'Amanat', Khwaja Asadullah 'Qalaq', Amir Minai. Wajid Ali Shah, himself a prolific writer, patronized many a poet and litterateur. Mir Babar Ali 'Anis' and Mirza Salamat Ali 'Dabir' were the masters of the elegiac verse, marsia. In the hands of these masters, marsia attained great heights. They invested it with such a variety of moods, mellifluence, charm, novelty of expression and poignancy of emotion that it came to be granted on all hands that they were unmatched in this form of poetic composition.

In Urdu prose, the ornate style was introduced by

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Mirza Rajab Ali Beg 'Suroor' who wrote his famous long tale, *Fasana-e-Ajaeb*. He adopted this style just to lower in public estimation the simple and homely style of *Bagh-o-Bahar*, an elegant and popular tale written by Mir Amman of Delhi and published in 1803 by the Fort William College, Calcutta. Suroor wrote about half a dozen such tales employing rhymed and also otherwise rhetorically ornamented sentences. This style soon enough gained such a popularity in Lucknow that books on almost all subjects were, for about the next succeeding fifty years, written in imitation of this florid, over-ornamented prose. Even private letters exchanged between educated persons bore the stamp of this artificiality. This ornate style came to an end in the last half of the nineteenth century when, soon after 1857, Munshi Nawal Kishore started his press and began to publish Urdu books in large numbers. He also started a daily newspaper, *Avadh Akhbar*. The rise of journalism and many translations from classical languages as well as from English left little room for ornamentation. New practitioners of the art of prose-writing like Ratan Nath 'Sarshar', Abdul Halim 'Sharar' and Mirza Muhammad Hadi 'Ruswa', who were conversant with English literature, began writing in a direct, polished language, without any attempt at ornamentation. The ornate style associated with the Lucknow School of literature which had carved for itself a special niche in the history of Urdu literature, however, did continue in some form or the other. This is reflected in the Lucknavi speech even today.

Next comes the era which is called the Ramification Era. It extends to the modern times. The main feature of this era is that whereas in the earlier eras pioneer poets blazed new trails without reacting to any particular trend of their predecessors, in this era they reacted to it and later formed groups with adequate theoretical bases. In the earlier part of this era, poets and writers formed no groups, but they declared unequivocally that they were writing as a reaction to certain trends that they did not like. Hence, although the time factor is very much present there, it will be better to analyse the literature of this period of over 100 years in terms of trends.

Actually Hali and Azad played a dual role in their time. As representatives of refinement, they broke new grounds in the field of literary criticism and literary history. But they also started new movements in the field of creativity and wrote such poetry as was not conceived of by their predecessors.

In the post-1857 period, India felt a great impact of western culture directly. Hali and Azad agreed with Sayyid and the British educationists of their times that Urdu had developed 'lifeless' poetry which should be replaced with the 'healthy' western, particularly English, literary trends. Thus, they wrote small poems describing natural scenes or advocating moral and social values. At the same time a subdued sort of national consciousness also began to emerge in literature.

Besides Hali and Azad, some other poets like Ismail Merathi, Durga Sahai Suroor, Suraj Narain 'Mehr', Shibli Nuamani, Dattatreya Kaifi and others etc. came up. They wrote a very healthy sort of literature for children and adults advocating moral and social ideals. The language written by them was natually simple, fluent and attractive.

But the over-dependence of the companions of Sayyid Ahmad Khan on western values and their almost total rejection of the literary trends of Persian and Urdu resulted in some very strong reactions. Three great poets challenged this dependence on the West in their own ways. They were Akbar, Chakbast and Iqbal.

Akbar Allahabadi (1846-1921) rejected all western values in favour of the traditional values of north India. He ridiculed not only English etiquette, English food, English dress, etc., but also denigrated the new ways of city life: he did not like piped water supply and type-print in Urdu or social reforms like ending the 'purdah' and the stress on women's education. He was not successful in his social mission, but attained a great success as a humorist since whatever he said was in a humorous vein.

Braj Narain 'Chakbast' (1882-1926) fully upheld the social, moral and cultural values of his time. He was a great advocate of the blending of the useful modern practices with the inherently powerful elements of tradtion. As a poet of patriotism and natural philosophy, he is peerless.

Muhammad Iqbal (1877-1938) was a visionary. He stood for a worldwide advance towards moral goals on the basis of Islamic values and considered Christian asceticism, imperialism, nationalism and democracy great hindrances. On account of the novelty of his thoughts, he has acquired much popularity, but also has created much confusion.

There was naturally a reaction to the rejection of traditional forms like ghazal and over-socialisation of literature. This trend held its sway in the twenties and thirties of the century and re-established ghazal as the finest form of poetry. Shad Azimabadi, Hasrat Mohani, Asghar Gondvi, Jigar Moradabadi and Fani Badayuni are the famous poets of this period. They made vigorous emotional appeals based on Sufism. Firaq Gorakhpuri too should be included (though he rejected Sufism and sided with the progressives) because he was perhaps the most successful ghazal composer. A formalist school, comprising the disciples of Dagh like Nuh Narvi, Simab Akbarabadi, Josh Malsiani, Dil Shahjahanpuri, etc. also developed side by side.

The progressive trend was mostly an offshoot of a political and social philosophy and, perhaps, grew out of the reformist and socialisational trend. It advocated setting up of an economic order ending exploitation of man by man. It did not reject ghazal, but certainly gave it a secondary place. A strange feature of this trend was that though in the beginning it spread its message in a united way in all languages and advocated cooperation among the various languages, in the later period the spirit of

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cooperation could not be the same in some of these intellectuals. Prominent names among progressive writers in Urdu are Josh Malihabadi, Faiz, Ali Sardar Jafri, Kaifi Azami, Ghulam Rabbani Taban, Jazbi, Jan Nisar Akhtar, etc. Some uncommitted poets like Shakeel Badayuni, Anand Narain Mulla, Ravish Siddiqi, Fitrat Wasti, etc. also kept individuality, based on romanticism, despite the spate of literary 'isms'.

As a reaction to the progressive trend, there began in the mid-fifties of this century an individualistic trend known in Urdu is 'Jadidiyat'. At present it has encompassed all young writers. These poets have rejected old and traditional symbols and created new ones, but have given greatest importance to ghazal, though they also use free verse started by the progressives. They shun social thoughts and theories and concentrate on the psychological problems of the individual.

Being the current trend, it is difficult to point out to its representative poets. Some prominent names are Vazir Agha, Gopal Mittal, Waheed Akhtar, Shaz Tamkanat, Ahmad Faraz, Bani, Shaharyar, Muzhar Imam, Shamsurrahman Faruqi, Bashir Badr, Nida Fazli, Azad Gulati, Shamim Hanafi, etc.

Besides poetry, which still remains the most important part of Urdu literature, the 20th century also saw the development of some other literary forms. The most important one is fiction. In this field Prem Chand still holds the pride of place. Other prominent names are Krishan Chander, Rajender Singh Bedi, Ali Abbas Hussaini, Ram Lal, Joginder Pal, Qurrat-ul-Ain Haidar, Ismat Chugtai, Manto, etc. Most of the fiction writers lay stress on social values like equality, freedom, cooperation, etc. The new individualistic trend has also thrown up some fiction writers like Intizar Husain, but the strangeness of their style prevents them from being popular.

Drama is rather weak in Urdu. Only a few names like Imtiaz Ali Taj have emerged. But humour has made great strides. Besides the bygone giants like Azim Beg Chughtai and Shaukat Tanvi, new names like Yusuf Nazim, Wajahat Ali Sandilvi and Shafiqa Farhat are also emerging.

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N.H.H.
Sa.K.

LITERATURE AND MUSIC (Pan Indian) In the case of society, the culture prevailing at any particular point of time is invariably a sumtotal of diverse civilizing forces acting on the collective psyche—either simultaneously or successively. Along with other shaping powers, fine arts, performing arts, and the composite arts also contribute to the eventual form that a culture acquires. A collective view of the arts hence proves to be an efficient indicator of the quality of societal mind. Of course, a collective view of the arts is not always easy to realize. When we contrast the arts with other cultural segments like sciences, religions etc., the arts seem to function as cognate entities. It is against this background that a study of the interrelationship of various arts becomes important for any consideration of cultural dynamics. The present attempt to examine the mutual influences of music and literature in India is therefore to be treated as a part of a larger cultural investigation.

Perhaps the term 'influence' is, to a certain extent, premature at this stage. Can one really enumerate the ways in which arts act on each other? In a broader framework, is it possible to generalize about specific arts which are found to influence specific other arts? Further, can we correlate certain societies with such 'specific' relations between two or more arts? Moving still further and more ambitiously, can one maintain that all arts are governed by similar tendencies in a given period? In the event that we do not feel inclined to theorize about the developmental pendulum-swings of arts taken as a whole, is it possible to lay down separate principles of evolution for each of the arts? These and a number of such questions arise the moment two or more active arts are brought together for examining their cultural roles. The complexity of the phenomenon is further compounded in the Indian context because more than a dozen, regional literatures and musics flourish, and two, fully developed, active systems of art-music function side by side. Added to this is the still uncharted tribal world.

Briefly, one can say that interrelationship of arts is fundamentally characterized by a relative and mutual dependence or independence. For example, literature and architecture can be said to be independent of each other, while sculpture can be said to be dependent on painting. Secondly, the threefold classification of arts indicates that arts falling within the same group can be assumed to have closer interrelationships. In this connection, instances of music, drama and literature will easily come to mind. Thirdly, it is possible to maintain that in a particular society and at a particular stage, non-art forces active in the political, social, religious and economic spheres might prove extraordinarily decisive in respect of the nature,

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extent and effect of interrelationship of various arts. And finally, the transformation of the communications phenomenon as brought about in the present century is so rapid and total that all theoretical formulations concerning all interrelationships are likely to turn out to be merely tentative probings into the unknown. When viewed against the cyclorama of the revolution in all communication, all art-theories so far consecrated are in danger of becoming obsolete.

Under ordinary circumstances, it would have been logical at this stage to trace the literary development in the customary manner, juxtapose musical developments along with it and then try to judge whether the latter has influenced the former. The backbone of such an inquiry would have been the historical-chronological data and such other factual information. However, apart from the practical problems posed by the multiplicity of literatures and musics of folk-variety as well as by the legendary indifference of the Indians in chronological precision, the major difficulty to be reckoned with is of a conceptual nature. An opening query like what is literature evokes in India a response that is quite baffling. According to the customarily accepted answer to the above question, literature is understood to be the whole body of imaginative prose and poetry existing in written from in a particular society and often at a particular period. This connotation of the term is too well-established to be totally side-tracked but a qualifying note needs to be sounded.

The etymological tie-up of the term literature is with the word 'letter'—i.e., a written or a printed sign that stands for a particular sound. (It is interesting to note that a learned man is often described as a man of letters.) In India, there are two terms which are understood to correspond to it. They are 'vangmay' and 'sahitya' respectively. It is to be noted that both of them do not have any reference to the aspect of 'being written'. In addition, the term 'vangmay' is openly related to 'vak' i.e., voice. Further, it is recorded that though existence of imaginative prose and poetry dates back to the Vedic period (c. 2750-500 B.C), the use of the term 'sahitya' arose probably after the seventh or the eighth century. It was in this period that poetry was defined as the science called 'sahitya'. Another noteworthy fact is the ancient computation of human arts as found in works like *Kamasutra* by Vatsyayana. Vatsyayana (200 A.D.) shows poesy and writing (i.e., lipishastra) as separate arts.

The inferences are unambiguous: 1) The usual chronological-Historical method of tracing 'literary development, might not prove fruitful under Indian conditions because the concept of literature itself becomes highly contested and it therefore becomes necessary to define literature with a flexibility that will allow inclusion of the overwhelmingly oral manifestation of the literary impulse in India.

2) At the risk of appearing casual in our approach, we may have to seek answers to 'literary' questions in music because nothing is known to be so oral-aural as music—especially in India. The rather unusual strategy will thus be to follow guidelines provided by the oral tradition to discuss matters so far pre-empted by a total reliance on the written expression. Further, considering that Indian musical expression is primarily vocal, the way it has dealt with its own musical problems will be relevant even in respect of methodology followed in literary investigations.

Quite unnecessarily, oral tradition has been defined in too literal a fashion. As a result, literary thinkers have assumed that the ability to read and write and the oral mode of literary expression are mutually exclusive. Obviously this is hardly tenable and India compels us to reject such a simplistic definition.

In India, oral tradition ranges widely from music to medicine and from judicial practices to philosophy. It is to be remembered that the pervasive persuance of the oral tradition was not a case of making a virtue out of necessity. In other words, oral tradition was not cultivated because Indians were ignorant of penmanship. Writing and cognate activities existed in the Indian antiquity in abundance. B.S. Naik has pointed out various facts which prove that writing was known even during the times of the *Rigveda*. Some of the interesting details that he has provided are as follows:

a) Panini (800 B.C.) mentions lipi; lipikar etc.

b) The *Arthashastra* by Kautilya (400 B.C) warns against the doubtful efficacy of writing in keeping knowledge secure.

c) In 300 B.C., there were two scripts in circulation in India, namely the Brahmi and the Kharosthi. In fact, *Lalitvistar*, a Buddhist work, mentions the names of 60 scripts.

To conclude, oral tradition does not rule out existence, knowledge and use of writing. It means coexistence of the written and the spoken word with the difference that the latter is clothed with a special sanction and validity. In this connection Winternitz has rightly observed, "From such facts one would conclude that at the time, that is, in the fifth century B.C., the idea of the possibility of writing books had not as yet occurred at all. Such a conclusion, however, would be too hasty, for it is a strange phenomenon that in India, from the oldest times, uptil the present day, the spoken word, and not writing, has been the basis of the whole of the literary activity. Not out of manuscripts or books does one learn the texts, but from the mouth of the teacher, today as thousands of years ago...Authority is possessed only by the spoken word of the teacher. As in the case of the unwritten constitution of England, it is not the absence of being written that makes the tradition 'oral' but the importance attached to the oral-aural processes by the users in the communication acts. The deep-seated preference for the oral tradition is due to many reasons but not knowing writing is certainly not one of them.

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LITERATURE AND MUSIC

Apart from the peaceful coexistence of the oral tradition with the art of writing, the said tradition also incorporates the feature of being 'aural'. The tradition used and still uses the touchstone of 'how it sounds to the ear' in case of expressions falling within its purview. The hearers and the sense of hearing become the conditioning factors and the ultimate product shows unmistakable traces of their operation. In this connection Winternitz has observed, "The work of the poets, too, were in India never intended for readers, but always for hearers". The aural aspect mentioned here clearly brings out the fact that in India the chances are that a literator will be in essence a performer like a musician. It is natural for him to pick up features like improvisation, audience-participation, stylization etc. from a musician. In the final evaluation of any literary products and in fact, in any attempt to comprehend their total import, the musico-literary mode of gestation and presentation must be borne in mind in the Indian context.

Almost as a corollary to the facets of oral tradition follows the special role assigned to the Guru, the preceptor. He is an indispensible link in the process of communication irrespective of the content of the message involved. Unless he decoded the message, the texts remained a body of letters which were almost unintelligible. It meant that teaching was not necessarily confined to learning of subjects considered obscure. It was also understood that teaching was not an exchange or any transaction of commodities. Teaching was a sacred process of communication of the highest type of knowledge. Whether it was in the home of the Guru, as in the early Vedic times or in the renowned educational centres like Varanasi and Takshasila during the Buddhist times, education was Guru-oriented. Rather unfortunately, Winternitz uses the term 'transmission' to describe the educational processes initiated by the Guru, but his statements bear out the sacredness associated with the high office of the Guru. He says, "Therefore, to a teacher, as the bearer and preserver of knowledge, the highest veneration is due, according to the ancient Indian law; as the spiritual father he is venerated, now as an equal, now as a superior of the physical father; he is looked upon as an image of God Brahman, and to him who serves the teacher faithfully and humbly, Brahman's heaven is assured...A book existed only when and only so long as there were teachers and pupils, who taught and learned it." In all probability the didactic element of the Indian literature is genetically connected with the characteristics of the oral tradition briefly mentioned here. The line of literary development in India to be traced here passes through music because it illustrates best all facets of oral tradition. However, this does not mean that literature cannot be directly related to the oral tradition. For example, the Sutra literature in India shows a direct connection with the oral tradition without the intermediary role of music. This is so because with the extraordinary compression of meaning and the consequent essential role of the Guru as interpreter of the meanings implied in the Sutras, they form a link with the oral tradition and its norms. Winternitz remarks,"...The pupil memorized only these aphoristic sentences receiving the necessary explanations from the teachers...This peculiar Sutra style originated in the prose of the Brahmanas." Elsewhere he also points out that the abundant use of phrases which are literally translatable as 'This here' indicates the oral presentation of the material. This too is an instance of literature linking itself directly with the oral tradition to formulate a stylistic device.

It is of course to be expected that Indian literary development taken as a whole did not share its making at various periods with the oral tradition in equal measure. Perhaps it could be said that this phenomenon of partaking of each other's characteristics went on decreasing as individual arts became more and more differentiated and the genetic links weakened. However, there is no doubt that the oral tradition and its immediate consequences provided cultural and creative archetypes to the successive generations of Indian artists. Today the trend is to attribute various motives to the Vedic priesthood for their sedulous efforts to keep the oral tradition inviolate. The motive hunting need not concern us but the effects of the perpetuated oral tradition merit our attention because factors like vastness of the country, illiteracy of the majority of the population and the twists and turns of the media-operation are bound to make the spoken word more important—culturally as well as educationally.

In has been proved that the pre-Aryan Indian civilization, known generally as 'Indus', met its final destruction before 2750 B.C. The Aryans entered India sometime during the period 3300 B.C.—3200 B.C., and the first firm foothold of the Aryans was established in Brahmavarta in 3102 B.C. Thus, for about five hundred years the Harappan and the Aryan cultures coexisted, though in a warring state.

Under the circumstances, is it possible to comment on the culture of the pre-Aryans as a separate culture? Or, to put it in other words, is it not possible to maintain that the consideration of the pre-Aryan and the Aryan cultures virtually means grouping them together? The chronologial overlap and the law of the cultural conquest of the political conquerors both encourage this point of view. The evidence for the musico-literary investigation is naturally very scant. Yet one can hardly write off the Harappans culturally, as Basham seems to have done. He says, "They were not on the whole an artistic people. No doubt they had literature, with religious epics similar to those of Sumer and Babylon, but these are forever lost to us". It is difficult to agree with Basham's description of the Indus-people as non-artisitic. Their prosperity and intense trading activities; their achievement in glyptic and modelling arts and their ritualistic religion suggest conditions congenial for a thriving artistic life and music and

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literature cannot be excluded in this assessment. In fact, the Lothal excavations have unearthed a bridge of a two-stringed instrument and organologically this indicates a finer musical culture. Yet, it has to be admitted that the enquiry of the musico-literary relationship assumes a discernible body only when we consider the Vedic period proper.

The Vedic literature is coextensive with the four *Vedas, Brahmanas, Aryanakas* and the *Upanishads*. Due to their content and the overall purpose, the latter three literary manifestations are independent of music. Of the four *Vedas, Samaveda* is in all respects a music-oriented redaction of the *Rigveda*—though some of its verses were of more ancient origin (out of the total 1810, about 75 are not from the *Rigveda*). Here, the influence of music on literature is very obvious. As Winternitz comments, "....the *Samaveda Samhitas* are nothing but collections of texts which have been collected for the uses of the Udgatras not for their own sake, but because of the melodies the bearers of which they were".

What is a Sama? Two of the explanations that G.H. Taralekar has referred to are meaningful. According to one explanation, 'Sama' is derived from 'satama' where *sa* refers to the verse-component and *oma* to the musical notes that are attached to it. Our attention is very patently drawn here to the the tonal or melodic aspect of music as reflected in sama. The second explanation derives the word from samata which means equality, equalization. The reference is to the equalization of diverse metres like gayatri, brihati, jagati and trishtubh in their use during the sacrificial rites. Different metres can hardly be equalized unless a substantial rhythmic manipulation is resorted to. Thus is realized the musical avatar of the literary metre. The *Chhandogya* and the *Brihad-aranyaka Upanishads* are also quoted and they assert the musical raison d'etre of the sama. Under the circumstances, it stands to reason that a richa will undergo many changes when recited and these changes were duly regularized. It will be seen that music had become the controlling agency to such an extent that no part of the verse was left untouched. Further elaborate details of the prestigious Saman-singing are however not pertinent to us, though two points are worth noting as they are direct spillovers from the Saman-singing as evolved through the broader framework of the oral tradition. They are:

i) The nature of the Vedic accent was musical and continued to be so till the seventh century A.D.

ii) Many of the Sama-hymns were sung in older melodies. This means that the tonal moulds were provided by the non-Vedic, pre-Aryan culture and the texts were Vedic. The force of the popularity enjoyed by these melodies was such that they became the dominant partners in the new marriage of music and literature. This phenomenon will be seen to have an arresting recurrence in Indian literary development. Prosody and such related areas felt the repercussions and these deserve more analysis. In all probability, the varying degrees of musicality, accent on specific literary forms, use of stylistic devices, a certain reluctance to move away from the Sanskrit traditions and such other features will be seen in a new light when the pervasive role of music in literary development is properly understood.

It is due to this all-embracing role of music that music-literature relationship is not entirely confined to musical aspect of the *Samaveda*. The whole Vedic republic of letters is characterized by some general tendencies that are attributable to music. Winternitz realized this general layer of significance that the Sama-spirit might be said to have possessed and hence he opined that the term Sama means 'rhythmical speech'. In this context, following three trends are worth noting:

i) Tendency towards versification.
ii) Crystallization of pitch-patterns.
iii) Pervasiveness of the incantatory element.

These literary effects can be said to be directly ascribable to music though there are others that are traceable to the oral tradition.

Due to its very nature, verse is distinguished from prose because the former is more measured. On the other hand, it remains different from a metrical expression as it is not as regular as the latter. Thus verse is, at the same time, a suggestion of metrical regularity and also a movement away from the linearity of prose. It is, therefore a double-edged non-conformism. We find that, irrespective of the content and the exact chronological placing of the works involved, the entire Vedic literature is suffused with the measured accent which, as we have seen, is the hallmark of verse. The chief reason is that this literature is an 'utterance'. One can infer that the controlling factor was the breath-unit of the users. In India, it is the vocal music that becomes the primary expression. Therefore music and the inclination towards versification become causally connected. In this respect a general point is to be noted. All performing arts create two causal chains: one of them is the living tradition of the artistic successes and failures and the second pertains to the efficient tradition of facing and successfully solving problems involved in coordinating various physical and mental forces in operation. Very naturally, the latter chain evolves formulae that spillover to other non-art activities which need all or some of the same or similar physical and mental forces. This is how (and why) the solutions for coordinating, breathing, movement, pronunciation, ascending and descending modes in vocalization etc., originally formulated by musicians spill over in language and literature. The additional thrust received by this phenomenon in a culture in which the oral tradition holds the sway can be easily imagined. In the context of Vedic literature, we can therefore maintain that the utterances became organized because they were compelled to take cognizance of the breathing patterns. These functional formulae are then perceived as patterns and the musical

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impulse can be said to have been generated for the first time. In turn the impulse creates prosodic potentialities. To versify is, in reality, to give way to the musical urges of the speakers of the language.

This same impulse which has initially created a measured accent further leads to metrical use of the available linguistic resources. At this stage the impulse is of course more strictly controlled and deliberately directed. On examining the Vedic literary scene we find that about fifteen metres were employed, of which seven were in recognizable circulation and three could be almost described as popular in the sense of being frequently used. Significantly these three, namely, anushtubh, trishtubh and jagati were the most flexible. Suggestion of regularity is always more conducive to musical quality than a strict adherence to the norms set by regularity. Music thus won the day. It is no wonder that the metrical sparseness of the Vedic literature in respect of the number of metres and their more accommodative quality is in direct contrast with the literature of the classical age. The latter boasted of about eight hundred and fifty metres and also of about one hundred and fifty treatises on prosody.

The rigidity in prosodic thinking was directly responsible for both these features: loss of musicality and abundance of prosodic items. In a way the Epic Period was the nadir of metrical musicality. The point is that the Vedic literature could perform the tight-rope-walking feat of moving away from prose and yet succeeding in keeping out the rigidity of metricality. This enabled it to explore the possibilities of versification with more fullness.

Pervasiveness of versification and the importance accorded to recitation go together logically. Recitation is a purposeful and methodical reproduction of sound-strcutures previously patterned in memory. In music, it is assiduously practised in case of all varieties of the fundamental frameworks that are concretized in the tonal, rhythmic and the language-based aspects of musical compositions etc. The post-Vedic codification of the Vedic tradition of recitation is an indication of the importance attached to it by the users. It is natural that codification is always a consolidation of practices of long standing and therefore succeeds the practices. The entire Shiksha literature (c. 1000 B.C. 600 B.C.) consisting of five Shikshas and the five Pratishakyas collectively form a monumental exercise in scienticizing an illusive phenomenon like recitation. It is significant that even today *Naradiya Shiksha* is regarded as a seminal musicological work inherited from antiquity. It is also known that the training and the actual recitation employed a skeleton notation-system. In addition, a gesture-language was also pressed into service to accompany the recitation. It is in this connection that the *Naradiya Shiksha* refers to the human body as Gatra Vina. In fact, the use of gesture language to support the musical expression has continued till today. Firstly because singing is to all purposes a moving away from the sound-patterns used in speech. Now all speech-patterns, in all societies have corresponding effort-patterns that match the former because together they make communication more effective or expressive. For example, a man proceeding towards higher pitches invariably moves his hands etc. in the same direction. In this way, the musical intent and content both get an additional channel to realize themselves as well as to convey the import to the hearers. Secondly, purely from the physical strain involved in any singing, hand-body gestures act as relieving agents countering the tensions created by the very fact of performance. The point is that evolution of such practices and their codification ultimately 'fixed' the pitch-patterns and also made them perceivable and prominent. Vedic Sanskrit became a language of musical accents and the off-shoot was the versified pitch-patterns that also permeated the Vedic literature.

We have seen that the muscial features of the measured and the accented rhythmic units spilled over into versification and that the melodic impulses resulted into crystallization of pitch-patterns. Another musical aspect which percolated into the non-musical areas of language and literature was the incantatory use of sound. This is the explanation (or at least one of the explanations) of how the Vedic culture became a Mantra-culture with all the other ramifications like prisethood, ritualism etc. Incantation-practices could easily get entrenched in India because oral tradition was already well-established and comprehensive. These are also the reasons of the primacy of vocal music in India. Under the circumstances, it is not surprising that musical expression was delegated with the function of bringing about an effective cohesion of the different communicative components like language, movement, gestures etc. Thus all non-mateiral and aesthetically oriented human expressions in the Vedic times became a musical package, a gestalt—though music remained the dominant factor.

Incantation has been variously defined and the definitions high-light important facets of musico-literary relationship realized through sound. The following definitions are worth noting.

"Mantra is a Sanskrit syllable or a group of syllables, used to concentrate cosmic and psychic energies".

".....Thus mantras correctly uttered or sung became part of the liturgy of the sacrifice which gave them an additional authority, as well as ensuing communication with the chosen deity".

"The mantras of the Rigveda are composed in an artificial style, full of poetic archaisms and poetic constructions and complicates well defined metrical forms ....and under the influence of a fully developed literary convention.

"The efficacy of a Mantra in post-Vedic times was not dependent on its meaning, but rather on the subjective effect or the mental discipline involved in its utterance, and the accompanying mode of breathing.

It will be seen that the above definitions emphasize

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certain features and they show a literary expression which is musically inclined. These are

i) The basic linguistic and the semantic unit can be as short as a syllable and repetition is a sort of compensation for the lack of duration.

ii) The measured accent is insisted upon and breathing processes as well as utterances are to be controlled according to established methods.

iii) The ultimate aim was communication and the subjective forces were to be deliberately disciplined.

iv) Patterns are to be intentionally evolved and used (the patterns are to be in sound). Further they are not to be necessarily conditioned by 'meaning' as sound is efficient and legitimate *per se*.

Thus, love of sound for its own sake has become relevant. Iteration, assonance, echo, rhyme, onomatopoeism and such other literary devices possess the authority they possess even today, because of the musical sanction. They affect us because sound appears in them as an entity that is heard and hence felt immediately. Sound which is read and understood can hardly prove equally potent. It is the musical sinsibility that has come into operation and the function that it performs gives edge to the otherwise dry 'literary' experience which is more indirect and to that extent contingent.

It is not fortuitous that Bhagawan Krishna identified himself with the *Samaveda*. It is also symptomatic that even among the western attempts to bring the *Vedas* into the literary tradition, *Samaveda* was the first of the *Vedas* to be edited in its entirety. Stevenson, a missionary brought out the earliest edition of *Samadeva* in 1842. Evidently, *Samaveda* is rightfully recognized as the conclusive voice of the Vedic literary sensibility viewed as a whole. Indian culture has been shaped by the oral tradition and hence very logically music has influenced its various manifestations. The musical forces, which so actively controlled the Vedic phase of Indian literature were in fact never obliterated. Through the successive high tides and low ebbs of love for sound, taste for finer manipulations of pitches, skilful use of flexible rhythms and finally the longing for the abstract identity of form and content—music held its sway. No doubt, the pattern of musico-literary relationship went on becoming more and more complex as the regional languages, literatures and music started claiming individual attention and set varying paces of development. But the processes initiated in the pre-Aryan aeons could hardly be expected to suffer a total submergence. However, this is anticipating the upheaval that occurred after the Epic period in Indian literary tradition.

If we follow the trails of literary history, the post-Vedic world of letters is seen to consist of the sutras, the epics, the puranas and the smritis. Of these categories, only the Epics are relevant for the literary-musical examination. As far as the subject matter is concerned the Sutras dealt with six subjects, namely, siksha (phonetics); chhandas (metre); vyakarana (grammar); nirukta (etymology); kalpa (religious practice) and jyotisha (astronomy). In their normal form the Puranas treated five set topics, namely, Sarga (creation), Prati sarga (recreation after dissolution), vamsha (geneology of gods, sages or teachers), manvantara (the groups of great ages) and vamshacharita (the history of the royal dynasties). The smritis were the law-books laying down norms governing various aspects of human living.

The sutras merit some attention. Firstly, because manuals of recitation like the *Naradiya shiksha* fall in the sutra category, but chiefly because essentially speaking, sutra was a style of composing literature. As a style, sutra meant stringing together of rules that are briefly and succinctly stated and pertaining to a particular area of knowledge. The aim of the style was the effective preservation of material by a systematic use of the faculty of memory. All the practices perfected by the oral tradition were fully exploited by the sutra-style. For example, repetition was strongly used and advocated in the study-procedures adopted. In fact, ability to remember was used as a criterion to grade students. Knowledge was imparted through the Guru-Shishya mode of communication. However, the style does not exibit any exciting or enduring traces of relationship with music. In a way, it was too abrupt and discontinuous to attain rhythmic and melodic stature. Hence, it is the epic-way that becomes the resonating frequency for the musico-literary examination of the post-Vedic period.

The epic concept is more complicated than it outwardly appears to be. This is because only one meaning of the term is in reality concretized by the two great epics, namely the *Ramayana* and the *Mahabharata* respectively. Two other meanings of the term are suggested by ballad or the heroic song and the narrative respectively. Thus, like the mantras and the sutras, ballads, narratives and epics indicate separate modes and styles of expression. As a consequence, they offer three individual formulae of co-ordinating various elements that are present in the communication-processes of the oral tradition. The three modes of course enjoyed the usual overlaps and also differing proportions of musico-literary dependencies, but the pervasiveness of the oral tradition ensured a continued inter-relationship.

The ballads are often songs in praise of men (gatha narashamasi) and Winternitz rightly calls them precursors of the great epics. He says, "These old, heroic songs, whose existence we must take for granted, have not all vanished without trace; in remnants and fragments some of them have been preserved in our two great epics." Indian ballad-singers were known as sutas. They were professional, itinerent singers who composed their own songs and passed them on by oral tradition from generation to generation. They memorized the songs, sung them to lute-accompaniment in public concerts. The sutas were attached to kings, warriors etc. whom they often accompa-

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nied during battles. The first-hand experience thus gained was the raw material which they transformed into their compositions.

Macdonell has distinguished the other two varieties aptly. He writes, "Sanskrit epic poetry falls into two main classes. That which comprises old stories goes by the name of itihasa, legend, akhyana, narrative, or purana, ancient tale; while the other is called kavya or artificial epic. The *Mahabharata* is the chief and oldest representative of the former group, the *Ramayana* of the latter."

For our purpose, the ballad deserves more attention as it is the most music-influenced of them all. It was often accompanied by Vina—a string instrument i.e. an instrument demanding tuning and smoother handling as contrasted with the percussive. Obviously, the stylistic texture of the verse must have been endowed with matching sound-qualities. The balladeers were professionals and were therefore naturally solicitous about the success of their performance. As a result, they used all the techniques or devices of the art-from which required similar results and depended on the same resources. Thus a musician was his guiding force. For example, the balladeers improvised the texts etc. according to the need of the nature of the audience, the regions in which the bards were performing etc. Winternitz has commented on the existence of these features without any mention of the motivation provided by the deliberate, aesthetic inclination that must have played an important part. The bards were professionals i.e., they made their living by the effectiveness of their art and also by the fact that they were specialists in a highly demanding form. These factors can hardly be ignored while tracing the development of the epic phase.

This same concern for a successful performance must be considered as an influencing factor when we examine aspects like, language, style and metre of the epic expression. That the *Mahabharata* lacks uniformity in respect of these matters is to be expected because the people who 'presented' the epics were conditioned by the exigencies of the phenomenon of performance to a great extent. The archaic quality of the language in some parts showed affinity with the Vedic language because the bardic segment of expression formed a part of a wider oral tradition which, by definition, is a continuing process. Some of the texture recalls Pali, which of course represented the 'popular' strata of the total literary reality. As far as the style is concerned, it was much removed from the later kavya-style in being less embellished, ornate etc. This again is well-accounted for by the necessities of a performance. A performer has to be intelligble as well as audible. A bard was perforce inclined to use simpler language and was also compelled to take care that his sentence-structures or line-lengths remained conducive to manipulation of the breathing and the phonating apparatus that he had to rely on. It is significant that the more rigid adherence to the shloka metre characterizes the *Ramayana* rather than the *Mahabharata*. The latter has traces of the more flexible Vedic metres like trishtubh and also the old rhythmical prose which sometimes alternated with the verses. Here again, it is the reciter who needs the variety in the temporal framework in which the literary content is to appear. Rhythmic variety is one of the important means by which he hopes to capture and sustain the interest of the listeners. The lack of homogeneity in such matters is natural in the *Mahabharata* and the 'literary' historians will feel it less disconcerting if the place of epic in the performing tradition of music is properly appreciated. This will also provide a fresh outlook in its final evaluation. Winternitz remarks rather ruefully, "This very thing constitutes the peculiarity of the *Mahabharata* in its present form: it is neither proper war-poetry nor proper religious poetry; it is no longer an epic, but not yet a real Purana." In my opinion, the enthusiasm for homogeneity as expressed here suffers from inadequate perspective. As argued here, the stylistic and the metrical 'lack' of uniformity is in actuality an indication of the forces that demanded variety and flexibility—the two fundamental preconditions that need to be fulfilled before any performance can hope to be a satisfying cultural event. It was inevitable that the *Ramayana* presented a contrast to the *Mahabharata* in these and such other matters because it is, in Macdonnell's words, "in the main a work of a single poet, homogeneous in plan and execution, composed in the East of India". Winternitz has also observed that the *Ramayana* was to all purposes a beginning of the classical, ornate Sanskrit poetry. This is why in spite of its original bardic leanings, qualitatively viewed it is nearer to the poetry which almost belongs to another milieu. One can therefore deduce the following performance-conditions for the *Ramayana*: it had an audience that was more cohesive and elite. Its reciters were more trained and the poem itself was a result of a cooler and deliberate act of composing. The place for the performance was almost closed or at least well-covered. As yet, it was a poetry that was no doubt heard but the days were not far off when it would preferably be read. It is then that the influence of music via the oral tradition would suffer a considerable erosion. In that stage music would condition literature at a subtler level and in an indirect manner. Compared to the later kavya literature, the epic literature showed an immediate and also an intrinsic type of relationship with music and this was an organic necessity for its very realization.

In Indian literary history,the period ranging from the Pre-Vedic to the Vedic was one of close relationship between music and literature with the latter leaning heavily on the former. As the oral tradition has been very comprehensive in India, it controlled and shaped both the musical and the literary expressions. Between the two, music expressed its orientation by remaining mainly vocal and the literary dependence on music through its reliance on recitation, prosodic formations, sound-sustained alam-

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karas etc. Language, style and metres and other literary features ultimately came to be shaped by body-movements, gestures, breathing-patterns and similar other aspects of the act of vocalization and the phenomenon of performance through which both music and literature became manifest.

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A.D.R.

LOCAL COLOUR (Prakrit and Apabhramsha). Prakrit literature usually reflects the life of the common people. Individuals from different classes of society have been portrayed in this literature. The subject of the Prakrit literature is the day-to-day experience of village life. It is not limited to any particular province or region. There is lively presentation of the modes of life prevalent in different places. Accordingly, it is natural to find varieties of local colour in this literature. The language used in Prakrit and Apabhramsha literature very often includes words and tones of different dialects. Indeed, it is the continuum of dialects spoken in different regions. Besides, the use of 'Deshya' or colloquial words in this literature projects the local influences all the more.

The Prakrit elements are present even in Vedic language. From the point of view of its use in literature the golden period of Prakrit language was between 6th century B.C. and the 8th century A.D. In this period Prakrit languages adopted the words of the dialects of different Janapadas like Magadha (the modern South Bihar), Shurasena (the middle Gangetic Doab or its neighbourhood), Maharashtra and Paishacha Desha (North-west India). The social life and folk culture of these regions have found a prominent expression in Prakrit literature. At one stage of the development of Prakrit, Apabhramsha came out as a full-grown language. This phenomenon occurred in about the 6th century A.D. It contains more local influence than Prakrit. Local words are abundant in it. Apabhramsha has been named as Abhiri, Bhasha, Deshi, Abahatta, etc. These names are living testimonies to its being a popular language. Prakrit could be developed into the present regional languages through the medium of Apabhramsha only. Magahi, Bhojpuri, Oriya, Rajasthani, Gujarati, Marathi and a few other Indian languages are closely linked with the Prakrit and Apabhramsha languages.

A majority of the works of Prakrit literature are composed by Jain monks. They used to go from place to place throughout the country on foot. Therefore, they studied very closely the social life of different regions and presented the same in their works. The literary works of these writers bring out also the specialities of different places, e.g. Golla Desha is very cold in the month of Chaitra (March-April), Konkana Desha has more rains, mosquitoes are very much in Tamralipti, water is scarce in desert and famine is frequent there, etc.

Prakrit literature presents interesting matter regarding the nature, colour, regional speeches and qualities of the people of the different places of the country. Uddyotanasuri (8th cent.) says in his *Kuvalayamalakaha* that the traders of eighteen states got together at Vijayapuri (presently known as Vijaynagara) in South India. The writer has successfully tried to identify the people, physically and temperamentally, and has given a few words as examples from their speeches. He writes, "Those from the Madhyadesha are adept in state policy and in treaties of peace and war. They are talkative by nature. They speak 'tere mere au'." The people from Kiras (Kulu Kangra) are characterised by lofty and fat nose and golden complexion; they carry heavy loads, and they speak 'sari pari', etc. In this way the description of different places, found in Prakrit literature reflects their local colours.

Prakrit writers portrayed the social life of the people of the areas, where they composed their works. The *Kuvalayamala* was written at Jalore in Rajasthan. It contains references to various aspects of the climate and social life of the people of Rajasthan. For example a herd of camels gallop happily in Marudesha (desert area), the water of the ponds on the way is good as the cold water for a thirsty wanderer with a dry throat in the desert. The grains growing in the field suffer from an acute scarcity of water. It becomes difficult for the people to live when there is famine. The *Kuvalayamala* tells us that 'Charanas' (a groups of bards) and 'Thakuras' (Kshatriyas) existed in the 8th century in Rajasthan and they were famous for their traits. From the use of the word 'olagga' (cesses) by him we can conclude that feudalism was a normal feature of the political system of Rajasthan. At the time of marriage, four rounds (phere) were essential. It continues even today among the Pokharan Brahimns of Rajasthan. Folk dances were popular. Different groups of dancers used to go from one village to another. The detailed description of cloth-paintings presenting stories is available in the same work. Their developed form can be seen in the padas of Pabuji and the padas of Devanarayan, etc. of Rajasthan.

The expression of regional colour is depicted abundantly in the life of villagers. Prakrit literature contains various pictures of village life. The description of dawn in a village in *Nishitha-bhashya* is very impressive. The narration is as follows: "Early in the morning the cows go to the pasture, the vendors come out for business, blacksmiths start their work, farmers go to the field, fish mongers leave for fishing, butchers reach the slaughter-

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house and oil-sellers start their work of squeezing oil." Agriculture was the main base of regional life. The detailed description of agriculture is available in Prakrit literature. Let us see the picture, "The girls of the farmers scare away the deer by saying 'Titti-Titti', the bulls by beating them with sticks and the pigs by blowing the horns in order to save their harvest from them."

Prakrit literature contains description of many tribes living in the forest and near the villages. The Bhills, the Kirats, the Barbars, the Dravids, the Simhals, the Pulinds, the Sabars, the Tankans, the Pakkans, the Khasas, the Matangs, the Bodhiks are some of the tribes mentioned by them. Their life and customs are described with detail in this literature. J.C. Jain rightly says: "Different traditions and customs of tribal people have been preserved in the form of stories, anecdotes, parables, illustrations and riddles in ancient Jain literature which needs a comprehensive study so that the socio-economic history of India can be understood in its right perspective."

Folk culture and regional customs have been minutely described in the Apabhramsha literature. *Vilasavaikaha* and *Bhavisayattakaha*, two Apabhramsha works depict social life of the common men. Popular nicknames, proverbs, quotations and colloquial words have been used in it. It is flooded with description of social customs and practices. It is known from *Siddhahemashabdanushasaka* (Viii.4.352) that wives used to send messages to their husbands through crows by flying them. On the return of their husbands from other places the wives used to swell up so much that bangles of their wrists were broken because of joy. *Bhavisayattakaha* says that when the son proceeded on a long journey the mother would wish him a happy time by putting curd, rice and 'durva' on his head (III.17). *Vilasavaikaha* contains many proverbs some of which are still popular.

While portraying local life the Prakrit and Apabhramsha writers have used local words Besides the words of Prakrit, Apabhramsha and Sanskrit, other words have also been used in this literature the usage of which was common among the people. Linguists have called these 'Deshya' words. Acharya Hemchandra of the 12th century has collected the popular Deshya words in his book named *Deshinamamala*. On account of their use in Prakrit and Apabhramsha literature the words are still in use in different regional languages. The connotations of such words have since been studied by various scholars. Some local words, used by Apabhramsha writers in their works, may be seen as under:

Gochchha (*Mahapurana* I.10.9) a cluster, a bunch; Chara (*MP*, 68.6.5) a morsel of grass; Chokkha (*MP*, 73.23.13) pure, clean; Tal (*Jasahara-chariu*, 3.6.3) to fry; Titta (*MP*, 69.26.3) moist, wet; Thora (*Deshinamamala*, 5.3) Large and round; Pallatta (*Hemachandra*, 4.166) to return, to go back; Bhalla (*Jasaharchariu*, 2.32.1) good, beautiful; Mella (*Deshinamamala*, 6.138) a gathering, a group; Boll (*JC*, 2.15.7) to tell, to speak; Lukk (*HC*, 4.55) to hide

There are thousands of such words in Prakrit and Apabhramsha which have been used in the different regions of the country in speech as well as in literature. Thus the study of Prakrit and Apabhramsha literature is important not only for studying the social life of different regions but also for the understanding of the process of linguistic unification of our country.

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P.S.J.

LOCHANAKAVI (Sanskrit; 12th cent.), also called Lochana Pandita, wrote *Raga-tarangini*, a work on music, in 1160, in which are discussed many songs by the poet Vidyapati.

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S.Y.M.

LOK MAHABHARAT (Rajasthani) is a collection of independent folk-ballads composed in prose and poetic forms and based on the *Mahabharata*. The ballads are sung in the north-western parts of Rajasthan. The book contains the 'Devalas' (Cantos) like Dharmadharna, Bhinyo Bharat, Draupadi puran, Sent Gaindo, Ailapat, Ahmano, Desunto, Sarpanjar, Kumar katha, Anba Ras, Pandavan ro paramarath, Pandavan ri goth, Ahmanai ro byavalo, Karna katha, Vikat rup, Svava-Karna Ghodo, Dharma ro mayaro, etc. In order to compose these ballads, the poets of different times have adopted characters and plots from the *Mahabharata*, and having adapted them according to their environment, they recreated them for the folks. Therefore, the folk mind and its tendencies are easily traceable in them and they have importance from the structural point of view also. Some of the events are the acceptance of Dharma as sister by Bhima, the marriage of the princess of Dharmagadh, the marriage of the daughter of a washerman with Kiramal Rishi, Arjun's going to Surya Lok, etc. But there is a similarity of plots with those of the *Mahabharata*, like the marriage of Saitan (Shantanu) with Ganga, the birth of the Kauravas and the Pandavas, the murder of Muni Kirmal, the marriage of Arjuna with Ulupi, the killing of Jarasandha, the exile of

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the Pandavas, the test of dharma of the Pandavas, the murder of Kamira (Kirmir), charity of Karna, the marriage of Ahmano (Abhimanyu), the creation of the world, the ascending of the Pandavas to heaven, etc. Many characters of this folk-poetry are historical and many are imaginary who have been named according to their professions.

This folk-poetry is sung by Siddhas and Kamadas with musical instruments. The Siddhas sing it in traditional ragas. Sometimes it is sung accompanied by a fire-dance. Although it is mainly a poetry of love, yet one can find examples of humour and detachment. The similes, the metaphors and the alliterations are the main figures of speech found in it. The poetry abounds in colloquial words, proverbs and idioms.

Lok Mahabharat reveals the Rajasthani folk-culture. The beliefs, the orthodox rituals, the gods and goddesses, the 'jantras' and 'mantras', the holy places, the ways of worship, etc. of the folks have been explained in the work. For its being imbued with deep emotions and its guidance to the values of life, it has been a source of inspiration for many centuries. Some Devalas of *Lok Mahabharata* are yet to be collected.

K.L.S.

LOKAYATA (Sanskrit). If there is one philosophy in India which would find a ready acceptance by some modern philosophers who emphasize the value of empiricism, logic, materialism and agnosticism on the one hand, and, on the other, by those who subscribe to hedonism as a philosophy of life, that system is Lokayata. Its emphasis on perception (pratyaksha) as the only valid means of knowledge, its theory that the ultimate reality is matter and the consciousness is merely an incidental product of matter find their echo in some significant theories and philosophies of the modern era.

As compared to other systems of Indian Philosophy, the Lokayata has a dubious distinction to be known from the devastating critiques levelled against it by its opponents and not through the standard books and commentaries all of which including the one by Bhaguri existing as early as 300 B.C. or even earlier, are irretrievabley lost. The only extant work which presents a brief resume of the Lokayata thoughts is the *Sarvadarshana samgraha* of Madhavacharya (14th cent.). It appears that a full-fledged system of the Lokayata was in existence at the time of Kautilya (300-200 B.C.), for he in his *Arthashastra* (1.2.10) enumerates Lokayata as 'Anvikshiki' and groups it along with Samkhya and Yoga.

The peculiarly Lokayatic view in its embryonic form can, however, be traced to at least beyond 1000 B.C. in the Rigvedic times (RV., VIII. 89.3., X. 129. 6-7, and I. 164.6). The ancient Upanishads refer to the materialistic view and then refute it (*Brihadaranyaka*, II. 2. 12 and IV v. 13; *Chhandogya*, VIII. 8.4 & 5; *Katha*, I.I.20 & 26; *Shvetashvatara*, I.2).

Charvaka, Barhaspatya and Nastika are the other names by which the Lokayata system is known. The word Lokayata can be understood in a positive or in a disparaging, negative sense. If derived from 'loka' + 'ayata' i.e., 'lokeshu ayata', it means that which is prevalent amongst people and hence popular philosophy. If derived from 'loka' + 'a' + 'yatanti', it means that which dissuades people from making efforts, and hence a philosophy for the ignorant and lazy people. The word 'Charvaka' may be taken as a corrupted form of the original 'charu vak', the pleasant, soothing speech or may be derived from the root word 'charva', 'to eat' and means person who believes in enjoyment, a hedonist. Ananda Jha thinks that the word is the corrupted form of the phrase 'chara vakka', and means the king, minister or the executive who exclusively relies upon reports made by his spies. This interpretation rests upon the assumption that the system was conceived primarily as a political philosophy which, however, does not find conclusive corroboration from the texts of decidedly political character like the *Arthashastra* of Kautilya. The word Barhaspatya refers to the sytem founded by Brihaspati, the preceptor of gods. The sutra work ascribed to his name and published by F.W. Thomas in 1921 appears not only to be a much later work but also contradicts and criticizes the basic theories of the system itself. Nastika means a non-believer in the gods and the Vedas. The *Shukra-niti-sara* (IV. 3.55) includes Nastika shastra in its enumeration of various sciences and arts as one which was being studied because of its strong logical arguments and its theory that all things proceed out of their nature and for its denial of the Vedas and gods.

The whole structure of the Lokayata theories of metaphysics and of ethics is dependent upon its epistemology, theory of knowledge, and the supporting logic. In this context its inclusion as Anvikshiki by Kautilya is significant.

The Lokayata rejects inference (anumana) and the *Vedas* as means of valid and undoubted knowledge. It holds perception (pratyaksha) to be the only means by which the reality can be known and apprehended. Perceptible objects and their qualities are the only reality. That which lies outside perceptibility by the tactual, gustatory, olfactory, visual and the auditory organs as well as of the internal organ of mind is not real.

Inference rests upon the invariable concomitance (vyapti) between the distinguishing mark (linga) and the probandum (sadhya), the minor and major terms respectively of the syllogism. To be valid, this universal relationship must be shown to be unconditional, not vitiated by any conditions (upadhis). Perception can be of particulars and not of universals which are true of the past present and future. In order to infer fire on the hill from the smoke which we perceive, invariable concomitance

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between the two cannot therefore be posited. If we try to infer from the class characters of fireness and smokeness, it is also not permissible because these class characteristics are not known by perception. To infer the existence of invariable concomitance is not possible since it is vitiated by *regressus infinitum* (Anavastha dosha). Similarly, if we try to infer smoke every time we perceive a fire, it will be found that it is not invariably true. Why? Because the smoke does not arise unless there is wetness in wood which is burnt. This condition (upadhi) of wetness of wood in the smoke to be inferred and not in the fire, the middle term renders the invariable concomitance vitiated. Again, perception is not competent to grasp all conditions, past, future and present rendering inference of the existence of vyapti circular and thus being affected by 'anyonyashraya dosha'. The Lokayata thus shows the impossibility of vyapti being perceived or inferred thus making inference itself tenuous so as to be a valid means of knowledge.

The Lokayata considers the *Vedas* to be the handicrafts of cheats, knaves and demons and their injunctions meaningless jargon. The perceptible results of their injunctions, when followed, are bound to be false. How, then, can those promised but imperceptible results like heaven merits and demerits be true? If the dead can be fed by performance of a shraddha, then it is unnecessary to arrange food for these travelling (long distances). For their kins staying back home can satisfy the hunger of those travellers by simply performing their shraddha. If when an animal is sacrificed it goes to heaven, why not kill one's own father and offer him in sacrifice so that he goes to heaven? How can the *Vedas,* vitiated by falsehood, tautology and contradiction, ever be treated as a valid means of knowledge?

It rejects causality (karya-karana-bhava). It is but an imaginary relation between antecedents and consequents perceived together on many occasions. Its universality of invariable existence is beyond the scope of perception and hence is not real.

If what is perceptible is real, we cannot hold that either the soul or transmigration of life from one place to another is real. Neither can it be perceived by the senses, external or internal. Only four elements, earth (prithvi), fire (tejas), air (vayu) and water (jala) can be perceived and hence they are real: the other, i.e., ether (akasha), being imperceptible, has to be rejected. Whatever exists is composed of these four elements. Consciousness is produced by the interaction of these unconscious four material elements as the intoxicating wine is produced by its intoxicating material ingredients. What we come across is this consciousness as a quality emerging out of the four elements and not any soul independent from them. Self and body are identical with each other. Cognition, pleasure and pain are qualities of the body; they refer always to the body as 'I'. Consciousness being the quality of the body, its existence is co-extensive with that of the body. It dies when the body dies. Pre-existence (purvajanma) is ruled out on the ground that the last cognition in the past life does not determine the first cognition of the present. The future existence is denied on the ground of the impossibility of potency in foetus which is devoid of sense organs and thus incapable of cognition or the denial of the intermediate body produced immediately after death which is not perceived. Heaven and hell are not perceptible. So are not virtue and vice, merit and demerit. They are therefore not real.

Hedonism: If what we have is the present life, it should be directed to gain more pleasure. 'Kama' is the primary 'purushartha' and 'artha' is a means to attain it. 'dharma' and 'moksha' cannot be regarded as purusharthas at all. The pleasure derived from embrace with a woman is the main purushartha. Hell is the pain caused by thorns etc. The destruction of body at death is the moksha (liberation). It cannot be had by knowledge.

The Lokayata, thus represents naive realism and empiricism. Its code of ethics may disturb many and appeal to some. However, it has all the ingredients to usher in a materialist social revolution, sometimes with disturbing consequences. It believes in the present devoted to the maximum pleasure and minimum of pain. It concentrates on the individual happiness in the present to be balanced by the happiness of the others in the pursuit of his enlightened self-interest. Its logic and epistemology find some interesting similarities in the philosophy of the modern logical positivists It provides an alluring view which its opponents found contemptible and aroused them to develop their intellectual and logical sharpness to refute it.

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H.J.Z.

LOL (Kashmiri). Right from the time of Lal Ded of the fourteenth century to the present day, every poet, known and lesser known, has expressed love in his verses with emphasis that differs from time to time and from poet to poet. Consequently, there is a good portion of Kashmiri poetry that has 'lol' (love) as its subject matter.

The 'rishis' and the mystic poets have expressed love which, in its essence, is metaphysical and at places reminiscent of religious humanism, with emphasis on the

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equality of man and sacrosanctity of all religions, in a diction essentially aesthetic.

There is more than a score of 'Masnavis' having love as the theme of its stories. In some of these, the lovers, after unexpected and throbbing ups and downs, meet to live the rest of their lives in peace and happiness. However, in a few of these compositions the lovers perish much to the dismay of the readers. All these are narratives and lack lyrical exuberance and subjectiveness.

The best of lol finds its fine expression in 'vachan' and 'ghazal' forms. For depicting the historical facts and religious truths, the poet dives deep into his self and applies his sensibility to shape a particular experience. This poetry can, however, be divided into two parts. In one he delineates the physical beauty, like the eyes, nose, ears, hands, hair, height, gait, gestures, etc. This poetry betrays the influence of Persian poetry, as its composers were well versed in Persian poetry of this type. Rasul Mir (d. 1870) is still supreme in this field:

> I care least,
> For sin or virtue,
> Unveil the dazzling face,
> Your refusal will be suicidal.

A portion of his love poetry appears concerned with the mind and thinking of the poet. Though the world of his poetry is limited, yet it is valuable and comparatively of permanent nature. While appealing to the beloved, the lover generally reminds him of the passing away of life, the ephemeral nature of youth, the persuasive forces that drift him away from love, the importance of their dependence on each other, the painful and callous attitude of the rivals, the pangs of separation, the indomitable spirit of love and the insipidity of loneliness. A bulk of this poetry, however, does not rise above these considerations, yet there are verses which express the ecstasy of love in a style that thrills the reader for a long time and contributes to his refinement and understanding without aiming at these consciously. Mahjur (1885-1952) represents both these trends of love poetry. Of course, the former refers to his youth and the latter to his more mature period.

Besides, love finds its expression in folk-songs as well. Here the appeal is very sharp and the expressions are emotive. The metaphors, similes and symbols represent things which are around us in our everyday life, but which we see for the first time in this context in these folk-songs throbbing with simplicity and sincerity.

G.N.F.

LOLLATA (Sanskrit). About Lollata, or Bhatta Lollata we know very little. From his name he seems to have been a Kashmiri. He is known as one of the earliest commentators on Bharata's *Natyashastra* and a champion of the Rasa-theory called 'Kritivada' (Utpattivada). His commentary on Bharata's *Natyashastra* being lost, whatever little is known about him, is merely on the basis of brief reviews of his lost work from Abhinavagupta, Rajasekhara, Mammata, Hemachandra, Sharngadeva, etc. From Rajasekhara and Hemachandra we learn that he was the son of Aparajita and, hence, also known by the name 'Aparajiti'. Only his two verses in Arya metre are preserved by Hemachandra in his *Kavyanushasana*, which prove that Lollata was not merely a commentator. Besides, these verses point out some principles of 'rasa-auchitya' in the descriptions, condemning long descriptions that do not contain rasa. Manikyachandra (12th cent.) is of the opinion that Lollata was the foremost exponent of the rasa-theory 'na vetti yasya gambhiryam giritungo' pi Lollatah'. Abhinavagupta has referred to Lollata as being touched with vanity at a certain stage of his literary career: 'tenapi Bhatta Lollaten...tadavalcpanaemeparaparamrishya...'. From reference to Lollata by Abhinavagupta (vide chapters VI, XII, XIII, XVIII & XXI of *Abhinavabharati*), Mammata (vide, chapter IV, of *Kavyaprakasha*) & Hemachandra (vide chapter VIII of *Kavyanushasana*), it may be gathered that Lollata might have composed commentary on VI, XIII, XVIII & XXI Chapters of the *Natyashastra*, that he considered 'natika' to be shatpada; he held that the portions of the life and doings of the hero of a 'pataka' are to be called 'anusandhis' and that he was also of the view that the 'vrittis' could be only four, e.g., Bharati, Satvati, Kaishiki and Arabhati. Besides these literary contributions in the field of poetics, a work called *Shraddhaprakarana* is also ascribed to Lollatacharya. On account of his Kritivada, propounding the theory that rasa is a 'kriti' of 'sthyayibhava' (karyakaranabhava), Lollata is said to be a Mimamsaka. According to Abhinavagupta, he controverted the views of Udbhata on eleven topics regarding natya and vrittis, which proves that his commentary came after Udbhata. Due to his theory that the 'abhidha' (power of speech) is comprehensive enough to include any implication of suggestion, he is complimented by Mammata and Hemachandra as 'dirghavyaparavadin'. It is Lollata who began to analyse rasa in the experience of the spectator and is aptly acclaimed as the 'originator of the theories on rasa.' Lollata's father Aparajita is held as one amongst his senior contemporaries by Rajasekhara (*Karpuramanjari*, I. 8) whose date is fixed around 7th/8th cent. Shankuka, champion of 'jnaptivada siddhanta' of rasa, is known to have criticized the views of Lollata on rasa. Thus, he was probably a younger contemporary of Lollata. Shankuka who was patronized by Ajitapida, king of Kashmir, is placed in 814-815. So relying on the tradition which tells that he was earlier than Shankuka whose rasa-theory is directly levelled against that of Lollata, and Abhinavagupta's reference to Udbhata's being controverted by Lollata one may hold that he was later or rather contemporaneous

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with Udbhata who was also a Kashmiri and whose date is fixed around 812.

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As.Go.

LONE, ALI MUHAMMAD (Kashmiri; b. 1926) is a Kashmiri and Urdu playwright and short story writer. He received his early education directly from his father in Persian classics. He graduated from the Punjab University, Lahore, in 1946 and joined the *Khidmat* as sub-editor. During the tribal invasion, he worked in the National Militia. He joined 'Radio Kashmir' as a clerk in 1948, became a script writer in 1956 and assistant producer in 1965; he left All India Radio, Jammu and Kashmir, to join the Cultural Academy as Deputy Secretary, and retired in 1981. Lone started writing in Urdu under the 'progressive' influence of the Cultural Congress (first story 'Bachche', Children, 1952), of which he was the Convener (1955-1957), and edited the Urdu section of the *Kwangposh* and the *Karvan*. His earlier plays, like 'Viz chi sany' (This time belongs to us, 1955) and 'Chattan' (The rock, 1954) show his progressive commitment. 'Divane ka khwab' (Mad man's dream, 1958), 'Khalujan ka khawab' (based on Dostoevsky's *My Uncle's Dream*, 1962) established him as a playwright. His Urdu novel *Shahid hai teri arzu* (Your craving is a witness, 1964) was given the Jammu and Kashmir Cultural Academy award. As a result of the love for Kashmiri that he had developed, he switched over to Kashmiri and wrote a dozen short stories since then. But his main preoccupation has been the radio-play and he has so far written more than 150 such plays. Prominent among his Urdu plays are 'Vadi soch rahi thi' (The valley was thinking, 1954), 'Zindagi se qarib' (Nearer the life), 'Chirag aur saye' (Lamps and shadows, 1969). His Kashmiri plays are 'Kandy sahravta vajud' (The arid realm and existence), 'Ta vyath ruz pakan' (And the Vitasta flows), 'Vanraja' (The jungle king) and 'Myani jigrki dadi vwat' (Rise, heartache rise, 1972). His four plays have been broadcast in the National Programme. His *Suyya* (based on a *Rajatarangini* episode) got him the Sahitya Akademi award in 1972. His Kashmiri translation of Gorky's *Mother* published by the State Academy, was given Soviet Land award. His radio-serial 'Vaital pachchisi' (based on Somdeva's *Kathasaritsagar*) has proved very popular with the listeners. Among the books he has edited are *Kashary luka bath* (a volume of Kashmiri folk-songs, 1966) and the Kashmiri section of *Indian Poetry Today* (Indian Council for Cultural Relation, 1977). He has translated his *Suyya* into Hindi himself.

Rat.S.

LONGJAM PARSHURAM (Manipuri; b. 1760, d. 1830) was instrumental in bringing Manipuri literature to the mainstream of Indian's literary culture.

Well-versed in Bengali and Sanskrit, he was also a master of archaic Manipuri and his monumental work is *Langgoi sagol thaba* which is an adaptation of 'Ashvamedha parva' of the *Mahabharata*. It was most probably composed at the turn of the nineteenth century. The text has not yet been published, but copies of the manuscripts are found with Shri N. Kunjakishor Singh, Shri Amubi Singh, Pandit N. Amulaima Singh, Shri N. Khelchandra Singh and in the archives of the Manipur State Kala Akademi.

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C.M.S.

LOR-CHANDRANI (Bengali) or *Sati Mayna o Lor-Chandrani* is a seventeenth century poetical romance written by Daulat Kazi. Kazi was a court poet of Arakan. He based his story on *Moina sat*, a Hindi romance, by Sadhan of the folk-tradition.

Mohara was the king of Gohari. Chandrani was his daughter, a paragon of beauty. She was unhappy because her husband Kharbaketu was a dwarf and also impotent. Lorak, a young adventurous king saw her portrait and fell deeply in love with her. Lorak had been married but he forgot his wife Maynabati and arrived at Gohari. After some time, he contrived to meet Chandrani, who also fell in love with him. They decided to run away from the kingdom. When they were fleeing Kharbaketu appeared before them. A terrible battle was fought between Lorak and Kharvaketu. Kharvaketu died and Mohara happily accepted Lorak as his son-in-law. After his death Lorak beame the king of Gohari. Meanwhile Chatan, a profligate prince, had sent his love proposal to Maynabati, who turned it down with contempt.

Because of his untimely death Daulat could not finish the work. Another poet, Alaol, completed it in 1659. In the concluding part the separation between Lorak and Maynabati was over and they were re-united.

Daulat was a poet of very exceptional merit. He presented an enjoyable love-story to his readers. In mediaeval Bengali literature this was quite new. To him poetry was not an instrument of religion. He was a scholar. But his scholarship did not interfere with his poetical work. *Lor-chandrani* is full of poetic beauty and lyrical sweetness.

M.Ma.

LORIKAVIJAYA (Maithili). Lorika is a popular ballad in the whole of northern India from Bundelkhand to Bengal and is sung in about thirteen languages. It is a real

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people's epic having been in vogue for a thousand years or so. In most part the epic is yet unwritten and preserved in people's memory. Its antiquity is proved by the fact that the greatest Maithila savant Jyotirishwara (14th cent.) and the sufi poet Mulla Daud (14th cent.) have referred to it. Jyotirishwara makes a mention of the Lorika dance (Lorika nachyo) while Daud is the author of *Chandayana*. Grierson and Cunningham have also published fragments of this epic in their own way. Manipadma had done a commendable work by bringing to light a lost chapter based on the Tantrik version from Nepal. The whole version has been turned into a novel and the author has tried his best to preserve the flow and fire of the original epic. It is a novel based on Lorika ballad. The story is derived from the legend originating possibly from a place named Hardi (in the district of Saharsa, Bihar). The novel portrays the story of the epic—the story of Lorika and Chanain. Lorika is celebrated in the folklore of northern India. The description of his adventure is often halted by the description of places and of lover's agony of separation which has been depicted in various genre in different dialects. The *Chandayana* of Mulla Daud is based on the love of Lorika and Chanain and contemporary folk poetry seems to have been replete with different versions of this ballad. In those days the ballad was performed through the medium of dance and it presented a love-story. Daud depicts the hero as naked to the waist with no shoes and having 'kundala' on this ears (a description which totally fits in with the Maithili version). The heroine wears churi, armlet, sari, close-fitted garment on the upper part of the body and something like a scarf on the head. In Mithila it is one of the oldest ballads and is religiously preserved through the mouths of innumberable Yadava singers who celebrate the Lorika festival with great delight.

Though based on the Tantrik version from Nepal, it is basically the story of Maithili folklore in the form of a novel and therein lies the originality of Manipadma who has described in excellent prose the heroism of Lorika, giving a taste of the idiom of the folk ballad itself. Here in this novel we seem to breathe in the age of Lorika and the reader begins to see everything in the heroic manner of ancient days. It is in this intensity and depth of vision which Manipadma could not reach even in his historical novel *Vidyapati* that his greatness lies. Lorika is an example of Maithili folk-tale having long romantic episodes in verse and popular ballads.

Based on the version of the Lorika ballad, Manipadma through his novel, *Lorikavijaya*, has brought into light, in chaste language, one of the forgotten but important episodes of Maithili ballad. It is one of the greatest achievements of Maithili novels in modern times.

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R.C.

LOTA-KAMBAL (Bengali), a novel, published in 1985, is a significant work by Sanjib Chattrjee, the well-known wit and humorist. Unsurpassed both in verbal ingenuity and in mastery of comic situations, he is universally admired for his tongue in cheek humour and irony. No other writer before him exposed the pretensions, prejudices, follies and also successes of the Bengali middle class with such penetration and insight. His short stories and novels (Sanjib is an outstanding writer of short fictions) send the readers into side-splitting laughter but a tear too, usually trickles down his humour. In *Lota kambal* Sanjib, in his usual tongue in cheek mode, recounts the story of Palash Chatterjee alias Pintoo from his early childhood through the vicissitudes of youth and adulthood. However he does not enjoy primacy or centrality. At least three other characters Palash's father, Harishankar, his maternal grandfather, Rajnarayan and his maternal uncle, Jaynarayan, are of equal importance so far as the vision projected by the novel is concerned. Palash, with his delicate physical features and non-committal, effeminate nature is an unworthy heir to his father Harishankar who is a 'karmayogi', an upright and towering personality given to self help and the good of others. He has a few good friends e.g., Prafulla, an expert tabla player; Akshay, a genius in palmistry, his brother-in-law, Rajnarayan, an expert in classical music etc. All of them demonstrate, in different ways, a sincere committment to some ideals in life. Harishankar lost his wife when Palash was a mere baby and then onwards he, without going in for a second marriage, devoted his life to bringing up his son and giving him a comprehensive education. Right from his childhood, Palash vaguely thinks of renouncing the world and becoming a celibate sanyasi. But he is a weakling and finds it difficult to conquer his sensual urges. He is simultaneously drawn towards and repelled by sexual and secular pleasures. He graduates in Chemistry. But he is not serious about taking up a job. Meanwhile one of Harishankar's distant cousins, Binay Babu, comes to stay with them along with two of his daughters—Kanak and Muku. Palash develops a liking for Muku. But Binay is a greedy man and is lured by Pratap Roy's wealth and goes to stay with him and arranges Muku's marriage with Pratap. Unable to bear with her father's mean and domineering ways, Kanak leaves the house. Prafulla comes along with his wife to stay with Harishankar. His wife whom Palash calls 'kakima' becomes a nest of the household. Jaynarain, in spite of stiff opposition from his father, Rajanarain and Harishankar, invests all his resources in making a film which flounders. He has to leave the project half-way and accept a job. Palash also gets the job of a chemist and it is arranged that he be married to

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Aparna. Palash likes her but given his noncommittal attitude, does not show any deep interest in her. Rajnarain dies and his death affects Palash and his father deeply. Meanwhile scandal mongering goes on involving kakima (Prafulla, her husband, being dead) and Harishankar. Harishankar remains unpurturbed but when Palash, in a weak moment, makes some insinuations, he feels deeply hurt and arranges for kakima to be sent away. Muku takes Palash by surprise by expressing her violent love for him. Harishankar disappears from home leaving all his property to Palash. Palash decides to marry Muku and go out in search of his father.

The book has long, discursive passages reflecting Sanjib's cogitations on love, lust, soul, brahmacharya etc. The rather loose narrative is held together by his gift for pun, wry humour and pithy and terse dialogue. On the whole the work projects powerfully the erosion of values and ideals in a world changing in rapid strides.

Mo.A.

LOVLEKAR, B.R. (Marathi) a poet, who belongs to the Mardhekar era has not got due attention of the critics of modern Marathi poetry. It could be so because of the fact that he resided outside Maharashtra at Indore. Unlike his contemporaries like Datta, Tambe and Kalele he remained unfamiliar to readers and his contemporaries in Maharasthra. Another reason for his being lesser known was his untimely death. His poetry, therefore, received acclaim only in a limited circle.

Still Lovlekar certainly has his own standing among the modern Marathi poets. His poetry has a highly individualistic feel, which is closer to the folk tradition. In the early phase Marathi poetry seemed to follow the form and structure of Sanskrit poetry while in the later phase it came under western influence. Consequently, at times it appeared to be searching for its identity. In such critical times it was the folk tradition that helped it recover its lost identity. Lovlekar's poetry written during 1950 to 1960 has contributed to this important task. Rejecting the Sanskrit as well as the English model it embraced the native folk tradition. The source of his inspiration was the folk-songs from Maval. Lively diction, emotional intensity, folk rhythms and romantic love scenes picturized against the rich background of beautiful nature are some of the features of his poetry.

Lovlekar is one of those poets who have successfully bridged the gap between the folk tradition and the era of new poetry poineered by Mardhekar. His poetry needs to be evaluated in this context. Lovlekar is often compared with his contemporary, N. G. Deshpande, who wrote his poems in a similar spirit and style. Amorous love-making against the background of beautiful nature was the innate force behind their poetry. Still the local dialect, intense nature imagery and folk rhythms make Lovlekar's poetry more appealing. In Lovlekar's poetry, one finds unaffected serenity of the country life. Lovlekar's is not folk poetry in the strict sense though it shares some of the features of folk poetry. Folk poetry seems to give greater prominence to the community life. In his poems one sees lovely portraits of village girls in Malva as well as the milk-maids from Vindhyachala. Though they resemble folk characters in some ways, typical Lovlekar touch in their delineation is unmistakable.

His poetry is not merely a poetry of nature. Indeed, it displays different shades of the experience of love. It has a provincial flavour but it has also the authenticity of an individual's experience. The interior rhythm gives his love poems a special appeal. Lovlekar's mode of writing has found its continuation in the poetry of N.D. Mahanor and its impact is undeniable.

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S.I.

LUHAR (Rajasthani) is a folk-genre rarely used in literary works. A Jain saint had, of course, composed a small book under the title *Jambuswami ri lur* (Muni Mahendrakumar-I, Jaipur, 1969). In the late seventies a few hundred 'lurs' were collected by a school teacher of Pali district and published in the issues of *Maruvani*, (monthly journal, 1978-79). It is a kind of folk-song accompanied by certain steps in forward and backward motions by two groups of women participating in this dance-cum-recital. Holi or Basant is the appropriate occasion when lur recitals are held in the open during moonlit nights. A song named 'luhar' is also sung generally by the unmarried girls giving expression to their erotic feelings. Though specific raga (tune) is prescribed for this particular genre, the 'dhamal' is the usual form for its recital to the accompaniment of a naggara or the drum. There are two parties of dancing women who form a circle and divide themselves in two groups. The recital is more or less in a dialogue form. One of the groups advances and sings some lines of the song and retraces its steps. Then the other group acts likewise, and so the merritment goes on till both the sides decide to retire. It is not always that the substance of the song pertains to various moods of love only. Lurs in praise of some eminent personages of history and society are also sung like dhamals recited in those very days. The word meaning, though commented upon variously by scholars, has never been finally decided. 'To recite in a loud voice' is also one of the meanings suggested.

Raw.S.

LUNA (Punjabi) by Shiv Kumar is a classic. Not many books out of hundreds published in Punjabi in the recent

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past could be placed in that category, but this epic certainly merits this distinction. Shiv Kumar has touched the lofty heights of the poetic expression in *Luna*.

Very few epic poems have been written in Punjabi during the past several decades and, therefore, the very courage of Shiv Kumar for attempting an epic at rather a young age, is in itself worthy of notice. For this epic, he chose a popular ancient and traditional story of Puran bhakta, and transformed it into something entirely new with his sensitive imagination and interpretation of a woman's place in society, then and at present. In the epic, the pain and the suffering as well as the deep-rooted aspirations of a traditional and emancipated womanhood are superbly depicted by the poet.

Whosoever the characters be Shiv Kumar speaks through them with utmost sincerity and honesty. A few opening lines themselves transport one to a unique poetic atmosphere and leave one spellbound with the choice of the words and the celestial music the poet has created through them:

> Which is this land of enachantment
> and under what name flows this river?
> Its serpentine path makes it
> look like a serpent of fire
> Who thrusts his splintered tongue
> through the valley—making it tremble.

He has wielded the myths, the motifs, the symbols and the images of typical Punjabi life and mind and thus the appeal of his poetry has become as widespread as that of Qadir Yar, who has so far written the best epic on Puran bhakta and Luna.

Shiv Kumar's *Luna* will ever remain rooted in the cultural ethos of the Punjab. It places the poet at par with some of the best epic poets of the past like Qadir Yar and Fazal Shah.

Probh.K.

LUNGKHUM CAMP (Nepali) is a novel by Subhas Ghising. The hero, Charu Gurung, is a typical Gorkha soldier fighting the Japanese. The scene is an Indian army camp in the front line in Nagaland at an altitude of nine thousand feet. The time is that of the Second World War. The novel weaves into a pattern two separate stories: the story of the soldier as he falls in love with a poor and orphaned Naga girl, his musings as he perceives at a deeper level of his mind the futuility and waste of war and the story of the same soldier's revenge on two of his superior officers who has once tortured and humiliated him.

Asangla is a poor Naga girl who lives in a village near where the Indian army has set up its camp. She and her brothers supply the flighting army with ration whenever the army runs out of it. This brings Asangla and Charu together. Charu plans to elope with Asangla when the war comes to an end. But his dream is shattered when one day the Commander of the camp orders the soldiers to set Asangla's village on fire. This is because the Commander apprehends that the village people might pass on information about army movements to the Japanese in the nearby Sastani. The entire village of Asangla is burnt down. And then comes the instruction that Charu should kill Asangla's brothers. This he does as a true soldier but with it he also brings an end to his love. To this story of unfulfilled love is woven the story of Charu's revenge on two senior officers who had once humiliated him for having slipped out from the army line when he had received the news of his father's death.

The description of the war front is realistic. Parallel to the battle fought between the Indians and the Japanese is the battle within the mind of Charu as his love for Asangla conflicts with his allegiance to the Army. He can never cease to be proud of being a Gorkha, a member of a warlike tribe. But he can also see through the war into its waste and its futility. While he fights the enemies with a grim determination he cannot but question the values that drive men to kill other men. Ghising lays bare the inner conflicts of a fighting soldier.

M.P.La.

LUTF ALLAH QADIRI (Sindhi; b. 1611, d. 1679), a sufi saint poet, was most probably a resident of a well-known ancient historical place 'Agham Kot', near Hyderabad in south Sindh. He belonged to Qadiri sect of the Sufis. Further details regarding his life are not yet known, and the Sindhi work of this poet has come to light after the independence of the country. Nabi Bux Baloch has critically edited the Sindhi poetry of Lutf Allah Qadiri in a book entitled *Shah Lutf Allah Qadiria jo kalam* (The poetry of Shah Lutf Allah Qadiri). It was published by the Institute of Sindhology, Sindh University, Hyderabad, in 1968.

Lutf Allah Qadiri wrote a treatise in Persian entitled *Minhajul Ma'rfat* (Highway to spiritual knowledge). An incomplete manuscript of the work procured by Baloch contains twenty Sindhi bayts (verses). As given in the colophone, the manuscript was completed by the poet in 1667. In the manuscript, there is a reference to another work of Lutf Allah Qadiri, viz., *Tuhafat-ul-salikin* (Gift for the seekers of God), but it has not yet come to light. The poet explained some selected topics of sufi philosophy in a book *Sindhi risalo*. The available manuscript of this work contains 337 Sindhi bayts. On the basis of available evidence, it seems that the poet composed at least four hundred verses in Sindhi, out of which only 357 verses have come to light.

It is noteworthy that according to the research done so far in the history of Sindhi literature, *Sindhi risalo* of Lutf Allah Qadiri is the first book entirely written in

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Sindhi, which has come to light. It was mostly written between the years 1667 and 1672. Prior to the procurement of Qadiri's *Sindhi risalo*, it was thought that the first book entirely written in Sindhi poetry was *Muqaddamah-al-Salwat* (A treatise on prayer), more known as *Abual Hasan ji Sindhi* (Sindhi book of Abual Hasan) written by the writer around 1700.

Lutf Allah Qadiri's poetry provides us with missing links in the gradual development of Sindhi poetry. A critical study of Qadiri's Sindhi poetry clearly shows an influence on him of earlier Sindhi poets like Qazi Qadan (1465-1551) and Shah Abdul Karim (1536-1622) so far as the philosophical content and the poetic form of *Sindhi risalo* are concerned. Besides, Lutf Allah Qadiri was also a source of inspiration to his junior contemporaries and other Sufi saint poets, such as Miyon Shah Inat (1625-1713), Shah Abdul Latif (1689-1752) and Sachal (1739-1829). Lutf Allah had profound knowledge of Sufi mysticism and theology of Islam. He was well-conversant with different sects of 'Jogis' who visited Sindh during his days, and with geographical situation of Sindh as well as the Indian sub-continent.

M.K.J.

LYRIC (Apabhramsha). Apabhramsha was used as a medium of popular poetry as early as the time of Kalidasa. The language was cultivated as a medium of poetry, bardic, amorous, epical and mystic, throughout the length and breadth of the area of the Indo-Aryan languages right from the sixth to the sixteenth century A.D.

Originally the Apabhramsha literature began with songs, stories and hymns. It is quite rich in lyrical poetry and Rasabandha, an important genre in Apbhramsa literature. It is a sort of lyrical composition of moderate length. In one of its forms it employs a traditionally fixed metre for the general body of the poem and a variety of choice metres for the purpose of variation. Giving an account of the metres, Svyambhu established a high watermark of the Apabhramsha poetry.

The term 'Rasa' used for a group of stanzas in different metres reminds Svayambhu of an individual metre called Rasa which has 21 moras (matra) in each of its four padas (V.25). This kind of a lyric composed in Prakrit or Apabhramsha is also defined by Virahanka in the *Vrittajati-samuchchaya* (IV. 37-38). Another Rasa, an individual metre of the ardhasama chatushpadi lyric, is defined by Svayambhu; its odd and even 'padas' contain respectively 7 and 13 matras. Those 'Jatis' which are employed in praising the duties in the Aphhramsha language are also called 'phullakadasa.' These are described as 'mangalas' when these are composed on the auspicious occasions of marriage, etc. There are Dhavalas also which are repeated for the specific purpose which gives inspiration for religious purposes. This clearly means tht rasabandha is a lyric poem and not a matra kavya like the Sandhibandha.

One of the landmarks in Aphhramsha lyric is the *Samdesha-rasaka* of Abdala Rahamana. It is a fascinating duta-kavya of 223 stanzas distributed over three' prakamas' or sections. The first section introduces a 'virahini's' chance-meeting with a traveller through whom she sends a message to her husband who has failed to return from abroad at the promised date. In spite of the overworked' theme of love-in-separation, the poet has succeeded in imparting to it genuine freshness by a skilful handling of diction and metre. Thus, the *Samdesha-rasaka* gives us a typical and the only preserved example of genuine rasabandha. This poem is in conformity with Svayambhu's definition of rasa-kavya. Another fine lyric poem is *Chundi*, written by Muni Vinaychandra, a disciple of Balachandra Muni. This lyric poem was composed in the 13th century A.D. at Tribhuvanagiri (Tahangarh), fourteen miles away from Bayana in Rajasthan.

This *Chundi* contains only 33 verses in the composition of musical drut-laya of Kaharwa. Actually 'chundi' is a garment which is worn especially by Rajasthani women. In this short poem, a young lady makes a request to her husband, in a sweet manner, saying, "Oh my most beloved! kindly go to the Jina temple and oblige me by getting printed the unique garment of Chundi shortly so that I shall be skilful in the Jina religion. If you do not bring it, the painter will taunt me."

In the critical edition of *Vikramorvashiya* by the great Sanskrit poet Kalidasa some stanzas in Apabhramsha in 'khandika' and 'charchari' have been quoted. Charchari is a special type of song.

Shriharsha in the beginning of his *Ratnavali* also mentions charchari as sweet songs.

Jindattasuri's *Chachchari* (Skt. Charchari) is a well-known composition in Apabhramsha. In *Charchari* the songs were sung while dancing at the time of exhibiting the characters of the plays. These were quite popular in Jina temples, especially in Gujarat. We find a reference to the charachari type of dance-drama in the *Kuvlaymala-katha*. Even the great poet of Apabhramsha, Vira has mentioned in his *Jambu svami charitra* about 'Ambadevi Rasa' composed in 'Charchari bandhi'. Other lyric poems of Apbhramsha are; the chariya-gitis of the Buddhists, thudi poems, Jaymala literature, kulak, pathadi, etc.

We find songs also in Apabhramsha. Muni Charitrasena's *Samadhi gita* and Mahanandi's *Ananda* and *Sate* are worth mentioning. There are 50 stanzas in *Samadhi gita*. It is a spiritual song which potrays the devotional feelings of the saints. It gives a description of the state of beatitude.

Ananda is a small work which contains 43 stanzas. The main subject of the work is spiritual vision. The stanzas express lofty sense in a few words. The date of the work is not known but it seems that it was composed in about 13th century.

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Sate is also a small composition of eleven stanzas. It depicts the eternal pious focus of a saint or yogi. These songs show a recurrence of 'tek' and are composed with 'tala' and 'laya' which are the characteristices of songs.

A few 'phagu' types of compositions can also be mentioned as examples of Apabhramsha lyrics. These are the following: *Neminatha-phagu* (Rajsekhara Suri, 1348), *Sirithulabhadda-phagu* (Janapadmasuri, 1333) and *Thulabhadda* (Depala Kavi).

The Rasa types of composition are also found in abundance in Apbhramsha, besides Hindi and Gujarati. There are about 1200 works in Apbhramsha alone. There are good examples of lyrical composition.

D.S.

LYRIC (Assamese), in the western sense of the term, seems to have originated in Assamese during the latter part of the 19th century. Several influences in the cultural and literary fields, including the contact with western literature through the Christian missionaries and a new awakening in all spheres of life leading to a radical exploration of one's own history and tradition, led to the flowering of lyric in Assamese.

The new poetic consciousness manifested itself in a new awareness of values. Love, Beauty and Humanism provided the main threads that run through the poetry of Assam. There was a radically new approach in the exploration of myth, legend and elements of folk tradition as poetic themes. There was also a greater use of rhythms and patterns of speech for expression of ideas or in making personal statements in verse. At this stage of new awakening, the mind and spirit of Tagore entered and informed the new poetic consciousness in Assam.

The publication of *Jonaki* in 1889 which marks the beginning of romanticism in Assamese literature was preceded by a period of experimentation in poetry. Ramakanta Choudhury (1858-1929) and Bholanath Das (1858-1929) were the two important poets whose chief distinction lay in the adoption of blank verse in imitation of Michael Madhusudan Datta of Bengal. Kamalakanta Bhattacharyya (1853-1927) who was noted for bold patriotic themes rather than innovative skill published his first volume of poems *Chintanal* (Thought-flames) in 1890. However, he was outside the pale of the new poetic credo of romanticism in Assamese poetry. Lakshminath Bezbarua (1864-1938), Chandrakumar Agarwalla (1867-1938) and Hemchandra Goswami (1872-1928) made significant contributions to this new genre.

The *Jonaki* (1889-93) and later on, the *Banhi* (1910-29) edited by Bezbarua established the basic notes of the romantic mode in Assamese literature. The first poem in the Assamese lyrical tradition is 'Bankuwari' (Sylvan deity) by Chandrakumar Agarwalla, published in 1889. His collected poems were later published in two volumes, the *Pratima* (The image) and *Binabaragi* (the minstrel). All these poems show the strength of his inspiration and the range of his sensibility as a poet with a visionary approach and deep attachment to human values. A poem like 'Prakriti' (Nature) contempates Nature as an entity or a substratum of reality while another poem 'Niyar' (the dew drops) captures the evanescent beauty of Nature. It is a measure of the strength of the poet that the use of figurative and evocative language is balanced with a grasp of reality and his handling of impersonal themes is never at the expense of the lyrical impulse, which is basically personal in inspiration. A poem like 'Tejimala' deals with the theme of innocence and suffering on a sustained human scale without an overt manipulation of the lyrical impulse, retaining all the naturalness of the original folk theme deeply etched in the mind of the readers. Occasionally the lyrical inspiration becomes apparent as for instance in 'Ajeyo' (The unconquered) with its use of the dramatic nuances for a final lyrical resolution. To rephrase his own words, the poet is a worshipper of Beauty, which again in its imagined fruition is not divorced from human reality or the human predicament. In this context his long poem *Bin Baragi* acquires added significance.

Lakshminath Bezbarua was a many-sided genius who contributed to the literary movement in every possible way and dominated the literary scene for half a century. Bezbarua was a pioneer in a variety of literary forms including the novel, the drama and the short story and set the norms of critical appreciation for the Assamese. He also absorbed and assimilated the creative streams of English literature particularly those of Shakespeare and the romantic poets. He had a perfect understanding of the best lyrical tradition in Bengal and of Rabindranath Tagore, who influenced him deeply. His first collection of poems, *Kadamkali* (Kadamba buds, 1913) contained a number of excellent lyrics, which are representative of the mainstream of the romantic consciousness in poetry.

There are a few important aspects to be recalled in considering the unique achievement of Lakshminath Bezbarua in the field of Assamese lyric poetry. First of all, the poet's use of the language—and of the essence of the Assamese folk tradition, suggested a deep human overtone and a resonance of immemorial human ties which fit in so well with the romantic themes of love or the transience of human experience. 'Malati', for instance, is a superb poem with a resonance of Wordworth's 'She dwelt among the untrodden ways' but the suggestive power of the language seems to be a natural evolution from the traditional folk or rural lore. 'Dhabar aru Ratani' (Dhanabr and Ratani) and 'Nimati kanya' (Silent maiden) are other poems, in which the traditional ballad form has been transformed or rather recreated with remarkable ease and felicity.

Despite a few recognised limitations in his poetry—the poems do not have an intensity of a personal kind—the poet's disciplined sensibility and imaginative strength invest the theme of love with a kind of centrality

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and significance. Patriotism is the theme of some of the other poems of which one of the most important is 'Been aru baragi' (The man and lyre).

Hemchandra Goswami wrote a fewer number of poems and the only volume of poems *Phular chaki* (The flower garland) was published in 1907. Hemchandra Goswami wrote 'Priyatamar chithi' (Letter from beloved) the first sonnet in the language. His 'Puva' (The dawn), first published in the *Jonaki*, may be literally about renaissance but it actually celebrates a deeper awakening of consciousness in man. The string of images suggest light, flowering and movement with a human spirit truly attuned to creativity.

Three of the poets who were contemporaries of Chandrakumar Agarwalla and Laksminath Bezbarua but stood away from the mainstream are Padmanath Gohain Barua (1871-1946) Anandachandra Agarwalla (1874-1904) and Hiteswaar Barbarooah (1876-1939). Durgeswar Sarma (1882-1961) and Nalini Bala Devi (1898-1978) initiated a kind of mysticism with a depth of personal feeling, the former definitely the more original in his controlled descriptions of Nature parallel to the meditative or mystical states of mind. Durgeswar Sarma's 'Anjali' (Offering 1910) and 'Nivedan' (Submission, 1915) and Nalini Bala Devi's 'Sandhyar Sur' (The evening tune) and 'Saponar sur' (Dream melody) have also to be mentioned in a discussion of the lyric in Assamese.

Raghunath Choudhary (1879-1966) who wrote a number of good lyrics was perhaps not exposed to western influences in his poetry. He used the evocation of some aspects of Nature, mainly the recurring images of a particular bird or a flower to express personal feelings in poetry. Poems like the 'Keteki' (The nightingale) and 'Golap' (The rose) have an enduring appeal while a poem like 'Fula sajja' (Bridal night) achieves a personal poignancy. Ambikagiri Ray Choudhury (1858-1967) departs from the path of the early romantics but it is a measure of his originality that he emerges as one of the most important poets in Assamese. His personality and imagination were fired by a kind of restless energy and the poetic experience which covered a wide spectrum from the emotion and anguish of 'Anubhuti' (feeling), mystical love in 'Tumi' (You) to the revolutionary idealism of poems eulogising political freedom and patriotism. Ambikagiri added a new dimension to the poetry of love, his powerful personality leaving an indelible mark on even shorter poems which must be reckoned amongst the best in the language.

Ratnakanta Barkakati (1897-1963) was greatly influenced by Rabindranath Tagore and as a poet he belongs basically to the purer stream of romanticism of Chandrakumar Agarwalla and Laksminath Bezbarua. Barkakati's lyrics echo Rabindranath and are variations on the theme of creativity and imagination built around a very human (and world-affirming) comprehension of reality. His collected poems, *Sewali* (1932), testify to the poet's fine sensibility—his originality as well as his deep response to Tagore's poetry and vision. Jatindranath Dowerah (1892-1964) who translated Fitzgerald's *Rubaiyats of Omar Khayyam* into Assamese in an inimitable style made the celebration of romantic love the main theme in his poetry. His two important collections of poems are *Apan sur* (Sweet melody, 1938) and *Banphool* (Wild flower, 1952). A fine lyrical flow is the hallmark of Jatindranath Dowerah and a delicate sense of cadence invests the muted sense of sadness in his poems with a human significance.

Among Barkakati and Dowerah's contemporaries, the contributions of Sailadhar Rajkhowa (1892-1968) Kamalananda Bhattacharyya (1894-1951), Surya Kumar Bhuyan (1894-1964) and Dimbeswar Neog (1900-1966) serve to indicate the range and variety achieved.

Padmadhar Chaliha (1895-1968) and Binandachandra Barua (b. 1901) develop the patriotic themes also as personal themes in their poetry. Padmadhar Chaliha was also noted for his lyrical song compostions inspired by the struggle for freedom. Anandachandra Barua (1908-1984) and Kamaleswar Chaliha (b. 1904) wrote on the themes of love and of beauty in a muted form, the former coming under the influence of Sufism and the latter, of Rabindranath Tagore. Some aspects of the weakness of Assamese romantic poetry are to be seen in Ganesh Gogoi (1905-1938) a poet of adolescence rather than maturity. Devakanta Barua (b. 1914) a more virile poet influenced considerably by Robert Browning of the dramatic monologues marks an important point of departure in Assamese poetry. In point of colloquial verve and bold thematic outline, his *Sagor dekhisha* (Have you seen the ocean, 1945) poems are quite remarkable. But one does feel that the absence of a deeper coherence of perception and feeling is sometimes compensated for by rhetoric or mellifluous cadence.

Two poets, Jyotiprasad Agarwalla (1903-1948) and Parvatiprasad Barua (1907-1964) deserve special mention for their natural felicity as well as freshness and originality and significantly, both were poet composers who enriched the lyric tradition by bringing in the linguistic as well as the musical resources of language into their poems. Jyotirprasad reinterpreted the conceptual framework of Love, Beauty and Humanism. His lyrical imagination was influenced by Chandrakumar Agarwalla and Laksminath Bezbarua, while Parvatiprasad absorbed the influence of Rabindranath Tagore directly in his lyrics and his creative inspiration sought to combine Tagore's humanist outlook with the embedded richness of the Assamese folk tradition.

There is no doubt that the lyric which was the dominant form till the twenties, became attenuated in the thirties and suffered gradually in terms of creative excellence—the organic relationship with the latent resources of language was never, for instance, established in the same way again. This change can be partly traced to

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the defference in the cultural situation, in the divergence in the philosophical insights and poetic sensibilities between those of the earlier generation and the later generation of the thirties and forties.

During the last few decades, there has been a weaning away from the humanist tradition resulting in a loss in terms of creative possibilities in language and literature. Lyrical poetry tended to be personal in a narrow sense or became the external projection of the poet's need to express his ideas in verse. This kind of situation has also made evaluation of poetry a rather difficult task in the last few decades including the post-war period.

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L.K.B.

LYRIC (Bengali). The word 'lyric' originally meant only a song sung to the accompaniment of a lyre but in course of time it came to mean any poetical composition that expressed an intense personal emotion in words evocative of the poet's subjective state of mind. In a modern lyric the song element may or may not be there but that is of minor consideration.

In the mediaeval period a lyrical composition was almost always associated with religious sentiments. Bauddha Sahajiya couplets, Vaishnava and Sakta padas and Baul songs were the chief varieties that comprised the lyrical poetry of mediaeval Bengal. But with the advent of modernism in Bengali poetry mainly due to its contact with western literature and its impact thereon, modern Bengali lyric was shorn of what may be called a strong religious and spiritual streak and turned to be more mundane and humanistic. In the domain of modern Bengali poetry the classical element is by and large overshadowed by that of the lyric and this process continues unhampered. Unlike in some other Indian languages, lyric is the most predominent if not the all-pervasive form in modern Bengali poetry.

The historians of Bengali literature are unanimous in their opinion that the English romantic poetry had some vital part to play in the germination and sprouting of the seed of 'lyric' in the 19th century Bengali poetry. The publication of the *Lyrical Ballads* jointly by Wordsworth and Coleridge in 1798 in a sense set the pace for the growth of modern Bengali lyrical poetry. The English poets of the Romantic Revival like Wordsworth, Coleridge, Scott, Byron, Shelley, Keats and others made a direct appeal to the imagination of a group of Bengali poets. They were Michael Madhusudan Datta (1824-1873), Rangalal Banerjee (1827-1887), Hemchandra Banerjee (1838-1903), Dwijendranath Tagore (1840-1926), Nabinchandra Sen (1847-1909), Akshay Chaudhuri (1850-1898) and others. But even if some of them were highly gifted sons of the Muse they could not fully develop the lyric as their attention was divided between the classical and the romantic, the narrative and the lyric, the objective and the subjective, in almost an equal measure. They were as much interested in composing poems on a massive scale (mahakavya) as in creating fragile pieces (gitikavya). Bengali poetry in this respect did not follow exactly the pattern followed by the English romantic poetry of the early nineteenth century. In English poetry romantic revival had set in after the decline of Neo-classicism. But here classicism and romanticism went side by side for a considerable stretch of time until 1862 when with two lyrical pieces from the pen of Madhusudan, 'Atmabilap' (Self-reproach) and 'Bangabhasar prati' (To the Bengali language) the stage was set for the emergence of lyric poetry in its true spirit.

Judging critically, the real credit for ushering romantic lyric poetry in the Bengali language must go to Biharilal Chakravarti (1835-1894) followed by such others as Surendranath Majumdar (1838-1878), Devendranath Sen (1852-1920), Govindachandra Das (1854-1918), Girindramohini Dasi (1857-1924), Akshaykumar Baral (1860-1919), Rabindranath Tagore (1861-1941), Mankumari Basu (1863-1943) and Kamini Roy (1864-1933).

Biharilal struck entirely a new note in Bengali poetry by injecting a deeply felt personal emotion in the body of the poem. His *Bangasundari* (1870), *Premprabahini* (1871), *Saradamangal* (1879), *Sadher asan* (1888-1889) and other books of poems—all point to this particular characteristic of writing hitherto unperceived in Bengali poetry. *Saradamangal* in which the poet invokved the goddess of learning in a new way was the most representative of his poetical collections. Surendranath in his *Mahila kavya* (Part I 1880, Part II 1883) eulogized the ideal womanhood as manifested in the role of a mother or that of a spouse. He had a mind to depict woman as a sister and a daughter but he died before he could complete this cycle of poetical images giving a full picture of the Indian womanhood. Akshaykumar Baral in his most famous kavya *Esha* (1912) bemoaned the death of his wife in such a plaintive strain that in his scheme of poetry love, beauty and nature were intermingled in a very harmonious blend. Devendranath Sen patterned his lyrical poems after Madhusudan and Hemchandra. Romantic theme such as nature, love, woman and woman's beauty permeated his whole poetical outlook which was marked by a sense of joyous wonder at the variegatedness of life and universe. Gobinda Das was a worshipper of sensuous beauty in woman. A poet who had suffered enormously at the hands of a cruel fate and undergone extreme poverty would also

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be remembered for some of his intensely felt patriotic verses.

Among the women poets Kamini Roy was undoubtedly the most powerful of the group. Her *Alo o chhaya* (Light and shade) was at one time very avidly read by the poetry lovers of Bengal. Girindramohini Dasi (Datta) was best known for her *Ashrukana* (1887), an elegiac poem written in memory of her husband who had died prematurely. Mankumari Basu, a niece of Michael Madhusudan Datta, enjoyed considerable popularity in her day for her poems which express deep pathos and sympathy for human sufferings, particularly the woes of womenfolk in our society.

Tagore was undoubtedly the greatest lyrical genius of this century. His lyrics breathe at once an intense love of Nature, love of God and human love in its various shades of feeling and subtle sensibilities. At one stage of his poetical career he wrote quite a large number of partriotic poems and songs. While his earlier poems written in the eighties and nineties of the preceding century like those contained in his *Manasi* (1890), *Sonar tari* (1893), *Chitra* (1895), *Chaitali* (1896) and others were marked by a facile imagination and spontaneity of expression, in his later poems, especially in those composed during and after the First World War, he seems to be inclined to invest his poetry with more and more intellectual content. In between these two periods, that is, in the years from the beginning of this century to the onset of the First World War, Tagore's poems were saturated with religious emotions and intense devotional longings in the best tradition of the Upanishads as evidenced in the poems collected in *Naibedya* (1901) and those gleaned together in *Gitanjali* (1910).

A number of lesser poets but nevertheless each one distinctive in his or her own sphere of creation, flourished under the shadow of Tagore and were directly imbued with his poetical principles. They were: Priyambada Devi (1871-1935), Karunanidhan Banerjee (1877-1955), Jatindramohan Bagchi (1878-1948), Satyendranath Datta (1882-1922), Kumudranjan Mallik (1882-1970), Kirandhan Chatterjee (1887-1931), Kalidas Roy (1889-1975) and others. Of them Satyendranath Datta was decisively the best both from the point of view of output as well as the variegated nature of his verses and metrical experiments both in his original and translated poems. His most well known books of lyrical verse include *Benu o bina* (1906), *Phuler phasal* (1911), *Kuhu o keka* (1912), *Tulir likhan* (1914) and *Abhra abir* (1917).

Karunanidhan is a romantic poet of high merit with a passion for sonorous rhythm. His collection of poems entitled *Satanari* compiled by Hemchandra Bagchi and *Trayi* compiled by Sajanikanto Das bear unmistakable evidence of his fine lyrical sensibility. Both Kumudranjan and Kalidas hail from a region of the district of Burdwan known for its Vaishnavite background and perhaps this is one of the reasons why their poems are full of the aroma of the Vaishnava lyrics. Also they have in common a pronounced streak of nostalgic love for the countryside which marks them out from the urbanized group of the post-Tagorean poets. *Ujani* is the most representative of Kumudranjan's books, while Kalidas Roy's *Brajabenu* points to his Vaishnavite affiliations. Jatindramohan Bagchi was chiefly known for his composition with a rural theme as well as those dealing with the commonplaces of the town-dwelling middle-class people. Simplicity of expression and command over metre and diction were among his other characteristics. *Nagkeshar* is his most representative book of lyrical verse.

Kirandhan Chatterjee's singular collection of lyrics *Nutan khata* (1923) centres round domestic life and conjugal love. Though the output of the poet is meagre there is a ring of sincerity in whatever he wrote and that accounts for his fame in spite of the quantitative thinness of his poetry.

Priyambada Devi wrote only subjective lyrics. The premature death of her husband and then of her only son at the age of twelve account for the sadness which permeates through her works such as *Renu* (1900), *Tara* (1907), *Patralekha* (1911) and *Angshu* (1927).

About the same time three very powerful poets reacted against the Tagorean mode of writing and struck a new note in poetry. Jatindranath Sengupta (1887-1954) in his books of verses like *Marichika*, *Marumaya* and *Marushikha* (one could note here the names of the titles of the three compilations all evocative of the dreariness of an arid desert) set pessimism as the most dominant fact of the reality of life as against the optimism of Tagore. Mohitlal Majumdar (1888-1952) attacked Tagore from another direction by opposing the latter's mysticim with his emphasis on the sensuous aspect of human love and raptures of the body. His well known collections are *Swapan pasari* (1912) and *Bismarani* (1926). The third was Kazi Nazrul Islam (1899-1976), a rebel poet in the true sense of the term, who mounted a deliberate attack on what might be called the middle class values and conventions and upheld the dignity of the toiling masses so long neglected and kept out of our literature. His first book of poems, *Agnibina* (1922), struck a highly strident note in an otherwise placid and tranquil atmosphere of Bengali poetry.

In the wake of these three there emerged on the poetic scene an impressive band of new poets with a new outlook who ushered in revolutionary changes not only in the content of the lyric but in its form as well. The foremost among them were Jibanananda Das (1899-1954), Amiya Chakrabarti (1901-1985), Sudhindranath Datta (1901-1960), Achintyakumar Sengupta (1903-1976), Premendra Mitra (1904-1988), Buddhadev Basu (1908-1974), Bishnu De (1909-1982), Sanjay Bhattacharya (1909-1969), Bimalchandra Ghosh (1910-1981), Dinesh Das (1913-1985), Samar Sen (1916-1987) and lastly Sukanta Bhattacharya (1921-1948).

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The fact to be noted is that lyric poetry has taken newer forms and textures in the hands of later exponents of the genre. Birendranath Chatterjee, Manishankar Bhattacharya, Subhas Mukherjee, Shakti Chatterjee, Sunil Ganguli, Shankho Ghose, Alokranjan Dasgupta and numberless poets of the many little mangazines either under their influence or in protest against their style of writing, have kept the lyrical stream in full flow and vigour with their ceaseless poetic efforts.

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N.C.

LYRIC (Dogri). Lyrics or 'gitas' form quite a substantial part of Dogri poetry. They spring directly from, and have their roots in the rich tradition of Dogri folk-songs. Kavi Datta (18th century) is known to have been the first Dogri lyricist and his 8-line lyric entitled 'Sikkh deyan miki devi datta' which describes graphically the hard joyless life of a bride of Gangatha, has found a place in almost all anthologies of Dogri poetry. Taunted by her in-laws and afraid of being exposed to scandal if she talks to anyone, she stops going alone to the village well to fetch water.

In the thirties of the present century, there was the Dogri poet, Hardatt Shastri, whose lyrics, modelled on some popular Punjabi and Dogri folk-songs, are compiled in two parts of *Dogri bhajanmala*. These lyrics carry prominently subjects like deteriorating plight of Duggar and Bharatdesh, social evils, narrow-mindedness and communailsm, the curse of changing times, etc. All this has been called by the lyric writer as disgraceful for the Dogras. Hardatt himself made these lyrics popular amongst the Dogras who assembled in large number to listen to his religious discourses. By exhorting the lethargic people of Duggar, Hardatt puts this question: "O Dogra Desha, kiyan gujara tera hog?" (Oh Dogra land, how would you get on in the world?). He also wrote some devotional lyrics.

Numerous lyrics in Dogri have been composed by Krishan Samailpuri. These lyrics are compiled in his book entitled *Mere Dogri gita* which was given the Sahitya Academy Award in 1975. Samailpuri started composing lyrics in Dogri in 1947 with the installation of a Radio station in Jammu. The lyrics of Samailpuri are brief and simple with a folk touch in them.

The hero and the heroine of the lyrics of Samailpuri are Chandu and Chainchlo respectively. 'Apna gai chitta tunda chor', 'Chanduji, kite de koul mabhane chainchlo', 'Jammuye di rat,' 'Aa galen laggeyai rochal,' 'Bitteya chambe da,' 'Chainchalo de hasse,' 'Chambe di lari' are some of the outstanding lyrics of Samailpuri.

Parmanand Almast is another lyricist who wrote a number of beautiful lyrics in Dogri. Many of Almast's lyrics are love-lyrics. Almast himself used to sing them in a peculiar style of his own in 'mushairas.' A greyhaired Almast, whenever be sang his famous lyric, namely', 'Joban dhali bo jana, O jinde mari bo jana' (Youth is short-lived, every one is to die), thousands of listeners were seen moving their heads with the rhythm. In his lyrics, he has described the life of the people of the hills, the beauty of nature, the flowers, hill-sides, moonlight, birds, cool breeze, changing seasons, etc. In his own life time, his lyrics were mistaken as folk-lyrics. Almast's successul love-lyrics are those which depict spearation of the lover from his beloved, like Yaksha of the *Meghaduta* by Kalidasa. 'Odhanu rangi de lalariya, odhanu range de lalariya' is another excellent lyric of Almast which has been sung by Lata Mangeshkar. Certain lyrics of Almast are quite surrealistic where sense is entirely subordinated to verbal music.

Dinubhai Pant, Ramnath Shastri, K.S. Madhukar and Padma Sachdev, who are basically writers of other types of poems have also written some lyrics. But it is in Yash Sharma and Pradyumna Singh that the Dogri lyric has found beautiful expression. Both Yash and Pradyumna Singh are singer poets of Dogri and they have presented their lyrics in their own melodious voice and conquered the hearts of the Dogri audiences. Early lyrics of Yash carry patriotic mood. The influence of Hindi poet Bacchan is evidenced in the lyrics of Yash. His notable lyrics are; (a) 'Sanjan ghirdian chitta kalmai janda', (b) 'Tere baja pradesia kiyan jina?', (c) 'Koyi badali gasa chohayee hama nein dardi', (d) 'Chaj barai di chanani rata, tunte meri jana lagadi.'

In some of his lyrics, folk spirit is prominently seen. Recently, Yash has written some five symbolic lyrics.

Pradyumna Singh Jindrahiya is another noted lyricist of Dogri who started writing lyrics in early seventies. His collection of forty-four lyrics and seven devotional lyrics entitled *Phuharan* in 111 pages has its place in the verse-store of Dogri. Notations of the lyrics have also been given in *Phuharan*. The language of these lyrics is fresh, musical and homely. His lyrics have a certain musical flow as in 'Chhala chhala chhora chharuke kannai chhali bede nale'.

Pradyumna is the first lyric poet of Dogri who has obtained training in music from the world-renowned santoorist, Shivkumar Sharma and his father Umadutt Sharma. When a musician and a poet are combined in one person, as in Yash and Prayumna Singh Jindrahiya, 'the lyric is a set at libery'. Pradyumna's lyrics are unaffected by film songs and are nearer the folk-lyric. His lyric lines like 'Dhara dhara paundian phuharan meri jana/Manai da pakheru lai chhualan meri jana' have mass appeal.

Two important strands of Pradymna's lyrics are romance and patriotism as exemplified in lines like these: 'Barakha di peyi geyi phuhara jane meriye/Jayan nein tun kutai dura para jane meriye' and 'Tun andra di rakhi kareyan mein sima para jana/Sima para mein karataba dassan uccha nama kamana'.

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Devotional lyrics in a very simple language and in folk style have been composed by an uneducated farmer lyricist, namely, Ramlal Papiha. His three collections of lyrics are known by the titles: *Laihran*, *Papiha di pukar* and *Prem rasa*. Renunciation of worldly pleasures forms the main theme of these lyrics which are marked by simplicity of expression.

There are several other Dogri poets who have written good lyrics, which though not published in separate books, have been broadcast from Radio Kashmir and Jammu. Some of these poets are Jitendra Udhampuri, Kuldip Singh, Brijmohan, Padamden Singh, Nirdosh, Joginder Pardesi and Champa Sharma.

Ch.S.

LYRIC (English). Indian English poetry began with Henry Derozio (1809-1831). It is not surprising, therefore, that the traditional lyric with its different structural forms—the sonnet, elegy or ode—should have engaged the talents of almost all the early Indo-English poets. Besides Derozio himself, these include Michael Madhusudan Dutt (1824-1873), Toru Dutt (1856-1877), Manmohan Ghose (1869-1924), Sri Aurobindo (1872-1949) and Sarojini Naidu (1879-1949).

The advent of the moderns meant a slackening, if not total disappearance, of the conventional lyric structures. But the lyrical sensibility continues. Therefore, "the primordial form of the song" involving musicality is no longer accorded primacy in identifying the lyric. It has come to signify a complex spectrum of motifs ranging from the purely personal or confessional to the most abstractly philosophical.

In examining the lyric in Indian English poetry a more viable approach, therefore, is to use some kind of a thematic categorisation rather than a chronolgical structure-wise listing. The approach suggested by James William Johnson in his essay on 'Lyric' in the *Princeton Encyclopaedia of Poetry and Poetics*, (Macmillan, 1975, ed. Alex Preminger) seems helpful.

The first category is the lyric of vision or emblem. Strictly, this is Pond's "Ideogram" using "the pictorial element of print" to represent the idea or object sought to be evoked. Obviously, Indian English poetry is virtually exempt from any attempt of this kind. However, if we take the pictorial element in the larger sense of descriptive skill, we will notice that many Indian English poets figure prominently in this category.

Toru Dutt had a fine narrative gift in addition to the descriptive ("The Lotus", "Baugmare", "Our Gasuarina Tree") and Sarojini Naidu, with remakable lyrical gifts, possessed also what R. Parthasarathy has described as "the finest among Indian poets for the sound of English". Similar talent for description is evident in Kasiprosad Ghose ('The Moon in September'), Michael Madhusudan Dutt ('To a Star during a Cloudy Night'), Man Mohan Ghose ('April'), Aurobindo ('Invitation', 'The Tiger and the Deer').

Much of this poetry appears meretricious today and description often degenerates into inane cataloguing. Contemporary Indian English poetry, shows, however, remarkable virtuosity in the personalized description of an usually urban landscape. Nissim Ezekiel and Adil Jussawalla evoke the urban landscape with great involvement, while Jayanta Mahapatra and Keki N. Daruwalla excel in ironic evocation of naturalistic detail (Daruwala's 'Ghaghara in Spate' is a fine example). These poets offer an antidote to the romantic gush with which the earlier poets evoked India. However, for an exact, unblinking eye for the revealing detail rendered in all its objectivity which itself is a critique—one has to cite several of the poems in Arun Kolatkar's *Jejuri* (1976).

Evidence of the emergence of the lyric as a real pictorial emblem is to be found in the recent poetry of Nissim Ezekiel entitled *Poster Poems* and some of the poetry volumes by Pritish Nandy.

The second category is the lyric of thought or idea. This is "the lyrically expositional verse", often involving the didactic strain. This is found in plenty in the earlier poets such as Govin Dutt ("Romance") Henry Derozio ('A Walk by Moonlight'), Swami Vivekananda ('Kali, the Mother'). The most significant example is, however, *The Quest Eternal* (1936) by Brajendranath Seal. Even in the modern context we have several poets such as Narmadeshwar Prasad, Amaresh Datta, Nirodbaran, H.D. Sethna, Ananda Acharya, Nolini Kanta Gupta, and to a certain extent Harindranath Chattopadhyaya. The supreme example of the didactic poet, however, is Sri Aurobindo who, besides *Savitri* (considered in the third category), wrote several didactic poems such as the 'Rose of God', 'A Dream of Surreal Silence'.

Finally, we have the lyric proper, the lyric of emotion and feeling involving three categories; the sensual, the imaginative which "intellectualizes emotional states" and the mystical or the visionary. Among these the sensual, reflecting intensity of emotion and feeling, is the most popular genre and it assumed several forms such as the song (or lay), elegy, ode and ballad. As early as 1849 we have the lyrical narrative *The Captive Ladie* by Michael Madhusudan Dutt trying his hand at evocation of emotion. The strain continues in Toru Dutt's *Ancient Ballads and Legends of Hindustan* (1885), Romesh Chunder Dutt's *Lays of Ancient India* (1894). Surpassing these in intensity of passion is Manmohan Ghose whose *Love songs and Elegies* (1898) contains, in spite of its decadent romanticism, a genuine elegiac strain. Finally, we have Sarojini Naidu whose forte is description but who can occasionally evidence authentic sensuousness as in *The Bird of Time* (1912) and *The Broken Wing* (1917). (The supreme lyricist is of course Rabindranath Tagore but since much of his poetry in English is translation he is not considered here).

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If, however, sensuousness may be taken as basically the expression of a powerful personal emotion usually rooted in love then some of the most memorable sensuous poetry appeared only in the twentieth century. Kamala Das is an outstanding example but it is R. Parthasarathy's *Rough Passage* (particularly the second section 'The Trial') that contains some of the finest lyricism of Indo-English poetry. Similar intensity is found in some of A.K. Ramanujan's poems, such as "Still Another View of Grace" and "Of Mothers, Among Other Things".

Of the imaginative lyric which "intellectualizes emotional states" the most significant example is Nissim Ezekiel. He is intellectual without being cerebral and even when abstract retains the core of personal emotion as is evident in, notably, 'Enterprise', 'Poet, Lover, Birdwatcher', 'Philosphy', 'Tribute to the Upanishads'. A comparable talent for intellectual contemplation—particularly of the 'usable past' impinging on familial relations—is evident in A.K. Ramanujan. In Adil Jussawalla this strain is predominant often, tending to dislocate the very roots of one's being.

Finally, the authentic visionary or mystical lyric is very rare in Indian English poetry. If a poet such as Blake can be regarded as a paradigm in this category, then such a poet is yet to appear. However, many critics like K.R. Srinivasa Iyengar regard Sri Aurobindo's *Savitri* as the finest example of visionary poetry. This is controverted fiercely by the modernists. Without being partisan, one can state without any reservations that *Savitri* shows talent for visionary poetry but much of this talent remains potential and does not get actualized in the body of the poem.

M.Si.

LYRIC (Gujarati). The bulk of medieval Gujarati poetry is lyrical in its immense range and variety. The subject matter is, however, mainly of religious and devotional nature. Nevertheless, the medieval lyric, which is very close to the generic essence in its own way, can never be dissociated from singing, for it is deeply rooted in the religious ceremonies and ritualistic activity. Exhilarating in this mood, the forms such as 'prabhatiya', 'pada', 'garbi' and 'kafi' demonstrate various lyrical modes and cadences. Narasinh Mehta, Mirabai and Dayaram are, beyond doubt, the master-lyricists in their spontaneously melodic expressions. These poets are, in the first place, devotees of the Krishna-cult. What they sing in exclusive devotion effortlessly and accidently turns into poetic moulds. Thus, throughout the medieval times, one can see the intense exposition in the first few lines, the rest of the material, though vibrantly passionate, rarely gets the architectural touch.

But modern Gujarati lyric differs entirely from the medieval lyric; the former does not evolve out of the latter. On the contrary, it is transplanted from the English soil, as a result of the Renaissance spirit infused under the British regime. Now the poet is aware of his poetic consciousness, the 'psychological' has taken the place of the 'metaphysical' and the poet remains absorbed in the former, the poem reflects the personality and subjectivity of the poet, the imagery is fresh and the technique of presentation has undergone tremendous changes.

From Narmad's initial crudities and Narasinhrao Divetia's imitating the English romantic models, to Nanalal's excellence in flexibility of techniques, the lyric assuredly shows some development. Further, B.K. Thakor and Gandhian poets like Umashankar Joshi and Sundaram attempt to add a few more dimensions of universal awareness. Here after some exotic forms such as sonnet, elegy, ghazal, haiku, ode and epistle take their firm roots in Gujarati soil. Even Rabindra music exerts a great influence on songsters like Prahlad Parekh, Rajendra Shah and Niranjan Bhagat.

The modern lyric in Gujarati initially affected by the English influences alone, lays itself open finally to consume all European and American poetic modes, since 1960. Lyric has not remained merely a vehicle for conveying emotions, but it has become the very object of emotions. Labhshankar Thakar, Anil Joshi, Rajendra Shukla and a few others are making efforts to enrich contemporary lyrics in different ways.

C.T.

LYRIC (Hindi) as it is found today, can neither be associated with the Vedic hymnal tradition, with its variety of musical instruments—such a aghani, tuna, kandhavina and nada—that were played on the occasion of yajna and ritual, nor with the mellifluous poetry of the blind poet Homer sung in the accompaniment of the Greek musical instrument lyre.

Though the word 'lyric' denotes a song or a composition to be sung, the age-long tradition of lyric poetry has not confined its meaning to a melodious composition. It has abandoned or subordinated its direct link with music and has made way for other verbal features, with intricately interwoven patterns of sound, haunting music of vowels and consonants, and phrases beautiful enough to produce singing quality.

Today lyric is such a queer mixture of western song or lyric and various poetic forms beginning from Vedic hymn-singing that it is almost impossible to correlate it to its original sources.

It would not be difficult to trace, in outline, its uninterrupted tradition right from the Vedic period. Having originated from Usha-hymns and self-expressious of Indrani and Shachi in the *Rigveda* and the mellifluous songs of the samaveda, the lyric makes its way through the inward expressions of Buddhist nuns in *Ther* or *Theri*

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gathas, the occasional overflow of melodious poetry in the *Ramayana* of Valmiki, the lyrical grace of Kalidasa, particularly in *Meghaduta*, the mellifluous music of Piyushvarshi (nectar-showering) Jayadeva's *Gitagovinda*, the cantos of Kanvajja samaya and *Bari larai ke samaya* in Chand Bardai's *Prithviraj raso*, Narpati Nalha's *Bisaldev raso*, the melodious couplets of Vidyapati, especially those related to Radha-Krishna, Shiva and the Ganges, the padas of the saint poets Kabir, Dadu, Sundardas, Malukdas and Darya Sahab, the padas of the devotional poets of Rama and Krishna cults such as Tulsidas, Surdas, Mira, etc. It comprehends a wide variety and complexity of verbal and sonorous beauty and enters the modern age with the towering and epoch-making personality of Bharatendu Harishchandra.

Bharatendu, on the one hand, wrote padas in Brajbhasha following the pattern of the devotional poets and, on the other, composed beautiful songs in his plays like *Chandravali*. In this very age Pratapnarayan Mishra, Premghan, Radhakrishnadas and Shridhar Pathak made a happy beginning by writing songs on social themes such as social uplift, glorification of the motherland and patriotism.

After Bharatendu the poets of the Dwivedi era such as Mahavirprasad Dwivedi ('Vidhi ki vidambana'), Nathuram Shankar Sharma ('Panch ki pukar') Gayaprasad Shukla 'Sanehi' ('Ahimsa Sangram'), Matihilisharan Gupta ('Sukavi kirtan'), Mannan Dwivedi ('Chameli'), Ramcharit Upadhyaya ('Kanhaiya') as also Ayodhya Singh Upadhyaya 'Hariaudh', Badarinarayan Bhatt, Madhav Shukla, Anup, Gopalsharan Singh and Mukutdhar Pande continued its stream by writing stray songs with occasional touches of lyric grace. But the fact remains that after Kalidasa, Jayadeva and Vidyapati, while the poets of Bhakti (devotional) period such as Kabir, Sur, Tulsi, Mira, etc. were able to depict through this poetic form the innermost feelings of their hearts in all their totality and complexity, in the poets of Bharatendu and Dwivedi eras it was reduced to a monotonous and narrative media marked with a crudeness of art and expression—though, of course, they were able to draw it out from the slime of sensuality of Riti Kal, i.e. the later medieval period, which preceded the modern age.

In the first decade of the present century Lochanprasad Pandey was the first to use the term 'gita-kavya' in the introduction to *Kavita-kusum-mala*. In the second decade, Jayshankar Prasad and Makhanlal Chaturvedi published their poems. A few of them attracted the minds of the readers by the new quality of content and craft which was, on the one hand, the beginning of a new poetic tendency called 'Chhayavad' and on the other a reaction against the superficial and matter-of-fact poetry of the Dwivedi era. The poems of the Chhayavadi era formed a happy synthesis between the English romantic poetry and the well-known native folk-songs like Viraha, dadra, Kajari and Lavani. They were looked upon as a subtle and sharp poetic reaction against the narrative mode of the preceding era.

The lyric poetry of Chhayavad provided a philosophical status to the visible, the external life and the world around us. Here the spiritual experience, futility of life, worldly union and separation, individual happiness and melancholia, hope and dejection, loneliness, nationalism, attribution of personal character to objects of nature, experience of an invisible power in nature, a feeling of sympathy mixed with pathos towards the lower strata of society, experience of physical and transcendental love, continuous association with nature and invocation of man were represented in a new metre and diction marked with exquisitely tender imagination, unusual images, symbols and figures, transferred epithets, superhuman visions and profound spiritual ecstasy, We feel its tremendous power, its speed and energy, all achieved with a sure hand of the artist having a firm control over the language and thought. In the Chhayavad era the Hindi lyric poetry achieved new heights, and its richness, in content as well as form, can only be combated with the exuberance of the lyrical poetry of Bhakti Period.

In this period besides subjective songs, odes, elegies, national songs, awakening songs, march songs and epistles, a number of poetic dramas and sonnets were also written, providing an exquisite artistic dignity to the lyric poetry. These various forms of lyric-composition can be found in Jayashanker Prasad's *Kanan Kusum*, *Jharana*, *Ansu* and *Lahar*; Suryakant Tripathi Nirala's *Parimal*, *Gitika*, *Anamika*, *Apara*, *Vanvela*, *Nae patte*, *Kukurmutta* and *Yamuna Ke Prati*; Sumitranandan Pant's *Gunjan*, *Pallav*, *Vina*, *Parivartan*, *Gramya*, *Swarna-Kiran* and *Swarna-dhuli*: Mahadevi Verma's *Nihar*, *Rashmi*, *Nirja*, *Sandhyagita* and *Dipashikha*; Ramkumar Verma's *Chitrarekha* and *Akash-ganga*; Makhanlal Chaturvedi's *Hima-Kiritini*, *Hima tarangini* and *Venu to Gunji dhara*; Maithilisharan Gupta's *Jhankar*; Narendra Sharma's *Karnaphool*, *Shool phool*, *Prabhat pheri*, *Palash van*, *Mitti aur phool*, *Pravasi ke gita*; Rameshwar Shukla Anchal's *Madhulika*, *Aparajita*, *Kiran-vela*, *Karil*, *Lal-chuner* and *Pratyush ki thataki kiran yayavari*; Bhagwaticharan Verma's *Madhukana*; Udayashanker Bhatt's *Amrit Visha*, *Yugadipta* and *Yathartha aur kalpana*; Sohanlal Dwivedi's *Bhairavi*, *Jharna* and *vasna*; Shivmangal Singh Suman's *Hillola* and *Jivan ke gan*; Ram Dhari Singh Dinker's *Rasvanti*, *Dwandwa gita*, *Hunkar* and *Renuka*; Subhadrakumari Chauhan's *Mukul*; Siyaramsharan Gupta's *Durvadal* and *Duragat ke gan*; Gopalsharan Singh's *Kadambini*; Kedarnath Mishra Prabhat's *Kaleje ke tukre*; Janardan Jha Dwija's *Tuta hiya har*; Harivansharai Bachchan's *Nisha Nimantrana*, *Ekant Sangita* and *Akul antar*; Sumitrakumari Sinha's *Vihag*, *Asha parv* and *Panthini*; Rameshwari Devi Chakori's *Kinjalk* and *Makarand*, and the stray verses of Hari Krishna Premi, Balkrishna Rao and Prabhakar Machwe.

By the fourth decade the contradictions of the Chhayavad school of poetry began to appear. Its apathy to

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realities of life, manifested in the tendencies of excessive imagination, idealism, mysticism, airy aesthetic vision, its tailor-made and attractive realism (Markat dibbe sa Khula gram—Pant), etc., led to disillusionment in the poets of the later generation and consequently they composed either romantic poems predominantly subjective or realistic metrical compositions cast in a naturalistic mould or free verse with an experimental bias in form as well as content.

After Chhayavad Hindi poetry divided itself into two streams: metrical and non-metrical. Between the two, the poets of nonmetrical or free verse, were, in course of time, called experimentalists and then poets of Nai Kavita i.e. new poetry. Almost all of them started their career by writing songs or lyrics and they continued to compose excellent literary and artistic lyrics. In most of the poets of this school some common characteristics are discernible, chief among them being the new method of expression, fresh sensibility, spontaneous and direct attitude towards love, merger of the individual's ego into society, vivid and sensual depiction of nature, freshness of folk life, loneliness, ennui, melancholy, and inner agony of the individual, intellectual sensitivity to suffering, natural representation of primordial experiences of human mind, influence of the pressure of changed circumstances on the mind, the untouched scenes of family life, feeling of fear and insecurity in modern man, artistic depiction of impenetrable moments of proletariat life, personifying many aspects of nature by the circumstances of real life and depiction of various light and dark shades of the life of the people. With these characteristics we can also notice in the freedom from the metrical conventious of rhyme, refrain, caesura, rhythm, pause, etc., freshness of language well-suited to the content, newness of imagery, symbols, and objects of comparison. Among the poets who have composed songs with full creative fidelity mention can be made of *Ajneya* (*Ityalam*, *Bavra Aheri*, *Hari ghas par Chhana bhar*, *Ari o Karuna Prabhamaya*, etc.,). Trilochan Shastri (*Dharti*, *Tap ke tae hue din*, *Shabda*). Nagarjun (*Satarange pankhon wali*, etc.) Girijakumar Mathur (*Manjir*, *Nasha aur nirmana*; *Dhoop ke dhan*, *Shilapankh chamkile*, *Jo bandha nahin saka*), Bhawaniprasad Mishra (*Gita farosh*, *Chakita hai dukha*). Naresh Mehta (*Vanpakhi suno*, *Bolne do chira ko*, *Mera samarpit ekant*), Dharmvir Bharati (*Thanda loha*; *Sat gita varsha*) Sambhunath Singh (*Madhyam mein*, *Samaya ki shila par*, *Jahan dard nila hai*), Thakurprasad Singh (*Vanshi aur madal*), Kedarnath Singh (*Abhi bilkul abhi*, *Tisra saptak*), Sarveshwardayal Saksena (*Bans ka pul*, *Jungle ka dard*, *Ek suni nav*, *Garm havaen*, *kuano nodi* and Rajendraprasad Singh *Aao khuli bayar*, *Bhari sarak par*, *Rat ankh mundkar jagi*) etc.

Among the poets who confirmed their creativity to writing lyrics, the first group is of those lyricists who wrote lyrics in the true sense of the term and who brought the modern lyric poetry into direct relation with the happiness and miseries of the real life of man after liberating it from the mist of Chhayavad. These poets, transmitted the Hindi lyric poetry to the very heart of the common man without causing any injury to its artistic level. With lyricists like Jankiballabh Shastri, Bachchan, Balkrishna Sharma 'Navin', Narendra Sharma, Shambhunath Singh, Shripal Singh Kshem, Shivmangal Singh Suman, Roopnarayan Tripathy, Ramanath Avasthy, Hanskumar Tiwari, Virendra Mishra and Bharatbhushan Agrawal the basic elements of lyric composition—subjectivity, spontaneous expression, warmth of heart, wholeness of experience, unity of effect, precision, movement, natural melody and artistic expression—were of prime importance rather than public taste, lure of fame, or greed of money. On the contrary, Gopalsingh Nepali, Gopaldas Neeraj, Ramavatar Tyagi, Ramanand Doshi, Devraj Dinesh, Mukut Bihari Saroj, Ramkumar Chaturvedi 'Chanchal', and other stage poets composed lyrics according to the dictates of the stage and popular taste neglecting the basic conditions of lyric composition. Thus they brought lyric down to the level of cheap sentimentality, shallow love, didacticism, poetastry, exaggerated expression of human sufferings, provocative depiction of contemporary problems, affected patriotism, jugglery of language and craft and made it a commodity to be bought and sold, changing its form according to the demand of the market.

In 1960 as a consequence of historical necessity some talented poets who had a sense of time and a confidence in the power and possibilites of the lyric, came forward and reestablished this form with a new vigour. First of all in *Gitanjini*, a poetry magazine edited by Rajendraprasad Singh, it was postulated that Hindi song would culminate into navgita i.e. new song. Then in *Vasanti*, a magazine edited by Mahendra Shanker, the changing form of song in consonance with changing time was represented. In 1964 Om Prabhakar edited *Kavita-64* as a "first cooperative collection of Hindi navgita" in which these stray song-streams were given a unified shape. Through the lyrics collected in this volume while, on the one hand, the composition of 'navgita' was related to the later poems of Nirala, a theoretical analysis of its achievements and possibilities was also included in it along with its history and critical evaluation of its major signatures. Thus, the change that came about in the form and content of the lyric around 1960, was given a particular name—Navgita—through this collection. In this connection in 1982, '83 and '84 Shambhnath Singh published a series of three collections, entitled *Navgita Dashak-1*, *Navgita Dashak-2* and *Navgita Dashak-3*, including ten poets in each collection.

Originated in the sixth decade of the present century, *Navgita* is a further development of Hindi poetry. It is both committal and non-commital simultaneously. These poets committed to their genuine experience and environment and non-committal to a particular ideology while composing their poems. They adopt any form which is

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suitable to their personal environment and particular experience. They are also unbiased towards any particular form of poetic language. They consider themselves neither divorced from the tradition nor its destroyer. They give cognizance to the ever-changing, ever-developing present form of tradition which includes the best creative elements of the past. But they are not traditionalists. These lyricists take object rather than imposed reality as the subject of their poetry in whatever form it is available. In the view of a composer of Navgita the national identity is much more important then modernity and internationalism, for they are its genuine spokesmen. They are of the view that poetry neither was, nor is, nor can ever be, identical with prose. Therefore, they favour the view that music and rhythm are essential to poetry, though metrical conventions are irrelevant to it. The new lyricists are performing an important function of concretising with a unique singlemindedness the changed rhythm, aim and beauty of life. In the Navgita we have spontaneity, a direct love of national life, a metre emerging out of the pressure of emotion, fresh images, symbols and objects of comparison, a new language well suited to the content and artistic expression of the pressure of time effecting the individual mind. They are giving expression to the real experiences of life in all its complexity and that too with an admirable compression, getting the maximum of meaning into the minimum of space.

The tendencies of the new lyric are best represent-end in the songs of Shambhunath Singh, Thakurprasad Singh, Ramdarash Mishra (*Berang benam chitthiyan*), Ravindra Bhramar (*Ravindra bhramar ke gita*), Virendra Mishra (*Aviram chal madhuvarti*), Umakant Malviya (*Mehandi aur mahavar, Subah rakta palasha ki*), Devendra Sharma Indra (*Patharile shor mein, Pankhakati meharaven, Kuhre ki pratyancha*), Shivbahadur Singh Bhadauria (*Shinjani, Purwa jo dol gai*), Ramesh Ranjak (*Gita bihag utara, Harapan nahin Tutega, mithi bolti hai, Itihas dubara likho*), Naim (*Patharai ankhen*), Om Prabhakar (*Pushpa charit*), Bhagwan Swarup (*Mati Ki Parten*), Maheshwar Tiwari (*Jalte shahar mein*), Kumar Shiv (*Shankh...Ret ke chehre*), Anup Ashesa (*Latua aenge sagun panchhi*), Shrikrishna Tiwari (*Sannate ki jheel*), Nachiketa (*Adam oad khabren*), Vinod Nigam (*Jari hain lekin yatraen*), Buddhi Nath Mishra (*Jal phenk re machhere*), Chandramauli Upadhyaya (*Kiran gandhari*), Radha (*Sarayu kachharon ki hirni*), Dinesh Singh (*Purvabhasa*) as also in the stray lyrics of Mahendra Shanker, Devendra Kumar, Shyamsunder Ghosh, Som Thakur, Shalabh Shriram Singh, Naresh Saksena, Prem–shanker Raghuvanshi, Gulab Singh, Ram Sengar and Zaheer Qureshi.

J.P.J.

LYRIC (Kannada) as a literary form came to Kannada as part of the influence of English literature. In Kannada, the vachana of the 12th century Shaivites and the Kirtanas of the 16th century Vaishnavites were the corresponding forms for the lyric. The main difference was that Kannada poetry was essentially religious till the end of the 19th century. In the late 19th century the first attempts to adapt the lyric to Kannada were made by writers like S G Narasimhachar, Panje Mangesha Rao and Hattangadi Narayana Rao.

In the first two decades of the 20th century Kannada poetry had its rebirth in three centres, Mysore, Dharwad and Mangalore. By 1914, B M Srikantiah, a Professor of English, wrote a couple of original lyrics in Kannada, but he exerted a great influence through his *English gitagalu* (1926) which contained his translations of some lyrics from Palgrave's *Goden Treasury*. He set the trend for the Kannada lyric, and a host of poets followed his example. K V Puttappa (Kuvempu), Masti Venkatesha Iyengar, P T Narasimhachar, V Seetharamiah, K S Narasimhaswamy and G P Rajaratnam developed the lyric on the lines set by Srikantiah.

While the early translators had employed the old metres and diction of earlier poetry Srikantiah made permutations and combinations of the familiar metrical feet, and he used the spoken language of the Mysore region. Without ignoring the genius of the Kannada language, he tried to bring in the variety of themes and treatment found in English Romantic Poetry. Following his models, Puttappa wrote about the beauties of Nature, the joys and sorrows of simple folk, and about freedom and love. P T Narasimhachar wrote about mystical longings; there is a pronounced intellectual element in some of his lyrics. V Seetharamiah's lyrics show a strong awareness of the contemporary world. Narasimhaswamy (whose *Mysuru mallige* had record sales) was the poet of happy conjugal love. In *Ratnana padagalu* Rajaratnam created the 'persona' of a drunkard, Ratna, who belongs to the lower strata of society. Through this characater Rajaratnam voiced his social protest and personal predilections. These poets extended the range of Kannada poetry. The plight of the country which was engaged in a grim struggle for freedom inspired a number of poets.

In Mangalore, Panje Mangesha Rao, Govinda Pai and Kadengodlu Shankara Bhatta imbibed the influence of the Romantic poets and established the lyric on a firm footing in Kannada. In Dharwad, D.R. Bendre received the influence of English Romantic poets through Marathi poets like Keshavsut, Vinayak and Govindagraj. Dharwad was then a part of Bombay province; Bendre's mother tongue was Marathi, and he studied at Poona. It was but natural that Kannada poetry came under the influence of Marathi poetry. Bendre also learnt from the experiments of earlier Kannada poets like Sharif Shishunal and Shantakavi. He gathered around him a number of young poets and the group came to be called 'Geleyara gumpu'. (Among its members were Madhura Chenna, R S Mugali and V K Gokak.) Bendre is the lyrical poet *par excellence*. In his ecstatic, magical and melodious lyrics he conveys a

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profound sense of the unity of mankind, a sense of oneness with Nature, and offers profound glimpses of the forces behind the mysteries of creation. His influence has been acknowledged by poets like Gopalakrishna Adiga. This region of Karnataka gave lyric poets like Betageri Krishna Sharma, R S Mugali, D S Karki and Siddhiah Puranika. These poets brought to Kannada forms of the lyric like the sonnet, the ode and the elegy.

In the 'forties the Pan-Indian Progressive movement entered Karnataka and the emphasis was on the miseries of the poverty-stricken masses. These writers did not choose the medium of the lyric. In the 'fifties modernism came to Kannada literature through the experimental poetry of Gopalakrishna Adiga. Adiga who had written some lovely lyrics changed to the dramatic-allusive-ironic mode and the lyric suffered again. In the seventies the Progressive Movement reappeared as Bandaya; the only poet who struck a new note was Siddalingaih. He is a representative of the downtrodden people who sings about oppression and exploitation, and the will of the oppressed to gain their brithright as human beings. In the eighties a new lyricism qualified by modernism has been trying to assert itself. Most of the lyrics of the first generation of poets like Bendre, Kuvempu, P.T. Narasimhachar and V.Seetharamaiah lent themselves to singing. The modernists frowned on this fusion of poetry and music. In recent years once again lyrics which can be set to musical tunes are being composed.

Su.N.

LYRIC (Kashmiri). Short, simple, musical and emotional poems of personal note which have generally been written by poets right from Lal Ded (14th century), the first outstanding poetess of the language, to the present day, form a valuable portion of Kashmir's lyric poetry. Its forms are various and they include vakh, shrukh, vachun, pad, gazal, sonnet, poems including blank and free verse.

The vakhs of Lal Ded and the Shrukh of Noor Din (1377-1438) which generally consist of lines between four and nine, occasionally even more, are not only didactic but highly personal, emotional, musical and, at times, even suggestive. The shrukhs of Noon Din include the early form of vachum—a form which has stanzas of three lines with a fourth line serving as a refrain. This form finds its development at the hands of Haba Khatoon (1551-1606), a peasant girl who rose to the position of a queen. She was an adept musician and a poetess as well. Her lyrical outbursts, tragic in tone and mundane in character as they are, bring to surface the shocks she had received during her life time. Among the recurrent motifs of her verse are pastoral landscape, adolescent reminiscences, conjugal insecurity, pining for reciprocation, appeal to parental solicitude, complaints of callous treatment by the husband and his mother, dread of estrangement, hankering after amorous fulfilment, distrust of destiny etc. Time has done no damage to these lyrical and impassioned outbursts so far and our women-folk sing these on occasions and relish them. After her appears Arnimal who was a gifted lyricist of highly sensuous appeal, rich in deep pathos welling up from personal experience of unrequited love. Her parents had named her Hi (White jessamine), while her in-laws gave her the name Arnimal (yellow jessamine garland). She was married in early childhood to a celebrated Persian poet, Bhavani Das Kachur Niku, patronised by the Afghan Governor's court. She tried her best to win his heart captivated by a court dancer; yet her guileless talent as a songstress proved no match for her rival's blandishments. Callously spurned and forsaken. she went back to her parents' village house for good; and confided her tuneful woes to her reciprocative spinning wheel:

> 'Mumble not, my dainty spinning wheel,
> I'll lubricate your straw-earlobes with flower-scent.
> Hyacinth, raise your head above the mud:
> Narcissus with cup upheld is biding you.
> Jessamine-shrub, abloom am I;
> Shall I bloom over again?'

Arnimal's outpouring is inspired by a hankering after conjugal love, but (unlike her queenly predecessor, Haba Khatoon) Arnimal enjoyed not a single moment of hearty acceptance. Yet the recurring motifs of her verse are variations on the theme of endless waiting for a thaw. We find her voicing bewilderment, suing for mercy, seeking redress, pleading for reconciliation, soliciting the favour of a single glimpse, praying for the wellbeing of the callous forsaker, and resolving to remain steadfast in love even onesidedly.

> 'On the dark eve of dawn he left me desolate in the riverside wind;/To whom should I confide this misfortune of mine?/ Ardently for love have I filled many a cup of me;/Invite him to me, for my sake; O, won't you?/... Dandelion's abloom

> on watersides;/'tis time you come, you come./To your feet I consecrate my head; O, just a glimpse,/O child-mate, O my friend.....

Arnimal's language is quite rich in local colour, as is Haba Khatoon's; and her diction sounds equally intimate (though more poignant) in tune with the intensity of her distraught restlessness as in:

> 'When will he come to me, a Padmini?/My tears are agush./He grills me in the faggot-fire;/My food is tear-soak'd/...

> 'Opening out my heart shall I show it to you;/Like autumnn-leave of shrubs shall I drop off, shall I drop off./Like a bracelet, yet, shall I hold on to you./No wink of sleep is mine.

Like Haba, again, Arnimal was an accomplished composer, and a number of her lyrics are preserved in the traditional anthologies of musical composition called *Sufiana kalam*.

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The wholesome earthiness of Arnimal's lyrics provides a refreshing contrast to the mystical drone often resounding in the late 18th century verse. It is all the more remarkable in view of the fact that most of her contemporaries unnerved by socio-political turmoil of the times had shut themselves up in the innermost citadel of the soul.

In between Haba Khatoon and Mahmood appear a few poets among whom Souch Kral (19th century) is outstanding. He gives a new direction to the vachun of Haba Khatoon. He makes it the vehicle of his mystic visions. Word music, fresh symbols and metaphors and apparently enigmatic refrains create a new atmosphere in it. One cannot avoid singing them in spite of their being highly suggestive. Between his death and the independence of 1947 there passes a period of more than a century. This long period gives us a cluster of talented poets whose lyric poetry can be divided, on the basis of its content, into mystic love and devotional poetry. Among mystic poets are Parmanand, Nama Sahib, Rahman Dar, Shamas Faqir, Wahab Khar, Samad Mir and Ahad Zargar. Among love poets Mahmood Gami, Rasul Mir, Maqbool Kralwari and Mahjoor are outstanding. Among devotional poets Parmanand and Abdul Ahad Nadim deserve mention.

The mystic poets follow, by and large, the structure of form given to poetry by Sauch Kral. Nonetheless, they introduce, as demanded by their experience, new symbols, similes, metaphors and expressions and thus they stand distinguished from one another. However, what binds them together is their approach to life and its creator. This approach is that of a mystic in that it believes in the spiritual intuitions of truths which cannot be achieved by understanding based on reason alone and lectures delivered by priests and pandits in public. Disciplined spiritual exercises are believed to lead one to its attainment. Samad Mir gives expression to this truth in a highly impassioned and emotive tone:

Real knowledge is one
that comes intuitively
Dispelling my doubts
It came to me from my within,
I had none to impart it,
My love perfected me.

The individual characteristics of the poets give variety to a subject and an experience all of them share in common. Sweet is their humanism and so is the expression that presents it to us. It aims at ennobling the reader. Shams Faqir and Parmanand are, at times, allegorical and obscure but Samad Mir, Wahab Khar, Nama Saheb and Ahad Zargar appear subtle. But all of them appear enjoying the magic of words and their musicality. Words help them in giving shape to something etherial and metaphysical.

The love poets do not dive deep into the boundless ocean of mind. They float on its surface with a safe dive here and there. Generally, they are occupied in describing physical beauty of love when it is in its full bloom. Mortality of man, awareness of death, pangs of separation, desire for union, pleasant complaints also arrest their attention. However, preference and expressive verve vary from poet to poet. Unlike roaring and lusty Rasul Mir, Rahman Dar appears impetuous and restless, Maqbool sad and Mahjoor soft and sweet. The lyricism of this poetry draws its strength from its being highly subjective, imaginative, emotional and romantic. Besides its form has a stanza of three lines with fourth as a refrain, a form which is helpful in creating an atmosphere of music, when handled by an adept artist. Their gazals and pads also retain these characteristics.

The devotional poems of Abdul Ahad Nadim and Parmanand form a rich part of our lyric poetry. The lyrics of Nadim are noted for their charm, grace and freshness of language. There is a sustained flow of ideas in them which is the result of the unshakable faith of the poet in Islam and love for Prophet Mohammad. The beautiful word music, popular metre, less ornate language, mythmaking power and impassioned involvement of the poet form the constituents of these lyrics. Contrary to Nadim, Parmanand uses a language which is Sanskritised but it does not stand in the word music which our ears hear. There is a spontaneity in his devotional poetry and a rhythm which sustains the reader.

Mention must be made of a sizeable portion of elegies which are recited on occasions but which have yet to be printed. Almost all of them revolve round Hussain, his family members, disciples and their unexpected tragic death at Karbala in Iraq. The wail of these elegies gushes out of the unshakable faith and sincerity of the poet whose imagination finds vast horizons for higher flights. There are other elegies occasioned by the death of near and dear ones; these are marked by impassioned outbursts. The elegies written on the death of Mahjoor belong to this group of elegies. In them the poets, not all, find an opportunity to project their view point on the various ills of the society and the cruel death itself.

Abdul Ahad Azad (1903-1948) and Ghulam Ahmad Mahjoor (1885-1952) dominate the literary scene of the first half of the twentieth century. Both of them introduced into Kashmiri poetry a temperament which is modern. Azad sings of revolution and change and is didactic. His revolutionary view point, immune from doubt and conflict, give rhythm and a spontaneity to what he versified. Mahjoor gives shape to a multitude of tiny poems most of which have love for their theme—love which is mundane, devoid of inner conflict and romantic in essence and even traditional. However, there is a singing atmosphere in them.

The lyrical poetry of the modern poets is different from that of the poets of the past in its form and expression and tone. One can feel in it the ethos of the

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contemporary life. It is made of various elements. It is romantic, musical, prophetic, didactic. It talks of love and of its power. It turns satirical, ironical, optimistic. It is in traditional forms as well as in blank verse, free verse and even without regular metre. It is full of variety. Our modern poets are, at times, creatures of mood and impulse. Lyric has been receiving new dimensions at their hands. The fresh similes, metaphors, turns of expressions, symbols, brevity enrich not only the language but poetry as well. Dinanath Nadim, Ghulam Nabi Firaq. Amin Kamil, Rahman Rahi. Ghulam Rasul Santosh, Muzafar Azim and from among the young poets Rafis Raz are worth mentioning. Dinanath Nadim introduces blank verse, free verse and sonnet into poetry when his other contemporaries enrich and widen the scope of these forms.

G.N.F.

P.N.P (Arnimal)

LYRIC (Konkani). In its first phase the lyric in Konkani has developed from the tradition of song-writing which is supposed to be ten centuries old. The songs were mainly composed on the religious subjects. No wonder in the earliest writing of Konkani lyrics, the moral tone was the dominating note. They were essentially indigenous in rhythm and music.

Though the movement of Konkani renaissance began in this century, this genre of literature was not actively pursued. It was a time for more of development than of achievement. Mostly poems and songs were written in a lyrical strain. A few had literary merit and a few could be called distinctly Goan in their subject matter or point of view. This was to be expected. Colonial uncertainty is reflected in derivativeness and poor quality of lyric. Yet some poets did contribute to the establishment of the tradition and a few achieved a lasting significance.

The poetic form in Konkani was shaped by Bayabhav (Naik Shridhar Kashinath, 1897-1983). The real upsurge of Konkani poetry started with Goa's freedom struggle initiated by Ram Manohar Lohia in 1946. At this time the major lyricist was B.B. Borkar (1910-1984), who was a versatile genius and a poet of high calibre. He infused vitality into Konkani poetry. He used numerous old and new Marathi metres and forged some new ones. Of more importance is his publication of poems *Pamyjanam* (Anklets, 1960). The collection displays that the lyric has acquired a truly Goan voice. It includes forty poems of various metrical patterns covering themes like love, nature, Goa, domestic felicity and above all patriotism. The collection contains some of the best lyrics of the language.

The title poem 'Pamyjanam' is an exquisite piece of poetry. The patriotic poems written before Goa's liberation express an inspiring optimism. In 'Navem Yug' the poet says "Goans, we are seven lakh strong. We shall usher in a new age, the hymns that lie stifled will now burst into full-throated song."

'Pavitr he Manglar' (This Tuesday is a holy day) has a special significance. It was composed and recited on the 18th June 1946, the day when Lohia sounded the clarion call of Goa's freedom struggle. There are some philosophical and devotional lyrics. 'Mhajem gorum charum' (Let my calf graze) is a mystic poem in which the calf symbolises man's aspirations for self-knowledge. Borkar seems to have exerted more influence in shaping first notions of lyric in Konkani poetry than any other poet.

This genre of literature has been actively pursued by Manoharrai Sardesai (b.1925). He has followed Borkar and his early lyrics are in the traditional metre. He has brought an increased variety to Konkani lyric. His lyrics evoke the landscapes of native land. Influenced by the Marathi poets B.R. Tambe, and Madhav Julian, he has written lyrical poems which have widened the audience of Konkani poetry. It is said that his lyrics are read even by those for whom poetry is otherwise repellent. In his first collection *Goya tuja moga khatir* (1961), lyricism is coupled with patriotism and also with longing for home, as the poet was several thousands miles away from the native land. Some lyrics show his tormented mind and inner urge to help liberate the motherland from the foreign rule. The collection offers exquisitely composed poems on the enchanting nature of Goa and on the Goan rustic life—the perfumed smile of champa flowers", "the pumpkin creepers lazily lying about on the thatched roofs", "the white silk cotton coming out of its shell widely laughing at the naked love between the drumstick tree and the betel creeper!" There are love poems as well as poems of a meditative character in this collection. It has been acknowledged by the critics that this collection is an important event in the evolution of Konkani poetry.

Sardesai's next collection of poems *Jayat jage* (1964) also abounds in lyrical intensity. Written after liberation, this collection contains poems written in an optimistic vein. Here the poet dwells on the same beautiful landscape. He wants the people "to be awake to guard the freedom". He instructs them to be secular, to maintain communal harmony. The moral tone and didacticism is evident in most of the lyrics. The lyrics in this collection indicate that the imagery of lyrical poetry has undergone some fundamental change.

The arrival of R.V. Pandit (b.1917) on the scene of Konkani poetry in 1963 with his five collections of poems, has brought poetic fervour. He has gathered a larger general audience than any other poet. His works have been translated into many foreign languages. He breaks all the traditional norms of poetry and creates a new rhythm and a new vocabulary.

In the seventies many poets turned to free verse, though a few turned to lyrical poems. However, their work failed to match the work of their immediate

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predecessors. One of the significant collections of poems is Pandharinath Lotlikar's (b. 1944) *Amachi bhui* (Our land). Most of the lyrics in this collection lack technical competence. At this time the modernist credo was becoming popular. However, some poets are seen practising the past poetic tradition. In *Dharmik gitam* (1978) M.J.S. De Souza writes in the tradition of old Christian religious songs.

The veteran poet Borkar's second collection of poems *Sasay* (Holy presence) in 1980 brings a rich variety in lyric poetry. However, now the poet writes in a pessimistic vein. *Konkani kavya sangraha* (published by Sahitya Akademi), edited by B.B. Borkar, does not contribute much to the lyrics in Konkani. Very few poets in this collection show the technical skill in writing lyrics. The collection shows an increased interest in representing the region—the landscapes of the native land—which is the characteristic of the post-liberation lyric.

Among the several lyricists of this time, the most distinguished is Gajanan Raikar (b.1935). In fact, he has been writing lyrics since 1960's. But he colleeted his lyrics first in the book form in 1975, entitled *Sunwari*. He has been recognised as a poet and a reciter. It should be noted that he has not turned tardily to the writing of poetry, as at his back are many years of persistent and compelling devotion to his art. His own most severe critic, Raikar, carefully winnowed out so many of his early poems and selected a few for the first collection. His aim is song. Most of the songs have been broadcast from the All India Radio, Bombay and Panaji. His next collection *Banvad* (1981) consists of more mature lyrics. It has been hailed as a significant contribution to Konkani lyric poetry. His lyrics of Goan life and legend possess a facile charm. He presents the calm of the country life. His lyrics are marked by a skilful control of rhythm and sound. Taken as a whole, there is a nice variety of thought, mood, stanzaic structure and rhythm. Several of the lyrics achieve an individuality through the skilful modulations and a substitution in the basic metrical pattern. He has absorbed and assimilated the spirit of folk-music and pastoral poetry.

Another significant contribution to Konkani lyric after 1980 is Uday Bhembre's (b.1939) collection, entitled *Chann neache rati* (1986). It is a collection of some of his old poems with a few new lyrics. The lyric after which the collection is titled is indeed a remarkable one. It is marked by appropriate imagery and evocative words. The ability to capture an atmosphere to merge inner feeling with outer landscape has been turned to excellent advantage with much variety in several lyrics by Uday Bhembre. It appears that the poet believes in the famous line of English poet Shelley, "Where music and moonlight and feeling are one."

Olivinho Gomes and Prabhakar Tendulkar are two more lyricists in Konkani. Their lyrics exhibit a strong social awareness, exposing injustice and sham. There are many minor poets like Yusuf Shaikh, Bharat Naik, J.L. Goes and Alex Goes. They have been writing lyrics which are limited in range. They are nonetheless remarkable for descriptive precision and emotional restraint. They tend to display a sameness of thought.

Bhikaji Ghanekar's *Haves* (1986) and Sanjeev Verenkar's *Bhavzumbar* (1986), though written in the same vein, are varied in approach. Dilip Kumar Chari's *Kann'nam chun'nam* (berries) and Ramkrishna Zuwarkar's *Aboleancho jhelo* contain many poems steeped in lyricism. The collection entitled *Kavitha 83, 84,85* lacks wide appeal since many poems are written on common themes. The only collection in recent years to have enriched Konkani lyric is Lino De Sa's *Addambe* (1986).

Though many lyrics are written on the theme of exotic love and the beautiful nature of Goa, there are some lyrics wrtten in a contemplative vein which compel the reader to ponder. All in all there are a few lyrics of lasting literary merit in Konkani literature. Concentration upon personal emotion and upon nature, while it made for an easier success, meant a serious narrowing of range and sometimes thinning of substance. The Goan poets are yet to write for audiences outside their region.

F.F.

LYRIC (Maithili). There is no other form of poetry which has been so long cultivated and which reached such heights as the lyric. Earlier and till the twentieth century it was indistinguishable from songs; indeed, it was imperative for a lyric to be musical (i.e. set to particular raga, ragini and tala). There were 'song metres' used in the early period. But gradually the music of the dominant type of lyric and a general harmoniousness along with it came to be essential. It was Bhuvaneshwara Singh 'Bhuvan' (1907-1945) who made an open declaration against traditional lyrics in the preface to his collection of poems called *Akharha* (1936). The writing of new lyrics had begun earlier. Chanda Jha (1830-1907) and Sitarama Jha (1890-1975) had begun writing modern lyrics. Similarly, the traditional lyrics did not die out; they are still very common and a good Maithili poet has to have a discerning eye for the various melodies (called 'Bhasa') associated with, say, 'Matara' and 'Basanta', or with 'Tirahuti' and 'Samadauni'.

One great factor in studying the growth and development of the lyric to be kept in mind is the inherent communion between the folk and literary forms or the traditional lyric. This is particularly important in some forms which have in the course of years been used on one occasion or the other, such as, marriages or religious ceremonies or fasts and festivals.

The traditional lyrics are usually found inscribed in *Gitaka kapi* (an anthology of songs and lyrics) which most ladies maintained as family documents to be handed down from generation to generation. Even some musicians,

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traditional folk 'natua-mandalis' (group of performers) headed by their 'nayakas' (leaders) also did this.

The traditional lyrics which are most easily distinguished by their melodies are also capable of being classified from the viewpoint of their subject-matter and a few minor technical devices. They are broadly of two kinds, viz. 'Rasa-pakshaka gita' (Secular or erotic songs) and 'Bhaktipakshaka gita' (devotional songs). The most famous of the secular lyrics is, of course, 'Tirhuti' which as the name itself reveals is Mithila's speciality. 'Tirhuti' were famous even in the days of *Ain-i-Akbari* which describes them as 'songs of passion.' It comprises both songs of separation and of union. There are infinite varieties of love songs. The 'batagamani' primarily represents the 'nayika' (heroine) going to meet her lover; the 'mana' explores the attempts of man or woman to please his or her beloved; the 'baramasa' tries to portray the love-lorn 'nayika' (heroine) during the twelve months of the year.

Krishna's sports with the gopis provide two special types of lyrics, the 'Goalari' (Krishna's pranks in the company of gopis) and the 'Rasa' (Krishna's famous dance with Radha and gopis).

Similarly, the 'sohar' songs are connected with the birth of Krishna and Rama and are meant to celebrate a happy occasion in the family. As popular as the 'sohar' but more typically Maithili lyrics of great literary charm are 'joga', 'uchiti' and 'samadauni' songs, all connected in folklore with marriage, but in literature they represent representative sentiments of lovers' union with their beloveds through magic, words of respect to the guest and sentiments of sadness at the time when the bride leaves her parents' home.

More numerous and perhaps most used by the greatest writers in Maithili are devotional types chiefly, 'nachari', 'maheshavani', 'Bhagwatika gita' and 'Devi-devata ka gita'.

In recent years new kinds of lyric influenced by the lyrics in English literature, just short poems expressing personal or even popular religious and political sentiments, sonnets, odes and literary ballads as well as several innovations have became popular.

Broadly, in early and medieval periods there were two types of lyrics in literature—one in the dramas and the other outside or even independent of the dramas. There are several anthologies of verse in Nepal and Mithila as well as Bengal, Orissa and Assam which have not yet been fully seen. The infinite possibilities of the Maithili lyric are best illustrated in these.

The earliest lyrics in the language are found in the ancient *Charyapadas* (8th-11th centuries). More developed lyrics came to be written when Jayadeva's *Gitagovinda* caught the imagination of the people; the first such lyrics were written by Jyotirishwara Thakur. And his lyrics were dramatric lyrics as found in *Mathili dhurttasamagama* (1324). Then came the great Vidyapati (1360-1448) and his contemporaries and successors.

There was a change in the tradition of writing poetry at the end of the 18th century. Manabodha and Nandipati began writing. During the nineteenth century Maithili lyrics continued to be tradtional; only a great deal of stress came to be given on devotional lyrics such as 'Prabhati (Prati), 'Vishnupada', 'Udasi' and 'Maheshavani'. 'Udasi' in particular was a class of songs which followed the symbolic language of the 'Dadhus' and preached a pseudo-philosophical Vedantic philosophy, the philosophy of detachment and wantlessness.

In modern times Chanda Jha (1830-1907), Sitarama Jha (1890-1975), Bhuvaneshwara Singh 'Bhuvan' (1907-1945) and Kashikanta Mishra 'Madhupa' (b. 1906) set the fashion for modern western type of lyrics, though Chanda Jha and Madhup also wrote them in the traditional lyrical form. One traditional but newly cultivated type which was, however, exploited to the best advantage was cultivated by Bhavapritanand Ojha (1886-1973) of Deoghar, the 'Jhumari'. Tantranatha Jha (1909-1984) paved the way for sonnets and odes; Rabindranatha Thakur (b. 1936) introduced excellent types called by him 'navagiti', 'atigita', 'sujita' 'pragita', etc. as well as modernized versions of folk types. 'Yatri' (b. 1911) made lyrics in free verse popular; Vibhuti Anand, Kamalanand Bhatt, Ram Chaitanya Dhiraj and Somadev have established the 'ghazal' as a distinct and fruitful development. A host of others, such as Maithiliputra 'Pradeep', have written charming devotional and patriotic lyrics, e.g., Raghavacharya patriotic, and Gopalji Jha 'Gopesh' humorous and satirical lyrics (particularly verse-letters).

At the end it may be pointed out that in the early and middle ages lyrics could be written independently as well as part of Maithili dramas used at appropriate moments, particularly festive and ceremonial ones. But they are equally capable of being read, sung and enjoyed as independent 'lyrics'. It is like modern film songs which can be enjoyed independently as well as part of the film. Some of the dramatic lyrics were written in the tradition of Sanskrit, or just meant to describe the progress of the action of the drama. They did not have much literary beauty or merit.

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J.M.

LYRIC (Malayalam). Though the term 'lyric' became familiar in Malayalam poetry only after its contact with English literature, lyrical qualities are seen even in the poems of ancient times. The origin of lyric in Malayalam has to be traced back to the ancient popular songs and the anonymous ballads like the one which begins:

O! tiny flower, red flower!
Where did you go till this day?

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LYRIC–MALAYALAM

Sanskrit literature was not unknown to Malayalam even before English came here, and beautiful lyrics, were in abundance in Sanskrit even in the remote past. A.B. Keith in his *History of Sanskrit Literature* records that the ancient poets in India were unrivalled in lyric. And the works of Valmiki, Bhartrihari, Kalidasa, etc. were not unfamiliar to the ancient Malayalam poets.

But the first poet who composed a lyric in the proper sense of the term was V.C. Balakrishna Panicker, whose 'Oru vilapam' (Lament) and ' Vishwarupam' (Cosmic vision) were published in the last decade of the 19th century. In him we hear the enchanted melody of Kalidasa. His 'Oru vilapam' contains only twenty-seven quatrains. It is the lament of a husband over the death of his beloved. The poet follows none of the accepted principles of an elegy. A single blaze of the sorrow aflame; a glaring smile looking at the snow-white face of Death—and there ends the poem. Here the poet was really inaugurating a new age in Malayalam poetry. If we feel the upsurge of the uncontrolled and tumultuous personal emotions expressed very powerfully in the 'Oru vilapam', it is fully controlled and elevated self-consciousness of a grand mind that we experience in Panicker's 'Vishwarupam. Some of his other lyrics bear the stamp of the Indian Independence Movement.

In the history of lyric in Malayalam, the age of Vallattol is very important. During this period the established form of poetry was that of semi-epics (Khanda kavyas), though they had many of the basic qualities of lyric. All the khanda kavyas need not necessarily be lyrics, though a lyric may be a khanda kavya. The major poets of the age were Vallattol Narayana Menon, N. Kumaran Asan and Ulloor S. Parameswara Iyer; and a majority of the works of these great poets was khanda kavyas. Asan's 'Veenapoovu' (The fallen flower), which marks a turning point in his poetic career, inaugurates this particular phase in the history of Malayalam lyric. The harmonious blending of the Upanishad-culture and the Buddhist philosophy moulds the poetic character of Asan which provides him the vision to realise in the fallen flower that human life is fleeting and futile. In 'Veenapoovu', the poet delineates enchantingly the quintessence of the oriental philosophy. Asan's other masterpieces like 'Nalini', 'Leela', 'Karuna', 'Chandalabhikshuki', 'Chintavishtayaya Sita', etc. are glorious romantic khanda kavyas. Though they contain beautiful lyrical flights, they are not perfect lyrics. There are some good lyrical pieces compiled in the collections *Manimala* and *Vanamala*. His 'Gramavrikshattile kuyil' (The cuckoo on the village tree) gives expression to his heart-felt revolt against the 'high-ups' in the society who kept Asan away as he was born in a low caste. It contains the powerful and deep personal feelings of the poet; and as a lyric it stands with the Veena poovu.

It was with Vallattol that lyric in Malayalam attained greater dimensions and diversity. For him, life was something pleasant, cheerful and to be enjoyed. In the preceding decades Malayalam poetry was overloaded with verbosity, artificiality and other structural peculiarities. It was in Vallattol that it blossoms fully with the real colour, fragrance and beauty. With the publication of the poem 'Badhiravilapam' (A lament of the deaf), Vallattol established himself as a poet. The poet became stone-deaf in his youthful years. The mental agony caused by this tragedy, the resultant dejection, the warm love of life that one is capable of extracting even from this dark dejection, the sweet honey of inner urge towards happiness and above all the compactness of the content and the well-knit structure make 'Badhiravilapam' a real masterpiece. The springtime of the lyrics of Vallattol comes a decade hence when he wrote the poems compiled later in the various volumes titled *Sahityamanjari*. There are about two hundred poems in these volumes and also in the other two collections *Veerashringhala* and *Vishukkani*. All the salient features of a perfect lyric can be traced in some of these poems; but all of them do possess a deep tinge of lyrical grandeur. The lyrics like 'Oru bhavana', 'Prabhatagitam', 'Kavita', 'Somagrahanam', 'Greeshamantattile oru ratri', 'Nirvanamadalam', etc. contain the soaring imagination of an ardent devotee of Divine Beauty. A deep lover of beauty and wordly enjoyments, Vallattol seldom favours philosophical intricacies, and bothers himself about the mystery of life and death. Though "Jnanam', 'Innale', 'Pakal', etc. are some good lyrics in which the poet's thoughts are tinged with Vedanta, the philosophy in 'Pakal' takes the poet to certain occasional flights of Shakespearean thoughts. Cynicism and hatred of life were not in tune with his mental strings. He believed that man was solely responsible for all his misfortunes and that he alone could overcome them with his own efforts. Poems like 'Mappu', 'Toniyatra', 'Onassadya', 'Kozhi', etc. contain ideas of social revolution. The poet who was an idealist, gradually developed into a nationalist, internationalist and a humanist and his great lyrics like 'Veti konta pakshi', 'Kaikkumpil', 'Matrivandanam', 'Karmabhoomiyute pinchukal', 'Ente gurunathan', 'Choratilakkanam', 'Ativrtishti', etc. clearly delineate this gradual blossoming. The real touchstones of his poetic greatness, 'Sandhyapranamam','Kirattalayana', etc. are everlasting laurels to the poet.

To the development of lyric, Ulloor has contributed very little. Ulloor was a scholar poet and in general he was a classicist. His poems were more scholastic than emotional. That there are only very few lyrics among his numerous works, may be attributed to this. But when we take stock of the great lyrics in Malayalam, his 'Premasangitam', Mazhattulli', 'Periyarinotu', 'Kanyakumariyile sooryodayam', 'Divyadarsanam', etc. have naturally to be taken into account.

In the firmament of Malayalam poetry, Nalappat Narayana Menon was a star that dwelt apart. The lyric became strong in sinews with him. The poets of the 'Vallattol School' had misunderstood the grandeur of

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poetry to be external rhythm and formal beauty and they tried to make their poems appealing by being honey-tongued. During this period it was Nalappat who, by maintaining some sort of philosophic grandeur, saved poetry from gradual decay. His 'Kannunirttulli' (Drop of tears), an elegy moaning his wife's death, is a remarkable lyric, though it is fairly long. Along with him we have to consider K.K. Raja also, who instilled into Malayalam poetry the divine frangrance of the culture of ancient 'Rishis' of India. The expectation that this world will once again become divine, the restlessness and indignation felt when this remains unfulfilled and also the relentless soaring of the soul towards the Universal Light are the main strands of his lyrics, and his immortal work is 'Bashpanjali', and elegy, as grand as 'Kannuneerttulli' of Nalappat. In their elegies, these poets have successfully endeavoured to strike proper balance between emotion and philosophy.

There is a critical opinion that Vallattol is not a lyricist in the sense in which the term is used to refer to later poetry. The lyric in Malayalam achieves its ultimate perfection only in a later period which can be described as 'the Age of G'. But during the age of Vallattol, no poet other than he made that much considerable contribution to the progress of the lyric. During the Age of G. Sankara Kurup, the lyric has changed much. The importance till then given to the verbal melody and external rhythm gradually gave way to the music of ideas and the internal rhythm. The natural consequence was the development of lyric into the most effective and powerful vehicle for the expression of varied and intense feelings in a most concentrated way. Here the lyric in Malayalam makes use of the entire possibilities of all the horizons and attains maximum perfection, the architect of which is G. Sankara Kurup. He had already written some of his best lyrics when Edappalli Raghavan Pillai and Changampuzha Krishna Pillai, two young romantic poets, came out with their unbridled outpourings of powerful emotions in mellifluous words and tunes. All that they sang was about themselves. And every song of theirs was melancholic in tone. This exuberance of lyricism was unprecedented in Malayalam. But it was short-lived. Edappalli committed suicide because of an unrequitted love and Changampuzha died of consumption very young.

G. Sankara Kurup expanded the horizon of lyric to its full by writing a number of lyrics, grand and sublime. There is a strand of Wordsworthian pantheism in his early poems in particular. The unbounded sky, the expanse of the universe and its ever-expanding nature have been a perennial source of inspiration to him almost throughout his life. This, in its youthful vigour, is manifested in his early poems like 'Pushpagitam', 'Pankajagitam', 'Suryakanti', 'Sakshatkaram', etc. and this trend attains its fullness of maturity and bloom in his great masterpieces like 'Vishwadarshanam', 'Shivathandavam', etc. Till Kurup we find that in lyrics the poet and the characters delineated stand apart, though in the emotional sphere there will be no duality in feelings. But in his lyrics nothing separates the poet and the idea expressed. The poet does not sing imbibing the spirit of the characters, but the characters sing through the poet. He is just the 'flute' through which the universal phenomenon sings. The poet himself has once stated that it is in his famous poem 'Sooryakanti' that he reaches the nearest point of lyrical perfection. His later poems like 'Nimisham', 'Peruntachchan', 'Antardaham', 'Chitalekham', 'Nizhalukal neelunnu', 'Jeevana sangitam', 'Viswadarshanam' also have the same lyrical charm.

The poets like Vylopilli Sreedhara Menon, Edassery Govindan Nair, N.V. Krishna Warrior, N. Balamani Amma, P. Kunjiraman Nair, etc. with their contributions have widened the horizon of Malayalam lyric. 'Sahyante makan', 'Onappattukar', 'Lillippukkal', 'Kannirppadam', 'Kutiyozhikkal', etc. are Vyloppilli's great masterpieces. He has firm faith in the progress and goodness of humanity even in the disappointingly degenerated society. In Edassery, Malayalam lyric achieves the verve and vigour of rural roughness which awakens the society from slumber and sluggishness. Ignoring the external charm, Malayalam poetry achieves the beauty and grandeur of internal perfection, harsh and sinewy structural design and a profound depth of ideas in the poems of N.V. Krishna Warrior. 'Africa', 'Elikal', 'Jeevitavum maranavum', 'Gandhiyum Godseyum', etc. are unique examples of lyrical grandeur which resound with the deep echo of the age. Almost all the poems of P. Kunjiraman Nair which abound with an exuberance of imagination are perfect lyrics. N. Balamani Amma offers the lyric the tenderness and sweetness of a mother's love with a tinge of philosophical glamour.

Akkitham Achutan Namboodiri, Olappamanna, O.N.V. Kurup, G.Kumara Pillai, N.N. Kakkad, Sugathakumari, Vishnu Narayanan Namboodiri, K.V. Ramakrishnan and a host of others still go on writing adding glories and new dimensions to the Malayalam lyric.

K.V.R.

LYRIC (Manipuri). The Manipuris, who have a long history, a rich culture and who live in a lush green valley surrounded by deep blue hills, naturally sang for ages about the beauty of nature, love and heroism. Handed down orally through generations these lyrics are sung till today. These beautiful lyrics, though their dates of composition are unknown and their writers are anonymous, bear the mark of exquisite craftsmanship in matters of diction, imagery and suggestiveness. Village folk and local priests still sing them on ceremonial occassions. To begin with, here is 'Yakeiba' which is rendered to the accompaniment of a 'pena', a musical instrument to

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awaken the king or the deity in the morning during the Lai haraoba festival:

O Lord of all,
Arise, the day breaks.

Yonder in the east,
From behind the gold-tinged mountain,
Resplendent with its rays
The sun slowly rises.
And the blue sky is brightly lit up.

In the strongly guarded chamber of yours
You had a good slumber the night before
To have propitious dreams for the coming day.
And now is the time to tell of them.

Lo! the sun is gradually coming up.
And his piercing rays are all around.
Indeed the gold curtain has been gently drawn apart.

The spring is painted in the Manuscript 'Leiron' as:

The swamp now presents a spectacle of teeming tender grass
The field is painted green with young shoots.....

Similarly there are enchanting poems on love and separation or love and heroism. These short lilting compositions are marked by 5 to 7 syllables in each line. They are occasionally rhymed and have sometimes syllabic refrains of *se de* or *o* at the end of each short stanza composed of three or four lines.

With the advance of the Middle Period of Manipuri literature, writing of such lyrics echoing the nature sentiments of the natives was no longer encouraged. Strangely enough, local poets wrote in this period many a Vaishnava pada in Brajabuli or in Bengali.

At the turn of the twentieth century, Chaoba revived this genre and his pen bestows a pleasing tenderness on nature, love and romantic incidents. It also can convey movingly many a plaintive note.

The following is the translation of 'Chinggi leirangamada', one of his oft-recited lyrics:

Tell us of you
O flower, smiling so happily
On the outstretched branch
Of the thorny kyamlei tree
That grows alone on the hill-slope.

Is that your desire to escape
From the threadbare world
And pass your days lonely and quietly?
O mute friend of mine
How can I endure to see you perish
Unseen and uncared for, high on the bough?

Listen, my beloved companion!
I blossom here lonely
For I cherish no praise nor nurse any envy
As human beings do.
I would put on no apparel of apparent honesty.
I only pray for parity in thought and deed.

His contemporaries, Mayurdhwaja, Anganghal and Kamal too sang of love, nature and the past glory of this land and its people. The verses of the last stand out for their melody and tenderness. After a long lull, Laisram Samarendra comes up with his hand on the torch and his first composition 'Leilangba' in the late 40's with its music and nostalgic appeal of what was once Manipur swept the Manipuris off their feet. At present sweet cadenced compositions of Kh. Pramodini Devi (*Manglangi khorjei*) and of the younger writers like the Sarat Arambam (100 songs: *Kenlaba samjigi leirangni)*, Birmani Heisnamba (*Tellaba punsigi eesei*) and Jayantakumar Sarma (*Nongdon thakki laija)*, not only make a distinctive contribution to modern Manipuri literature, but also fulfil the pressing demands of the stage, film and the radio. As the songs cover the whole gamut of human sentiments, they are on the lips of the old and the young alike.

C.M.S.

LYRIC (Marathi). The music and poetry were interlinked in the Indian tradition. In Marathi, too, early saint-poets wrote 'Gatha' (from Sanskrit root 'gai' to sing) and their 'Abhangas' were sung in temples and congregations. These religious hymns were called 'padas' or 'bhajanas', used in 'kirtanas'. The secular lyric came to the fore in the form of 'lavanis' in the seventeenth and eighteenth centuries under the Peshwa regime.

After the introduction of English education, the subjective lyric and personification of objects in nature became common and songs were written by all the romantic poets including 'Bee', Balkavi, Govindagraj (R G. Gadkari), B. R. Tambe, B. B. Borkar, N. G. Deshpande, G. D. Madgulkar, Shanta Shelke and others. A new name was to be invented to demarcate it from the traditional spiritual-metaphysical lyric. Some invented a word 'vainik' (from Vina as the synonym of lyre), but it could not gain currency; and so a new term was introduced 'bhava gita'. A class of light music practitioners was further popularized by the gramophone record companies. Composers of theatrical 'natya sangit' and film songs, like Raja Badhe, Jagdish Kheludkar, P.V. Darvekar and Vidyadhar Gokhale came forward to replace the old-liners like Khadilkar and Gadkari. But a dramatic lyric was not considered a genre by critics of poetry *per se*, because it was written to suit the situation on the stage or the silver screen and now T.V.

The great lyricists in the modern Marathi poetic tradition were Tambe and Borkar. Tambe has frankly admitted his debt to Tagore, and so also has Borkar. The mystic-romantic lyric was strongly opposed by the practi-

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tioners of free verse (mukta chhanda). The pada writer was even ridiculed as a rhymester using childish gimmicks. The 'modernist' poets almost discarded and derided this verse-form. Yet the lyric survived in the form of a folk-song. In Marathi, they are called 'janapada git'. In this genre lyrics of Yeshwant and Sopandev Chaudhary, G. L. Thokal and Mahanor were popularized by many singers. In brief, as music and poetry had their own separate, exclusive, well-demarcated spheres, the traditional lyric has suffered and is confined to children's literature, 'stri giten' (women's songs), or the songs of the fishermen or farmers. The subjective lyrical quality, however, finds expression more in *verse libre* than in regular metrical form in modern poetry.

P.M.

LYRIC (Oriya). The lyric strain in Oriya poetry can be traced to its Apabhramsha Charya origin. But for positive lyrical temper and spirit one has to wait for the Vaishnava and Shakta poets of the 15th century who wrote their devotional songs with all the ardour and devotion of the committed devotees. These songs, meant mainly for singing, were known as bhajana or janana. The Panchasakhas, the famous five poets of the 16th century—Balaram, Jagannath, Achyuta, Yashobanta and Ananta—not only maintained but also added substantially to the tradition of the devotional poetry with the passonate outpouring of their mystic experience. Their poems, centred mainly on Lord Jagannatha, and written in lucid and simple language and often presented in folk metre made their lyrical utterance instantly appealing to their readers. Though the devotional-lyrical poetry continued to be written for centuries thereafter, many new personal elements were also added to this form. And poets who wrote fine lyrics of different kinds are Dhananjay Bhanja (1677-1701), Upendra Bhanja (1676-1720), Dinabandhu Haricharan (17th century), Banamali Das (18th century) Narisingha Pathak (18th century) Kavisurya Gopal Krishna (1785-1862), Kavisurya Baladev Ruth (1789-1856), Gauracharan Adhikari (1814-1890) and others. During this long period lyrical temper and strain found expression in different types of poetry. Some of these important types are 'chautisa', 'sodasa', 'koili', 'padi' or 'padia', 'boli', 'chaitu'. Most of the important poets of this period used some or all of these forms in their own characteristic way. 'Baramasi' is yet another form which expresses poignantly the feeling of separation. The form 'bachanika' written as dialogues also contains some lyrical elements. Similarly 'mangalgita' sung usually by women, or 'poi' which is a bunch of poems written on one theme, also projects personal feelings in a poetic form.

But during the last quarter of the nineteenth century, when Indian literature began to change direction under the influence of English literature, the lyric acquired a new orientation both in form and content. It was no longer poetry to be sung and its content was intimately personal feeling of diverse kind on diverse themes. Oriya poets of the age got naturally influenced by this new trend and wrote their works in the new manner. Some of the well-known lyric poets of the age were: Radhanath Ray (1884-1908), Madhusudan Rao (1853-1912), Nandakishore Baba (1875-1928), Gopalbandhu Das (1877-1928) and Padmacharan Patnaik (1885-1949).

In the beginning of the 20th century, some of the new poets tried to make the form more accommodative in content and varied in form. Important among these poets are Kanlala Kumar Sabat (1900-1938), Mayadhar Mansingha (1905-1973) and Sachi Rautray (b.1918). Since then lyric poetry in Oriya has grown in different directions with new frills and ideas. From the 50's most of the poets have expressed themselves in lyrics and it has almost become the staple form. Apart from Sachi Rautray, Guruprasad Mohanty (b. 1924), Ramakanta Rath (b. 1934), Silakanta Mahapatra (b. 1936), Jagannathprasad Das, Soubhagya Misra, Harihar Misra and such others have explored many new areas of experience in their lyric poems. The exploration still continues and some of the poets who have made their mark are Dipak Misra, Benudhar Raut, Brajanath Ratha, Chintamani Behara, Pratibha Satpathy, Prafulla Tripathi, Saurendra Barik, Haraprasad Das, Bibekananda Jena, Prasanna Palasani and others.

J.B.M.

LYRIC (Prakrit). Lyric means poetry of blank verse intended to be set to music and be sung. Rhythm easily retains in memory. It is the tradition of India where rhythmic stanzas were introduced from the very past. Rhythm is inherent in human nature. Deep, strong passions quite often are expressed in verses. Thus lyric is undoubtedly very ancient in Indian poetical composition. It starts from Vedic chantings. The Ushas-hymns, love-spell ballads and the hymns of war magic in the *Atharvaveda* are the living examples of lyrics. Lyrics were not only written in the Sanskrit language but it is found in the other popular languages also. That is why the major parts of the Indian lyric poetry belongs to Prakrit literature. In ancient Indian literature, a few traces of real folk-songs are preserved in Prakrit lyric poems. A major part of lyrical poems in Prakrit depends on Sanskrit lyrical poems. The Prakrit poetry was mainly written in the simple 'arya' or 'gatha' metre. This is the actual metre for melodious songs.

Maharashtri is the language of the Prakrit lyrics. From an early date Maharashrtri is used for the purposes of kavyas.

The most famous work for the study of Maharashtri lyric is the *Sattasai* (Saptashati) or the 'Seven Hundred Stanzas' of Hala Satavahana. This is an anthology, a collection of Prakrit songs. These quatrains were intended

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to be sung. All the landscapes, the seasons and the pleasure and pain of weather play their part; but there is always the urging of the heart. Feelings that are most tender and most sensuous are often frankly expressed; the tender feeling dominates. It is not a man who often speaks, but it is a famele voice that we hear in it more and more; the women who speak are old, young, friend, mother, daughter and aunt. They speak to young men and girls who are in love, to other girls or to their own selves. They talk about so many things, yet the theme of the talk is always love.

There are numbers of brief precepts in the *Sattasai*, such as, narration of a miser utilising his wealth to the same extent as a wanderer his own shadow. Other sayings describe the evils of the world. The praises of deaf and dumb are seen in a song.

dhanna bahira andhate chch jianti manuse loe/
na sunanti pisunavaanam khalana riddhim na pekkhanti//

Happy are the deaf and the blind,
who alone truly live in the world;
Since they hear not any harsh words
And do not see the prosperity of the ignoble.

Many verses in the *Sattasai* have been brought from the other contexts, namely, the love between Krishna and Radha or between Shiva and Parvati.

With the unique characteristics of these songs, it can be said that Hala gave to the stanzas the final poetical form with his skilled hand. So it is an appropriate saying about Hala's *Sattasai:*

Satta Sattaim Kaivachchhalena kodia majjhaarammi,/
Halena viraiam salamkarana gahanam//

From innumerable musical strophes, Hala, the friend of poets, has made the collection of seven hundred beautiful (literally provided with alamkaras or means of adornment) stanzas.

Bana's attribution to Hala is reflected in his *Harshacharita:* "Satavahana (i.e. Hala) with his beautiful songs composed in 101 faultless metres has built up an imperishable charming store, as (a king, an exhaustible treasure, not collected from villages) with diamonds (of unadulterated purity)". Peterson thinks that Hala himself composed the stanzas of the *Sattasai*. According to tradition the king truly made a collection of the songs from the mouth of the people. He selected seven hundred stanzas out of them and gave them a literary form. Different commentaries in later centuries mention the names of writers of individual stanzas. The commentaries of the Vulgata give one hundred and twelve names, Bhuvanapala gives three hundred and eighty-four. The varieties of recensions differ very much in the distribution of the verses. Besides Hala there are a few names known from the other sources. Rajashekhara's *Karpuramanjari* mentions the names as Hariuddha, Nandiuddha and Pottisa.

The *Sattasai* had great popularity, as a large number of quotations from Hala are found in the works of poetics. Anandavardhana, a famous rhetoricians selects his examples for suggested meaning, irony etc. from the *Sattasai*.

It is mentioned in the dramas and anthologies that Prakrit lyrics existed also in later times. Many beautiful little stanzas are available in the Prakrit Grammar of Hemachandra in the Apabhramsha dialect. The period of composition of these stanzas is uncertain. These stanzas are different from the songs of *Sattasai*. The examples are given as follows:

bittie mai bhaniya tuhum ma karu vanki ditthi/
putti sakanni bhalli jiva marai hiai paitthi//

"O girl, I told you do not send side-glances at me; for those glances entering into the heart (of others) kill them as a spear with sharp bent edge". Another example is,

Viasu maharisi eu bhanai jai suisatthupamanu/
mayaham chalananavantaham divi ivi nahanu bhanu//

"Vyasa, the great sage, says that if the Vedas and sastras are to be regarded as authoritative, then those who salute the feet of their mothers get the merit of bathing in the Ganga everyday."

Besides the *Sattasai*, there is another anthology entitled *Vajjalagga* of Prakrit lyrics. It was compiled by the Svetambara Jaina Jayavallabha. He is also called Javallaha. The work is a collection of stanzas. It probably contains seven hundred stanzas like the *Sattasai*. The two available recensions maintain 682 and 652 stanzas respectively. It was composed in the arya metre in Jaina Maharastri. The stanzas are arranged in chapters (i.e. Vajja) according to their subject-matter. The idea of this work is the collection of the sayings of great poets on matters regarding the aims of life (dhrama, artha and kama). One third of the verses has the nature of the gnomic verse. It relates to the aims of life. Two-thirds are erotic. The stanzas as a whole contain details about Jainism.

Bi.S.

LYRIC (Punjabi) is as old in Punjabi as its earliest extant poetry. Sheikh Farid's couplets have a strong lyrical tone, but his three other poems available in the *Guru Granth* are veritable lyrics, and, indeed, to this day are sung to instrumental accompaniment as the Greek lyric was sung. No doubt their intent is devotional, but the theme of divine love is as sensuous as can be found in any love lyric in a Western language.

Guru Nanak's verses are of three kinds: the philosophical-doctrinal, the socio-cultural and the lyrical. His 'Bara maha' (the calendar) is a rare lyrical construc-

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tion in which the separated wife yearning for union with her lover-husband (symbols respectively of man and God) presses into service all the wealth of the Punjabi countryside—the flowers in wood and waste, the lightning with its terrifying flashes, the winter cold making the limbs ache for the embrace of divine passion. Equally replete with lyricism are his pieces in 'Raga Bilawal' in one of which the wife yearns for the 'fortunate return of sleep' in which she may see again the lover who comes to her only in dreams and then, in the utter despair of the Indian pyche, turning and twisting under the scourge of Turkish invasions accompanied by rapine and slaughter on a wide scale, he asks:

If somebody brings my Lord's word what shall I do?
I'll cut my head off to make a stool for him and serve him with it.
Why not die, give up this breath, when the Lord has become alien?

These are the pieces registering the traumatic experience of Babur's invasion when those used to wearing of pearly necklaces were led away with halters, and those who had lived in palaces were not allowed to sit on the floor in the lordly presence.

The Sufis of the seventeenth and the eighteenth centuries were lyricists par excellence, who sang and danced to their exuberant and yet poignant experiential lyrics, such as this poem of Shah Hussaini:

To entertain you, my friend I have boiled my heart's blood, I have chopped into pieces my liver,
And if it is not to your taste,
I can only beg you to swallow it with a cup of water.

and Bulleh Shah singing:

The court of Ranjah is across the river
Despite storm and flood, I must reach there.

But the devotional trend then began to be mixed with romantic verse narratives so that by the end of the nineteenth century, the lyrical passion in Punjabi had died altogether. It was Bhai Vir Singh who revived it, again mixed with devotional conceits like that of the English metaphysical poets of the seventeenth century, as for instance in:

You came to me in a dream
and I sprang up to embrace you.
All light, but you could not be grasped
And my arms kept trembling in vain.

The Punjabi lyric attained its present heights almost thirty years later, in the thirties of the present century in the poetry of Mohan Singh and Amrita Pritam. In 'Morning after 1947', Mohan singh sang:

In the east rises the milky dust of the chariot of the sun
Whose rays kiss the lips of the dew-drenched blades and leaves of grass
In the huts of the refugees new youth begins to stir,
No matter if the scythe of Death has mown some ripening stems.

and Amrita Pritam:

O the wheats have sprouted
But the tales of my woes are longer than even my woes.

O hoeings have been given to the wheats
But the shadows on my skies are as dark as ever.

Another poet of the next generation, Prabhjot Kaur, is more tense like the string of the lute, because she is more afflicted experientially:

The pull of the earth was strong
But different is your pull
And to your pull I'll make over
This invaluable life.

Pritam Singh Safir, for all his philosophic moods and pretences, can wax lyrical with a rare expressiveness, and Harbhajan Singh, who is now an existentialist-structuralist, poet-philosopher of fixed dimensions, started as a lyricist of much aesthetic excellence. But none can beat Shiv Kumar whose despair is more lyrical than that of any romantic:

I am a thorny cactus, my love growing in the waste,
None has ever watered me, none has raised a fence.

Of late, lyricism in Punjabi poetry has weakened under the stress of poetic as well as political ideologies, both existentialist-structuralist and communist-militant, but still the voice of Surjit Patar can be heard in the midst of this clash of pens:

You passed through the stalks like the wind
I was left behind, a sigh of the tree.
On your footprints my leaves fall
Long and far like the songs of spring
Do meet me sometimes in a human way,
Why pass me like water sometimes or wind?
When you met me you were of my age, dark and lovely,
And then you left me, like God Himself.

There is in this the delicacy of the Persian ghazal and the anguish of the modern soul, for Patar is at heart an existentialist. The modern poets of Punjabi are drifting away from intensely personal expression into the ghazal form which being alien to the genius of the Punjabi language, can seldom become truly lyrical.

S.S.S.

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LYRIC (Rajasthani). The genre has not been unknown to the traditional Rajasthani poetry. The commemorative songs of the bards and the devotional songs of the saints did contain some of the lyrical elements. None of them, however, reaches the realms of a perfect lyric. While the commemorative songs possess the spontaneity of expression, singleness of emotion and the conciseness and the brevity combined with some of the metrical music, they lack in subjectivity, the variety of forms and the haunting loneliness which defies all definitions. So is the case with the devotional songs, except that they are subjective too.

The modern period had also given us plenty of lyrics in its initial stages, which are now gradually losing their melodic quality under the wave of prosaic poetry. Though the subjectivity is there, all other elements, such as the singleness of emotion, instrinsic musical quality, etc. are lacking. It was the age of romanticism in Hindi poetry that cast its reflections on the early modern Rajasthani poems. This influence gave us some good lyricists like K.K. Kanta, M.G. Sharma and S.P. Joshi. 'Olum' (longing for the loved one) is a form of lyric resembling the ode, which has been handed down as cultural heritage. It is the kind of a folk-song also sung on the occasion of parting with the dear one. N. Singh Bhati and Teja Singh Jodha have given us two books under this title. Smaller odes have also been attempted which contain haunting loneliness and longings for the bygone splendour, grandeur and sweetness. *Pashana Sundari* by N. Singh Bhati and *Sovana Machhali* by S.P. Joshi are two such odes. Elegy is yet another form which existed solely in the traditional literature. The emotional subjectivity of the modern poet seems to be more self-centred, as he has no time or mood to make his heart cry, lamenting over the sad demise of any one, howsoever dear he/she might have been. Marsia songs of the old bards are the only elegies in the true sense of the term. Inspired by the richness of raga (tune) and verbal music contained in the folk songs, the poets took to composing the songs of natural beauty of the country side and the emotional and romantic relationship of the simple rustic life. The ovation received by them for such songs enabled them to stand undeterred in the face of stronger currents of the intelligent poetry. Prominent among these poets are Gajanan Varma, Revatadan Kalpita, Kalyansinha Rajawat, Raghurajsinha Hada, Duragadansinha Gauda, Madhava Sharma, Bhima Pandiya and Lakshmansinha Rasavant. Their songs are as varied in form and as musical and emotional in content as has been the cultural life of our masses. Next to those of natural beauty are the erotic songs. Leaving apart a few sensual songs, many lyrics written by other poets can also be considered as works of art. Manohar Sharma has excelled all others in this particular aspect in his *Ruthi rani* (The displeased queen). The chorus and duet in lyrics have been the privilege of Ganeshlal Vyas 'Ustada'. His only draw-back is that his lyrics lack subjectivity and are more didactic than emotional. However, his metrical music and spontaneity amply compensate the drawback and transport the reader to the lyrical world.

Even now, when the modern poetry has projected new dimensions and all other forms are being discarded as obsolete and unrealistic, lyric still reigns supreme in most of the literary gatherings and relieves one of the routine tension and drudgery.

Whether the latest trends in modern poetry will result in eliminating this genre is an open question. The emotions of man shall see no death so long as he lives and, maybe, the lyric will survive the onslaughts of the modern trends for this reason.

Raw.S.

LYRIC (Sanskrit). The lyric in Western poetics is used to cover a wide range of compositions in verse, viz. poems having the form and musical quality of a song, short subjective poems with song-like outburst of the poets' innermost thoughts and feelings, and non-narrative, non-dramatic poetry in general. The musical character of a lyric is indicated by the derivation of this term from Greek 'lyra', a musical instrument. It is also suggested that the Greeks defined a lyric as a song to be sung to the accompaniment of a lyre. The Greek term for lyric, 'melic', is derived from 'mele', which means air and melody. In Sanskrit poetics there is no precisely equivalent term for lyric. The terms 'muktaka', 'sandanitaka', 'visheshaka', 'kalapaka' and 'kulaka', meaning one verse, cluster of two, three, four and five or six verses respectively, might often serve the purpose. Rudrata (9th cent.) mentions two broad varieties of poetry, viz. 'mahakavya' (extended narrative poems) and 'laghukavya' (shorter poem). The latter deals with only one of the four goals of life (purusharthas) and delineates only one sentiment or a few of the sentiments. Some of the Sanskrit lyrics may conform to this variety. Another genre called 'samghata' is said to have one continuous theme (ekartha) and only one author. The *Meghaduta* and the *Suryashataka* are given as examples of this type and both are reckoned as lyrics by modern authorities. Incidentally in the *Meghaduta* (II. 25) itself there is a reference to a song sung to the accompaniment of a lute (vina).

In fact lyric in Sanskrit dates from the Vedas, where most of the hymns are beautiful lyric poems addressed to the gods and goddesses. Such hymns are the poets' reaction to the agreeable and awful aspects of nature in expressions laden with rich imageries. Some such lyrics are the hymns addressed to Ratri (the spirit of the night), Aranyani (the spirit of the forest) and Ushas (the goddess of the dawn). Ushas is portrayed as the beloved of the sun, e.g. in the *Rigveda*, I. 115.2: "The sun follows the resplendent Goddess Ushas, as a youth following a young maiden." This imagery may remind one of a similar situation in Keat's 'Ode on a Grecian Urn'.

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LYRIC–SANSKRIT

Lyrics of classical Sanskrit literature are broadly divided into three types, viz., love lyrics, didactive lyrics and devotional lyrics.

Kalidasa was the author of at least two lyrical poems, viz. The *Meghaduta* and the *Ritusamhara*. The former may be called a lyric because of being a laghukavya and the outburst of the feelings of the character who is suffering from the pangs of separation, and because of being concerned with one continuous theme. The *Ritusamhara* is likewise a laghukavya with one continuous theme of describing the seasons in the form of a lover's reactions to the change of seasons. The poem is passionate utterence of one character, each and every word of the poem being addressed to the female partner of love.

Bhartrihari composed three collections of lyrics of hundred verses each called the *Nitishataka* (Century on wise conduct), the *Vairagyashataka* (Century on spirit of renunciation) and the *Shringarashataka* (Century on love), where each stanza normally stands by itself and assumes the form of an independent small poem. The *Shringarashataka* faithfully delineates the beauty of women and the psychological effects of love as in the following:

> When we do not see our beloved ones, we desire simply to have a view; when seen, we desire only to have the pleasure of a close embrace; and when the large-eyed beloved is clasped, we hope for a blending of the two bodies.

But the same *Shringarashataka* in its later part emphasizes the undesirability of getting infatuated by love of women and on the desirability of taking to the path of renunciation.

> O traveller in the form of my mind, you must not stray into the forest in the form of the body of the fair damsel where movement is hazardous due to the presence of mountains in the form of breasts, and because there resides the robber in the form of passion.

The *Amarushataka* (A century by Amaru) of Amaru (c. 650 A.D.), however, deals exclusively with love and relation between lovers. Amaru's verses are very rich in the erotic sentiment, and Anandavardhana, in the *Dhvanyaloka* (ch. 3), holds that Amaru's muktakas (single stanzas) by virtue their ability to give the relish of the erotic sentiment may read like miniature poems. In many of the verses of Amaru, it is the poet who describes the state of mind of the lover or his affairs; but some of the verses are outpourings of the lover's own feelings as in one of the muktakas, which may be rendered as follows:

> O my friend! in sham anger I just happened to say 'go away', and the hard-hearted one suddenly left the bed and really went away. But my shameless heart again pines for that unkind one who has so rashly destroyed our love, and what can I do?

The *Chaurapanchashika* of Bilhana presents fifty (panchashat) verses in the form of the outburst of the longing heart of a lover. The hero had secret love affairs with a princess. For this offence the king sentenced him to death. While awaiting the capital punishment that would come by the close of the day, the lover composed fifty verses to describe how fondly he had been recollecting the joys of his past dalliances with his beloved. The king being highly impressed by these love poems released the lover and allowed his union with the princess. In one of the earlier verses the lover says:

> Even today I recollect her with my mind as resting her face on her hand and looking intently on my path while in reality I remain concealed by myself invisibly behind the nearby door, and as trying to sing with a sweet small voice some song containing my own name.

In a later verse he says:

> Even today by the close of the day if I could once again see my beloved who posseses the eyes of a gazelle and bears the pair of nectar-white pitcherlike breasts, I would part with the joys of kingship of a prosperous kingdom, of heaven, and of final emancipation.

Jayadeva's (12th century) *Gitagovinda* is a book of songs (gita) relating to the cowherd god Krishna (Govinda). The poem is divided into twelve cantos, and it consists of twenty-four songs interspersed with some recitative verses. The poet indicates the 'raga' (melody) and 'tala' (beat) of each song concerned. The poem depicts love of Krishna and Radha in its various phases. With songs, and occasionally with recitatives, Krishna and Radha give vent to their feelings of love, and the faithful female friend of Radha describes the state of mind of Radha to Krishna, and that of Krishna to Radha. Thus it is a love lyric. But there are certain utterances of the poet steeped in devotion for lord Krishna and his beloved, which make the poem also a devotional lyric of no mean order. The songs mostly have eight stanzas each, and hence the whole poem is also called 'Ashtapadi'. While the recitative verses are in usual metres measured by syllables, the songs are in an exceptional metre based on the quantity of vowels. All the songs are characterised by profuse use of rhyme. Each of the songs and stanzas may be reckoned as a miniature poem of exquisite beauty. The poem is characterised by a singular beauty of words and a rare degree of harmony of sound and sense so much so that any translation of this poem would hardly be able to give a proper idea of the beauty of the original. "....if to be untranslatable is a proof of the attainment of the highest poetry, Jayadeva has certainly claim to that rank", observes A.B. Keith.

The *Gitagovinda* depicts various aspects of love such as intense longing, hope of union, despair, anger against the unfaithful love, reconciliation and the joys of union.

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Love lyrics in Prakrit are profusely quoted in works on poetics. The *Sattasai* (Seven centuries), also known as *Gathasaptashati*, of Hala of unknown date is a mine of Prakrit love lyrics. Govardhana (12th cent.) composed the *Aryasaptashati* (Seven centuries of verses in Arya metre) on the model of Hala to present some amusing verses on love.

Didactic lyrics in Sanskrit are innumerable. In muktakas, i.e. single verses recognised as lyrics, wise and noble ideas are conveyed in 'a highly finished and noble poetic garb.' In Sanskrit instructive verses are called 'niti-shlokas'. 'Niti' precisely means polity, but loosely also ethics and practical wisdom. The *Mahabharata* contains a lot of such didactic verses, e.g. the niti-shlokas of Vidura. The independent books of didactic verses make a legion, and they have a wide range of subjects so much so that while in one end there is the *Mohamudgara* of Shankaracharya, which teaches highly moral principles of non-attachment, on the other end there is also the *Kuttanimata* of Damodaragupta, where a hetaira teaches a young girl the art of gaining money through flattery and feigned love.

The *Nitishataka* of Bhartrihari contains some verses which are more gnomic than lyrical; but as a whole this book is one of the most celebrated anthologies of didactic lyrics. One of the lyrics of this century may be rendered into English as follows:

> Whatever little or large wealth is granted by Fate will be surely gained even in the desert and not an iota more even in the Mt. Meru. Hence be patient, don't seek the sympathy of the wealthy. Look, the pitcher will collect only as much water from the ocean as from the well.

The *Vairagyashataka* of Bhartrihari aims at generating the spirit of renunciation in the mind of the reader by various devices like emphasising on the transitoriness of life.

The *Vairagyashataka* is didactic because it deals with ethical matters. But in fact all the three centuries of Bhartrihari are didactic insofar as the *Shringarashataka* also closes with a didactic strain.

Shankaracharya's *Mohamudgara* is similar to the *Vairagyashataka* because of having a similar ethical vein. But *Mohamudgara* is more lyric because of its wealth of rhyming.

Besides the works of individual authors like Bhallata and Shilhana, there are innumerable anthologies where didactic verses are presented in a classified manner. Some important names in the area of anthologies are *Subhashitaratnakosha* of Vidyakara, *Saduktikarnamrita* of Shridharadasa (1205), *Suktimuktavali* of Jalhana (13th cent.), *Sharngadharapaddhati* of Sharngadhara (1363) and so on.

Poems, technically called 'anyokti' or 'anyapadesha', were much appreciated because of being rich in symbolism. This is warranted by innumerable centuries or collections with titles *Anyoktishataka* and *Anyapadeshashataka*. Some of the stanzas collected in these shatakas are good lyric poems.

Devotional lyrics are most appealing because they are composed with a rare degree of emotional fervour. These are really regularly recited by a large number of Indians as prayer songs even today. These songs addressed to various gods and goddesses are called 'stava', 'stuti' or 'stotra', all the terms being derived from the root 'stu', to pray. The stotra literature dates from the Vedic literature, where there are beautiful prayers, e.g., the hymns of the Rudradhyaya of the *Yajurveda*. The great epics also contain some occasional stutis, e.g. the prayer addressed by Arjuna to Krishna in the *Bhagavadgita* (ch. XI). The puranas are an inexhaustible source of prayer songs, e.g. prayer of Brahma addressed to Krishna in the *Bhagavatapurana* (X. 14) and the prayer of gods addressed to Durga in the *Durgasaptashati* (XI. 2-35), which is a part of the *Markandeya-purana*. Amongst the innumerable poems composed by known individual poets, *Mahimnahstotra of* Pushpadanta (9th cent.), *Suryashataka* of Mayura (7th cent.), *Chandishataka* of Bana (7th cent.), *Bhaktamarastotra* of Manatungacharya, and numerous others deserve mention. There are also hundreds of modern anthologies containing thousands of prayer songs, e.g. the *Brihatstotraratnakara*, the *Stotrarnava*, the *Stavakusumanjali*, the *Stavakavachamala*. Of all the individual poets, Shankaracharya ranks foremost in respect of musical beauty and emotional appeal of the poems addressed to various gods and goddesses such as Shiva, Vishnu and Annapurna in various metres of which Bhujangaprayata is most frequently employed. The tradition of composing devotional lyrics in Sanskrit has continued till the present decade.

Lyrics expressing the feeling of respect and admiration are addressed also to kings, patrons and teachers. Such poems are called 'prashastis'. Epigraphical records often contain prashastis addressed to kings.

It is noteworthy that the Indian tradition of composing lyrics of devotional type has inspired some Western Sanskritists also to apply their talents in this direction. For instance, six Sanskrit verses occur as the Editor's Preface to the English translation of the *Atharvaveda-samhita* of W.D. Whitney, edited by C.R. Lanman (Harvard University, 1905), wherein the editor pays homage to his teacher Whitney.

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M.M.S.

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LYRIC (Sindhi). Originally a recitable musical item like a Samavedic hymn, the lyric was later associated with the lyre, a string instrument like 'ektara'. It was set to other instruments much later. It can do without any instrumental accompaniment today, for it has become once again a recitable melody which is not intended to be sung, but has sweet sound and rhythm and also repetitious syntax conducive to the expressions of intense joy, sorrow or contemplative thought.

The lyric in Sindhi which came to be evolved around 1000, had mainly been devotional until the onset of the modern age. An eleventh century Sindhi example is the 'ginan' (Skt. Jnan) of Sayyid Nuruddin, popularly known as Satguru Nur, who came from Egypt to Sindh in 1079 to help spread Islam and tried to win over Hindus by his devotional songs in Sindhi.

Pir Shams Multani (1180-1267) kept up this Isma'ili tradition, but it was Pir Sadruddin (1290-1409) who showed sings of maturity in the early form of the Sindhi 'vai' lyric, which was perceptible on the level of using the devices of lyricism, if not on the level of thought which remained essentially orthodox.

After the Isma'ili propagators of Islam, the sufi poets appeared on the scene; their lyric poems, usually short and compact, each depicting a single mood, were called the 'vais.' With the vai songs of Miyun Shah Inat and Shah Abdul Latif, the Sindhi lyric became secular in outlook and sensuous in thought content behind it. Their vai songs in various 'suruds' and 'surs' have often been described as of the rigid classical character, which they were not. Mirza Qalich Beg, in his *Shah Abdul Latif Bhitai jo ahwal* (A biography of Shah Abdul Latif of Bhit, 1910), H.M. Gurbuxani in his 'Introduction' to the *Shah jo Risalo* (1923) and H.T. Sorley in his *Shah Abdul Latif of Bhit* (1940), have seen in these suruds or surs, the melodic forms of classical music, and have also hinted at the suitable timings of the year and the day when these 'ragas' and 'raginis', be practised. But the suruds and surs are not the ragas or raginis proper, they are based on words and meaning of 'bayts' and vais unlike the classical ragas and raginis which are expressed by rhythm and melody of sounds. The vai songs come under the category of the 'loka-ragas' which are sung to the accompaniment of a drone instrument by minstrels, 'faqirs' and members of the religious sects, and these loka-ragas prefer simple rural speeches to complex, urban languages. The songs of Chandidasa, Surdasa, Tulasidasa, Vidyapati, Mira, Kabir, Dadu, Nanak, Shah Inat, Shah Abdul Latif, etc., are the 'laukika-vinoda', or the music produced by experts for the pleasure of common people.

A bayt from a 'dastana', or many bayts from the respective dastanas preceding the vai compositions, when musically recited or chanted, arouse the musical consciousness and create the ethos for the vai songs. S.Amjad Ali describes the manner of singing the Sindhi lokaragas thus: "First, one person sings a 'dohira', or 'doha,' in a free and easy style, in a loud and sonorous voice, without taking care of 'tala' or time. There is no instrumental accompaniment except the 'ek-tara,' which produces only one key note, as a droning background. Then the party of singers, sometimes four or five, presents the vai.
From the serious philosophical theme and dignified manner of singing of the dohira, to the light and lyrical song of the vai is a welcome change, and the one sets off the other."

The vai continues to be a popular lyric form in Sindhi even today. Sheikh Ayaz, Bardo Sindhi and Tanvir Abbasi in Pakistan and Hundraj Dukhayal, Hari Dilgir and Narayan Shyam in India have been among its successful practitioners. But the modern lyric in Sindhi, as elsewhere, is more complex, at times lending itself to contrastive themes, but all the time keeping to its emotional mode. Isolated, intensely-felt moments in the life of a poet encourage him to use the first person and bring in vivid images in rhythm and rhyme which are at once part of the lyric and yet transcending it.

Mo.J.

LYRIC (Tamil) can be divided into three kinds: Ancient lyric, medieval lyric and modern lyric.

The poems of Sangam period (B.C. 300 A.D. 200) belong to the ancient period. They are of two kinds, viz. Akam (erotic) and Puram (heroic). The Akam lyrics have love as their theme; and all the other poems are Puram. These poems were written according to the strict rules enunciated by the grammarians like Tolkappiyar (B.C. 700). These poems were included in *Ettuttokai* (Eight anthologies) and most of them are short pieces of beautiful poetry.

Of the 2381 Sangam poems, 1862 belong to Akam. The union of the lovers, the longings, the waits, the frustrations and the separation are vividly expressed in the Akam poems. Non-naming of the characters is a *sine gua non* in this kind of poem. The lady-love, talaivi (heroine), is full of beauty and virtue; the hero, talaivan, is brave and kind; the companion (tozhi) of the heroine helps them in their love-affair by acting as a go-between.

The Akam lyrics are dramatic monologues. They are subjective by nature. The poets numbering more than 400 used all the important techniques of poetry to present the theme of love in a beautiful and fitting manner. Similes and metaphors drawn from life and nature enriched the quality of the verses and have given them an immortal life. The poets have also described the moods and passions of the lovers with telling effect. The strict and conventional rules did not stand in the way of creative talent. The detailed descriptions of the flora and fauna give a relevant background to the situation of love and contribute to the excellence of the poem.

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It is greater than the land
It is taller than the sky
It is deeper than the waters
It is the friendship with my lover
Who hails from the hillside
Where the bees build their hive
With the honey of the black-stemmed
Kurinchi flowers (*Kuruntokai*, verse 3)

This poem which depicts the ideal love of the hero and the heroine is a brilliant piece; the words are of the heroine in praise of the hero when her companion had blamed him for not marrying her till then; all the while the hero is standing behind the fence of the house.

The Puram lyrics are included in the anthologies, *Purananuru* and *Patirruppattu*. The former contains 400 stray verses sung on kings, chieftains and benefactors on various occasions. The views of the poets on virtue are also a part of Puram. The poets have shown the right path to the kings and also to the people whenever the occasion demanded. The lyrics in *Purananuru* depict the life of the cross-section of Tamils of those days.

"Every country is ours; all people are our kinsmen" "those who provide food are the life-givers", "The purpose of having wealth is to give; if one decides to enjoy, then the disappointments will be many" are some of the sayings from *Purananuru*.

In the medieval period (between A.D. 600 and A.D. 1200), there were thousands of lyrics, mostly hymns. They were sung by the great Nayanmars of the Shaiva religion and the equally great Alvars of Vaishnava religion. They went from place to place to have the 'darshan' of the deities, and sang devotional lyrics with lilting music in them. The songs of the Shaiva Nayanmars were collected by Nampiyantar Nampi, and they are in twelve 'tirumurais' (volumes); those of the Vaishnava saints were collected by Nata Muni and they are called *Nalayira divya prabandham* (four thousand devotional songs.)

The experiences which the saints had at various centres of worship made them sing lyrics of great beauty. There are songs with Akam theme, but in praise of God, in these lyrics. In this type of lyrics, God is the talaivan and the soul is talaivi; the compassion (Arul) of the Lord is tozhi. For the lyrical beauty of the hymns, the following one will suffice: A lady is losing weight and colour day by day because of love-sickness. She addresses her pet-bird revealing her plight: "You are to blame, O small bird, Puvai. I told you to convey my sickness to Lord Tirumal; you bluntly refused to do so. Now I have lost my grace and my beautiful colour. You may now leave me in search of another to feed you" (*Nalayiram*, 2715). The lady is on the brink of death; so she requests the bird to find some other girl for food and protection.

There are thousands of lyrics written by hundreds of poets after 1300 and before 1900. Some of them are collected and published under the title *Tanippatal tirattu* (Collection of stray verses). Some other poems are included in *Nanak kovai* and some more in *Peruntirattu*.

The lyrics in these collections are of different periods and of different nature. There are no set rules of conventions; the poets were free to choose any topic and sing. However interesting they may be, they could not match the earlier poems in quality. Humour and satire have an important place in these lyrics; of the poets who have sung under this category, Avvaiyar (a poetess of later date) and Kalamegam excel others.

Twentieth century is a period of lyrics. Poets from Subramanya Bharati to Kavinar Kannadasan have written at least one or two volumes of verses, most of which are lyrics.

Bharati wrote lyrics which kindled the spirit of freedom among Tamils; through these poems, simple and direct, Bharati has conveyed his ideas on language, freedom, God and society. Kaviman Desikavinayakam Pillai, Namakkal Kavinar V. Ramalingam Pillai, Suddhanada Bharati, S.D.S. Yogi, S.D. Sundaram and scores of others followed Bharati and wrote lyrics of beauty.

Poet Bharatidasan, who had inspirattion from Bharati, but deviated from him in many ideals, introduced another type of lyric. He and his followers wrote poems which had social relevance. These poems brought out the ills of the society such as the plight of the widows, the worries of the labourers, the curse of the caste system, etc. They wrote about the Tamil language and Tamil people. Various types of rhymes and metres are used by the modern poets.

Lyrics in Tamil have a history of more than two thousand years and they differ in quality and quantity in successive periods. Tamil lyric existed in one shape or other and was used by poets down the centuries with varying degrees of skill and success.

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R.K.

LYRIC (Telugu). In a poem a spontaneous overflow of powerful subjective feelings assumes the form of a lyric which has an emotional intensity and musical quality. In Telugu, folk-songs transmitted and preserved by oral tradition may be regarded as the earliest poems with lyrical elements in them. They deal with a variety of subjects; though the authorship may not be known, some of the folk-songs move us by their lilt and sentiment.

The words 'bhavagitam', 'bhavakavita', 'geyam', 'padam', and 'kirtana' are used as synonyms for the term lyric. The devotional songs of Annamacharya (1408-1503), the erotic songs of Kshetrayya (17th century), the songs of Ramadas of Bhadrachalam (17th century), the devotional

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songs of Tyagaraja (18th century) may be regarded as lyrics which attained a literary status.

The Shataka literature (Hundred verses) may be regarded as a native form of lyric poetry. Spirit of devotion, didacticism, and criticism of life abound in this type of literature. *Vamana shatakam* (16th century), *Dasharathi shatakam* (17th century) and *Andhranayaka shatakam* (18th century) may be cited as good specimens of this lyrical form which was later smothered by convention and which slowly lost its original intensity and impassioned utterance.

As a result of the influence of English poetry, lyric made headway during the modern period. Inspired by English poets of the nineteenth century as well as by the melodies of folk songs, Gurajada Apparao (1861-1915) fashioned a supple and simple stanza of four lines with the fourth shorter than the rest. He named it 'mutyalasaram' (Garland of pearls) and used it to narrate the touching tales of Purnamma, Kanyaka, etc.

Rayaprolu Subbarao (b. 1892), besides composing many lyrics inspiring patriotism and love, for the first time introduced a quality of freshness and tenderness into this verse form. His tender poems 'Lalita', 'Snehalata' and 'Trina kankanam' (Bracelet of grass) marked the beginning of bhava kavita which is predominantly lyrical. He described the beauties of Nature with keen observation and glorified love as a unifying cosmic force. The new poetry like the lyrics of the English romantics relied more upon natural emotion and feeling than on the rational analytical intellect.

The lyrics of Kavikondala Venkatarao (1892-1960) focus attention on the beauties that lie unnoticed on the dusty wayside of humdrum life. His lyrics display Wordsworthian simplicity and love of Nature.

Basavaraju Apparao (1894-1933) poured forth his agonies and exultations in his bhavagitams without any restraint. His struggles against misfortune, his bereavements and his frustrations found impassioned expression in his lyrics. He dreamt of death as an escape from the miseries of life and desired to fade away while singing like the dying swan. We find the influence of Gurajada in language, form and treatment when we examine his lyrics in his *Selayeti patalu* (Songs of a brook). He wrote a memorable lyric describing Gandhi's Dandi Satyagraha wherein he describes the impact of the historic Salt Satyagraha. Adivi Bapiraju (1895-1952) was very much influenced by folk song, dance and art. He, being a painter, portrayed in words the shifting scenes of life. His visions of beauty, his impassioned yearning for untainted love found apt expression in his lyrical sequence *Shashikala*. He portrayed rural life with all its fascination in some of his lyrics written in the rural idiom and rhythm. His finest lyric describes the steps leading to the shrine of the Lord of Seven Hills and reveals his vivid imagination.

In his popular lyrical sequence entitled *Yenki patalu*, Nanduri Subbarao (1895-1958) celebrated and exalted the rustic love of Nayudu Bava and Yenki with admirable melody and suggestiveness.

Jashuva's (1895-1970) khandakavyas reveal another bright facet of lyric poetry. Besides his Firdausi, Mumtaz and Gabbilam, the poems display lively imagination, profound feeling and felicity of diction. Highest flights are occasioned by trivial subjects like a sparrow's nest, an ant, a pet dog and spider's web proving that all is grist to the poet's mill.

The highest pinnacles of lyrical poetry were scaled by Devulapalli Krishna Sastri (1897-1980). His *Krishna paksham*, *Urvashi*, *Pravasam* (Exile) *Mahati*, and musical plays like *Sharmishtha*, *Venukunjam* (Bamboo bush) *Vidyapati*, *Janmashtami* and *Guha* represent lyrical poetry at its best. His ceaseless quest for beauty, freedom, love and truth find expression in memorable lyrics. They display a rich variety of mood and treatment. Through the simplest phrases he communicates feelings which are too deep for tears. Besides expressing the deep longings of his spirit pining for the bliss of the vision divine, he celebrates the simple joys and sorrows of the common folk in their own idiom. The musical charm of his diction is matchless, as it combines the fire of Shelley and the consummate craftsmanship of Keats.

The progressive poets headed by Sri Sri (b.1910) employed the lyric as a powerful instrument to project the vision of a new order. Balagangadhar Tilak's (1921-1966) lyrics offer a blend of romanticism and progressive ideology. Anisetti Subbarao's (1922-80) lyrics have a popular appeal besides political fervour.

Poets like Dasharathi (b. 1927) and C.Narayana Reddi (b. 1931) continue to write lilting lyrics and they have already established reputation as lyricists for the film-world.

As an intensely fascinating form, the lyric continues to hold its ground since all art is ultimately the expression of subjective feelings and thoughts.

C.N.S.

M

MA (Bengali) is a novel by Anurupa Devi published in 1920. It glorifies motherhood as it deals with the problem of polygamy in the Hindu society of the early part of the twentieth century. Arabinda, an educated well-to-do young man deserts his wife, Manorama, because she comes from a family which has a lower social status. He then marries Brajarani, a beautiful daughter of a rich man. The first half of the story describes the household of Arabinda-Brajarani and that of Manorama and her son, Ajit. As the story moves on it becomes apparent that though Brajarani has all the worldly comforts she is unhappy and lonely. She is childless and has not had the

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love and affection of her husband. Her yearning to become a mother turns her into a jealous, almost a hysteric woman. In contrast, Manorama, in spite of her poverty, is much happier as she has the love and affection of her husband indirectly and that of her son directly. As Ajit grows up he feels a strong attachment to as also an aversion for his father who has wronged him and his mother so cruelly. He leaves his studies, gives up all hopes for a bright future and follows his father secretly like a ghost. At the end of the story he accepts Brajarani as his mother at the instance of the dying Manorama.

Ma is probably the most popular novel of Anurupa Devi. The main drawback of the novel is that it continually hangs on sentimentality. The author lacks detachment and burdens her readers with long comments at times unconnected with the main story. The allusion to Sita's desertion by Rama recurs like an oppressive refrain. The plot is loosely woven with incidents which seem contrived and improbable. The behavior of the characters borders on improbability. The best that could be said about the novel is that Anurupa Devi provides a lively description of the orthodox Bengali household, its day to day life, and its festivals and customs.

Ja.C.

MAAK BHINA RAABELA (Sindhi): published by Ajanta Publication, Ajmer, in 1964, is a collection of poems by Narayan Shyam. In this collection, Shyam has experimented in different poetic forms, revamping the old ones, and innovating the new ones. The strength of his poems included in the collection lies in his prosodically perfect lines of the classical 'bahars' and 'chhandas'. One finds here poems in 'wai' form as also 'haiku', 'doha', 'sortha', 'bayt', ghazal', 'ruba'i, 'nazm', 'triolet', 'sonnet' forms.

The entire lyrical poetry in the collection is romantic in spirit and the poems keep opening windows to all the seasons one by one. It is a romance with Nature, his mind registering sensory impressions and, transform them from sensual to sensuous. His search, poem after poem, for discovering a blue flower that blossoms somewhere in the blue sky, but somehow cannot be had continues, and he tries to hold the blue of the sky in his bare hands. His power of imagination holds the reader's mind and the magic spell permeates his entire being. Here the pure reason seems irrelevant. The time stands still. The aura of timelessness envelops the reader. With his mind and soul in loneliness, like a wanderer, the poet is set on a search for a new world, a new life, a new self—the poet hates the things simple and straight. He avoids the light of the day so that at the time of dusk his imagination plays with the arcs of the twilight—in the process he tries to make the reader ride a parabola and drags him within the realms of those romantic feelings that give him a feel of the infinite. It is interesting to note that while experimenting in the field of forms in this particular collection, the poet takes to these forms as easily as a baby duck takes to water. *Maak bhina raabela* (Jasmine flowers moistered with dews) is indeed an endearing work of art.

P.A.

MACDONELL, ARTHUR ANTHONY (Sanskrit; b. 1854, d. 1930), was born at Muzaffarpur in North Bihar, as the eldest son of Colonel Alexander Anthony Macdonell of the 40 Bengal Native Infantry. He was sent to England with his mother in 1861 and was admitted to a school in Dresden (1866-69), Germany. After four years at the Gottingen gymnasium, he matriculated (1875) from the University of that city and under Professor Theoder Benfey, began a study of Sanskrit and Comparative Philology.

Later, at Oxford, as an exhibitioner (1876) of Corpus Christic College, Macdonell obtained a second class in honours moderations (1878) and a third class in *literae humanixes* (1880). He also won the Taylorian Scholarship in German (1876), the Davis Chinese Scholarship (1877) and the Boden Sanskrit Scholarship (1878).

Macdonell revisited Germany for the purpose of reading with the distinguished Vedic scholar, R. Roth and obtained a doctorate degree of the Leipzig University.

In 1888 Macdonell was appointed deputy to Sir Monier Williams, the Boden Professor of Sanskrit and Keeper of Indian Institute. Upon that scholar's death in 1899, Macdonell was appointed his successor in both these offices, and also to a fellowship at Balliol College.

Retiring in 1926, Macdonell received the title of Emeritus Professor; and in 1928, he was elected as Honorary Fellow of Balliol and in 1906 was elected FBA and represented it on a committee of the International Union of Academies concerned with promoting a critical edition of the *Mahabharata*. Macdonell was on the Council of the Royal Asiatic Society, and served as its Vice President (1921-24). In the Triennial International Congress of Orientalists, Macdonell was a participant from 1881 to 1912 and its Oxford Session in 1928 was organised by him.

Macdonell made two visits to India. The first (1907-1908) led to the acquisition, by the Bodelian Library, of a large collection of Sanskrit manuscripts which with hundreds of photographs were later presented to the Indian Institute. These inspired some comprehensive views regarding Indian temple architecture and iconography which Macdonell expounded in lectures (1909) before the British Academy and the Royal Soceity of Arts. The second visit (1922-23) was for the purpose of delivering in the Calcutta University a course of 'Stephanos Nirmalendu' Lectures on Comparative Religion. In 1904 Macdonell had participated at a Congress of Arts and Sciences at St. Louis, Missouri and in 1912, visited Canada. Macdonell was a

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recipient of several honorary distinctions and degrees. In 1913 he was awarded the Campbell prize by the Bombay Branch of the Royal Asiatic Society.

Macdonell was foremost a Sanskrit scholar. He worked chiefly in the Vedic field to which belong his most important contributions. Among these are the following: *Sarvanukramani* (1886) and *Brihaddevata* (Harvard Oriental Series, 2 vols. 1904); a comprehensive and thorough monograph, *Vedic Mythology* (Grundriss Series, Leipzig, (1897) and a masterly *Vedic Grammar* (Grundriss Series, Leipzig, 1910). In collaboration with A.B. Keith, he published *A Vedic Index of Names and Subjects* (1912). But he became a widely read author by his lively and interesting general books, viz. *History of Sanskrit Literature* (1900), *India's Past, a Study of Literatures, Languages, Religions and Antiquities* (1927) and Lectures on Comparative Religion published by the Calcutta University.

Macdonell lived in Oxford after his retirement in 1926 till his death.

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K.Kr.

MACHAMA (Kashmiri) is the collection of eight radio and stage plays of the Machama series written by Pushkar Bhan. The book appeared in 1975 and won the Sahitya Akademi Award in 1976.

Eight plays of the series printed in the book include 'Hero machama', 'Machamani wutal buje', 'Bhaktu bod machama', 'Machama drav safaras', 'Machamun fitan', 'Maosikar machama', 'Shahkapas' and 'Sindbad machama'. Out of these eight plays only two, 'Hero machama' and 'Sindbad machama', are stage plays and have been performed a number of times by Akashvani Club, Kala Kendra and Theatre Federation.

Plays included in the book have been selected out of seventy instalments of this serial broadcast from All India Radio, Srinagar, from 1950 at 1970.

Machama was the most popular satirical serial broadcast by Radio Kashmir, Srinagar, in its history. Its popularity can well be judged by the fact that when an instalment of this serial was broadcast, it became the talk of the town for weeks together. Machama, Rehman Dada and Sula Gota are household nicknames in Kashmir. Any body who acts in an eccentric way is called a Machama even today. These characters have a permanent place in the history of Kashmiri literature. By writing this series of dramas, Pushkar made up a big defficiency in our literature. It is the great achievement of Pushkar that he makes us laugh at our own follies, because all of us are Machamas on the cross-roads of life. Machama becomes a butt of ridicule because he is not a hypocrite. He gives vent to what he feels and acts in accordance with his worth and wisdom. He suffers humiliation, defeat and neglect but he has the capacity to laugh when he is under odds. We wordly-wise hypocrites laugh at Machama because he is a straight-forward person who wants to live and enjoy the life to its full, but when some calamity befalls our lot we weep and suffer wearing a mask of fortitude and forebearance.

Machama, the main character of this series of plays, is a middle class youth of average calibre and education, but has very high aspirations and longings. He takes to many trades, but is rejected. He takes everything lightly and assures his wife time and again that he will surely make his mark some day. His mother and father suffer the pangs of poverty and neglect because their only son Machama is unable to achieve anything and help them in old age. Machama's father and mother, Kak and Kak Ded, represent a class which is gradually slipping out of our sight. These two characters represent the traits of the feudal age and live more in the past than in the present. They cherish the values of old society, and when something is done against their established values, they raise their voice against it.

Every instalment of this serial of plays has an independent entity. Excepting the leading characters, Sula Gota, Rehman Dada and Khatiji, there is nothing common in these episodes. It is the presence of the characters alone which is a binding factor between the various instalments of this series of plays.

Rehman Dada and Sula Gota are the two friends of Machama, who always stand by him and abide by his dictates. In sun and shower, they follow him and help him to attain his goal. They suffer and laugh with him. Even in difficulties they do not betray their friend who is a simple bundle of contradictions like all middle class people who try to attain the heights of prosperity, but always return in disappointment and suffer the neglect, starvation and humiliation. In search of prosperity and fame, Machama tries this best to do something to attain some standing, and his two friends are always there to help him and follow in his steps. But like Machama, his two friends also meet the same fate. After every defeat, they start afresh and see the dream of a sweet world and follow another path to attain it.

Khatji, the wife of Machama, is a typical woman under the control of her mother-in-law and father-in-law . She has every reason to complain and she complains whenever the opportunity comes her way. In presence of her mother-in-law, she maintains her reticence. She represents the Hindustani woman who would laugh when rebuked.

This serial of plays has covered almost all the aspects of contemporary life. It depicts the tragedy of the present day middle class man. The author's skill lies in the presentation which nowhere gives an inkling to the middle class people that the story relates to them.

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Pushkar owes his popularity largely to this serial of plays and he will always be remembered for writing such a popular series.

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Mo.S.

MACHWE, PRABHAKAR BALWANT (Hindi; b. 1917). Born at Gwalior, Prabhakar Balwant Machwe received school education at Ratlam and Ujjain and college education at Agra. He did his M.A. in Philosophy in 1939, and another M.A. in English Literature in 1941 from Agra University. He was married in 1940 at Sevagram. For sometime he taught Philosophy at Ujjain. In 1948 he gave up teaching and joined the All India Radio as a Producer (1949-1954). Later, he joined the Sahitya Akademi, retiring as its Secretary in 1964. In between he went to America for two years as a Professor at Wisconsin University (1959-61). He was also associated with the Union Public Service Commission as Officer on Special Duty (1964-1966). In 1957 he wrote his Ph.D. thesis on *Nirgun Marathi Hindi sant kavya*. He was also a Fellow of the Indian Institute of Advanced Study, Simla. He was appointed Director, Bharatiya Bhasha Parishad, Calcutta for a few years after retirement from the Sahitya Akademi.

Machwe is a prolific writer. He writes both in Hindi and in Marathi. He has written poetry, essays, short stories, criticism, novels, travelogues, limericks and humorous sketches. He is one of the poets of *Tar saptak* (1943). He has experimented with new forms, genres, metres, and styles. At times a rebel and an iconoclast, his language has an incisive character of its own.

His important publications are: Poems: *Swapna bhang* (1955); *Tel ki pakorian* (1961). Play: *Gali ke more par* (1960). Novels: *Ektara* (1951); *Parantu* (1951); *Dwabha* (1952); *Sancha* (1957); *Tis-chalis-pachas* (1973); *Lapata* (1984). Essays: *Jainendra ke vichar* (ed., 1937); *Khargosh ke sing* (1950); Berang (1957). Short Stories: *Sanginon ke saaya* (1942); *Joe* (1965); *Barah kadam* (Ed. 1971). Criticism: *Alochana* (Natya charcha, 1952); *Samiksha ki samiksha* (1953); *Vyakti aur vangmaya* (1954); *Keshavsut* (English, 1967); *Kabir* (English' 1968); *Rahul Sankrityaya* (English. 1981). Translation: Kya ham bhukon maren (1944); *Buddha dharma ke 2500 varsha* (1956); *Bhagnamurti* (Poetry from Marathi, 1958); *Tolstoy aur Bharat* (1969); *Azadi* (Novel from English, 1988). Histories: *Marathi sahitya ki kahani* (1955); *Hindi sahitya ki kahani* (1957). Travelogue: *Roos mein* (1976). Dictionary: *Shasan shabda kosh* (1948). He has contributed to many other Hindi, Marathi and English books.

He got the Soviet Land Nehru Award, Uttar Pradesh Hindi Sansthan Award, Hindi Academy Delhi Award and Madhya Pradesh Sahitya Parishad Award, Bhopal. He was also honoured with the Honorary degree of 'Vidya Vachaspati' by the Hindi Sahitya Sammelan, Prayag, in its Gurgaon Session (Haryana) in 1988.

Sur.G.

MADAHA AND MUNAJAT (Sindhi) are the forms of devotional folk-poetry. Madaha (pl. Madahun) is derived from the Arabic word 'madh' meaning praise, eulogism, commendation. In Arabic poetry, madh may be a panegyric, an eulogy or an encomium composed to please some one (may be God, saint, king, chieftain, etc.); but madaha in Sindhi is necessarily a laudatory poem inspired by faith and composed only in the praise of God or the prophet or his companions and revered saints. The 'munajat' (pl. munajatun, the word literally means 'prayer') also is a laudatory poem akin to madaha, having the same subject-matter. The difference between the two forms is that in madaha the element of admiration and praise is predominent, while in munajata, the supplication of the poet becomes the main theme of the poem. The composer of munajata prays to God, or the Prophet and his companions, or to the revered saints, seeking blessings to get rid of his troubles and miseries.

As regards the form and the technique, both the madaha and the munajata are long laudatory poems generally composed in indigenous Sindhi metres with uniformity of rhyme in the entire poem or in its stanzas. Some poems are composed according to rules of the Persian prosody. To an extent 'qasida', a form of Arabic poetry, influenced the technique of these Sindhi poems.

The earliest madaha in Sindhi which has come to light so far, is composed by Juman Charanu (d. 1738). It gained popularity throughout Sindh due to its theme and artistic composition. Madaha composed by Miyan Muhammad Sarfaraz Khan while in captivity (1774), is considered to be one of the best poems in Sindhi. It is popular for its pathos and metre containing a refrain:

"Bhala jama, hina ghulama sando sawalu, suniji tun"
(O Benevolent Sir! please listen to a prayer of this slave).

Selected Sindhi madaha and munajata poems have been compiled by N.A. Baloch under the project of Sindhi folklore and literature. The compilation is the first book in this series published in 1959. It contains 101 poems, out of which 48 are madaha poems and 53 munajat compositions. The madaha and munajat compositions are sung on various religious occasions. These form an important section of devotional poetry in Sindhi and are being written by a good many poets to this day.

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M.K.J.

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MADAN, INDRANATH (Hindi; b. 1910), born in Shahpur district of pre-partition Punjab, entered the field of literary criticism at a time when the post-Independence literary scene was totally confused and marred by slogans and personal indictments. There were champions of different brands of poetry, viz. 'Sanatan Sarvodayi Kavita', 'Yuyutsavada Kavita', 'Aswikrit Kavita', 'Akavita', 'Beat Kavita', 'Tazi Kavita', 'Pratibaddha Kavita' and of course, 'Nai Kavita' which was declared to be on its way out. It was at this juncture that some sensible lovers and connoisseurs of literature made a determined bid for the resurrection of poetry. Madan was one of the supporters of the movement which made an effort to rediscover poetry. It was an effort to re-establish poetry as an expression of realistic experience and social sensibility.

A very significant development in the post-Independence literary criticism was that critics condescended to step down from the high pedestal of poetry's evaluation and took up the criticism of other literary genres. They had till then considered only poetry fit enough for their consideration and were oblivious of the fact that fiction had actually advanced far enough, representing social activity and relationships in a rapidly changing world. Madan was conscious of this reality and concentrated on modern literature, specially fiction. He had the advantage of not being parochial in his approach to literature as he did not expect literature to tilt deliberately towards one worldview or the other. He believed that the critic had only one commitment and that was to literature that made us aware of our social environment and sharpened our response to the aspirations of the people. Madan proceeds with this commendable objective, though he does not always succeed in delving deep into the experiences and mental processes of his authors. His assessments therefore sometimes tend to be superficial and cursory.

Madan's name should also find mention amongst the critical essayists of the fifties and sixties. They reveal a free and uninhibited assessment of the creative effort unhindered by extraneous considerations. Madan had also the advantage of being in a position to use both Hindi and English as the media of expression and helped in apprising the English-knowing readership of the literary activity and achievements of Hindi writers. His major works are: *Modern Hindi Literature* (1939. in English), *Hindi kalakar* (1947), *Premchand* (1951), *Sharatchandra Chatterji* (1954, in English), *Kahani aur kahani, Alochna aur sahitya, Naye Hindi upanyas.*

Ma.C.

MADDU PALANI (Telugu; b. 18th century) was a famous courtesan and poetess of Telugu in the court of Pratapasimha (1740-62). Brilliant, beautiful and accomplished, she was the author of a rare kavya called *Radhikasantvanam*. Herself a poetess of no mean merit, she encouraged artists by her gifts of gold and land. Many poets are said to have dedicated their works to her. Being a disciple of the great Vaishnavite preceptor, Tatadharya, she was credited with a deep sense of devotion too. She had wrongly been credited with the authorship of *Saptapadulu* (Telugu translations of some ten 'pasurams' (songs) of Tamil *Tiruppavai* of Goda Devi). Her fame rests on the *Radhikasantvanam* or *Iladeviyam*. The theme of Krishna's love for his paternal aunt Radha was stock in trade with the poets of the Southern school. Dharanidevula Ramayya, Chintalapudi Yellana, Velidindla Venkatapati, Samukham Venkata Krishnappa and others had treated the theme with competence before but she excelled them all by virtue of her scholarship, her superb mastery of native idiom, metre and diction, and above all by her rare psychological insight into the moods and minds of the two women characters, Radha and Ila, whom she created with unique skill. In four Cantos, she describes how Radha, a married woman much senior to him, desperately falls in love with her nephew, Lord Krishna, even in his infancy; how his later marriage with Ila, her own 'adopted daughter', makes her mad with grief; how she sends a message to Krishna through her pet parrot; how Krishna comes back to her only to be taunted and teased by her; and how ultimately he wins her with his words of consolation, 'santvanavachanas.' It is the story of Radha from start to finish, though Ila is there as a foil. In her passionate jealousy, she reminds us of Shakespeare's Cleopatra. Full of seductive beauty, the book was banned by the British on moral grounds. It became more and more popular after Independance. C.P. Brown who discovered the text first saw an alien hand in it, while later critics and editors brought the charge of plagiarism against her. She was said to have incorporated some eighty verses of Samukham's *Radhika santvanam* into her book. In recent years, Arudra denied any plagiarism on her part, saying that Samukham's text was but a fake production. Arudra's statement is based on pure conjecture. The problem of plagiarism can be solved finally only by future research.

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G.Sr.

MADGULKAR, GAJANAN DIGAMBAR (Marathi; b. 1919, d. 1977). Widely known as a poet, lyricist, short story writer and screenplay-writer, Madgulkar belonged to a land-owning family from Madgul (dist. Satara). His schooling stopped in the seventh standard. He was connected with the film industry from 1938 onwards. He started as a minor actor in Master Vinayak's Huns Pictures. His first screenplay assignment as well as acting debut proper was in V. Shantaram and Baburao Painter's

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film *Ramjoshi* (1946). He first wrote lyrics for Vishram Bedekar's *Pahila palna* (1941).

Madgulkar was a prolific writer in all the genres he touched. His *Gitramayan* (1957), written for the radio and sung initially by his long-standing colleague Sudhir Phadke, was very well received by the people. The lyrical adaptation of the *Ramayana* was developed by him through dramatic incidents in verse marked by unique naturalness and evocative power.

Later, Madgulkar wrote *Gitagopal* (1970) in the same style on the life and exploits of Krishna.

Madgulkar as a young man was involved in the freedom struggle of 1942. Reflections of experiences of this involvement are seen in the inspiring patriotic Chinese invasion in 1962.

Sugandhi veena (1949), *Jogiya* (1956) and *Chaitraban* (1961) are his collections of poetry. The texture of his poetry is formed by a blend of his rural moorings and his urban experience. There is a romantic narrative strain in his poems. It also has a distinctive touch of the dramatic element. His lyrics are rich in imagery. Madgulkar's other works include the play *Yuddhachya savlya* (1944), the opera-type plays *Char sangitika* (1956), *Doan nrityanatika* (1969), *Geetsoubhadra* (An extension and musical reorientation of Kirloskar's classic play *Sangit soubhadra*, 1968) and *Kavyakatha* (1962).

Between *Ramjoshi* (1946), and *Devakinandan Gopala* (1977) Madgulkar wrote scripts for more than 100 Marathi and Hindi films. Such published scripts as *Tin chitrakatha* (1963) and *Ramjoshi* (in *Gadima*, 1969) speak of his command of the medium. The literary quality of these scripts is proved by mythologicals such as *Mayabajar*, socials such as *Oonpaus* and *Prapancha*, and those based on rural experience like *Jashas tase* and *Pudhche paul*, comedies like *Pedgaonche shahane* and *Lakhachi goshta* and scripts based on the lives of old-time shahirs such as *Ramjoshi* and *Shahir Parshuram*. Many of these films celebrated jubilees although a few, despite their quality, failed at the box office (e.g., *Oonpaus*).

Chaitraban contains 278 lyrics of Madgulkar, representing a selection from his entire work. He was perhaps the first Marathi lyricist to invest to film lyric with literary flavour. The words bear a strong link with Marathi verse tradition. They derive, as and when needed, the special qualities of the lavni, the ovi, the abhang and other forms of Marathi lyric writing. These lyrics have a sensuous texture. At the same time they are steeped in an authentic emotion and plays with more than one rasa in a facile manner. Madgulkar's lines from the films, sung by some of our finest playback singers, have long ago become proverbial household songs.

Madgulkar was also a leading short story writer who adopted his own style and did not surrender to any ruling vogue. Such short story collections of his as *Laplela oagh* (1952), *Bolka shankh* (1960), *Krishnachi karangali* (1962), *Bandhavarlya babhli* (1963), *Thorli pati* (1963) and *Tupacha nandadeep* (1966) primarily stress the fact that he was gifted with the narrative vein of a born raconteur. Madgulkar, as in his film writing, is equally at ease in creating a sense of pathos as well as a comic verve. The characters he creates not only come alive but appear to be rooted in their particular milieu, whether rural or urban. The stories, like his poems and lyrics, cannot escape romanticism. This was, indeed, the base of Madgulkar's personality as a writer. Madgulkar's novels, *Abhalachi phale* (basis of the film *Prapanch*, 1960) and *Ubhe dhage adwe dhage* (1972) reflect the same qualities of dramatic projection as his stories.

Madgulkar has contributed quite a lot to belles-lettres too. He has described elaborately the travel he undertook for location hunting in Mysore with film director V. Shantaram and his colleagues. His collection of pen-portraits is called *Aundhacha raja*, while his light essays are included in *Bamnacha patra*. More remarkable is the autobiographical *Mantarlele divas* (1962) in which one learns about his early boyhood in difficult circumstances and about the formative influences in his life. Another of his collections of pen-portraits called *Til ani tandul* (1980) makes interesting reading. This book contains a moving essay called 'Hello, Mister Death' expressing premonitions of the encounter with death.

The cream of Madgulkar's writing is to be found in *Gadima sahitya navanit* published on his 50th birthday in 1969. Honoured with the 'Padmashri' for his contribution to literature, he was a member of the Maharashtra State Vidhan Parishad, President of the Marathi Natya Sammelan at Yavatmal (1973). Madgulkar lived a full life always dreaming of his poetry and composing it at record speed.

Dy.N.

MADGULKAR, VYANKATESH DIGAMBAR (Marathi. b. 1923), a short story writer, novelist and essayist, was born at Madgul, a small village in the erstwhile princely state of Aundh, now in Sangli district.

Madgulkar first came in the limelight when, along with Gangadhar Gadgil, he shared the first prize in a short story competition conducted by one of the most prominent and avant-garde monthly, *Abhiruchi*, in 1946. The story was entitled 'Kalya tondachi'. Since then, he has blossomed into a versatile and excellent writer trying his hand at screenplay writing (17 films), novels, plays and literary essays about nature often embellished with his very impressive line drawings. Madgulkar has also distinguished himself as a good narrator of his stories. He has worked for All India Radio (Pune) as producer of rural programmes.

Before the 1940s until Madgulkar started publishing his short stories, novels and poetry with the rural Maharashtra as their locale, the kind of 'rural' stories (and

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novels and poetry, too) that were written, were, almost without exception, artificial in form, language and content. The authors of these stories, obviously, could not identify themselves with the rural ethos. Although stories written by Shripad Mahadeo Mate (*Upekshitanche antarnaga*) showed some promise they could be said to have anticipated the advent of writers like Madgulkar, who could handle their themes with a touch of reality and aesthetic understanding. Madgulkar's stories are, in fact, deeply rooted in the soil of Mandesh, the locale he has chosen for the purpose. That is, perhaps, when they have been brimful with genuine portraits not of superfluous characters but of human beings destined to live (and die) in an unknown village like Mandesh. Madgulkar speaks the language of these people to express the beauty and the ugliness of their experience of life.

Madgulkar's stories are remarkable for their simplicity and innocence. They deal directly and without any inhibition with the essence of life they try to depict. Madgulkar himself belongs totally to this rural milieu and his own life there has moulded his personality enabling him to get an in-depth view of the local Man and to express, in real artistic terms, his simplicity, endurance, obstinacy along with the dynamics of the ways of his life. This Man would rarely be found complaining about the god-given poverty and making even a lean attempt to resist and rebel. He accepts life as it is—with all its mysteries and surprises. He has come to accept guilt, misery and suffering as an unavoidable part of his destiny he willingly and unhesitatingly prefers to suffer.

Like his own personality and his themes, Madgulkar's language is also simple and almost devoid of cliches and figurative decorum. It is at once exact, sharp, suggestive, vivid and graphic. His novel *Sattantar* got him the Sahitya Akademi Award for the year 1983.

As rightly pointed out by Gangadhar Gadgil, who has written an essay on Madgulkar, Madgulkar's novels, especially his most talked-about novel, 'Bangarwadi', have, however, failed to make a mark in that they have not been able to assume the true form of novel as such. Although readable and significant, they apparently are an album of varied portraits and landscapes of the rural region.

Madgulkar has written a few plays and has also adapted some western plays. They, however, have failed to click for one reason or other. Madgulkar presided over regional literary conferences at Goa and Solapur (1974 and 1953), he was a member of the Maharashtra Rajya Censor Board for Marathi Drama scripts, 1974-80 and also a member of the Advisory Board for Marathi, Sahitya Akademi for a few years.

Madgulkar's works include 14 short story collection, 5 novels, 2 belles lettres, 5 plays and 1 travelogue. Main works: *Manadesi manasan*, *Gawakadchya goshti*, *Banagarwadi*, *Too gora kumbhar*, *Statee*, *Nagazira*, *Pandhryawar kale*, *Pandhri mendharan hirwee kurne*, *Kovale diwas*, *Karunashtak*.

His novels, *Banagarwadi* and *Vavatal* have been translated in English and Danish, Several of his short stories are included in anthologies in English and German.

Sn.R.

MADHABI (Manipuri), a novel by L. Kamal Singh, is said to be the greatest Manipuri novel of modern times. It was published in 1930 and reprinted several times. It is made of two parallel stories of love: one centering round Urirei's love for Rajkumar Birendra Singh and the other centering round Madhabi and Dhirendra Singh. The locale is Kanchipur. Urirei's love is characterized by her possessiveness and by her pre-occupation with self. Madhabi, on the other hand, is an epitome of real love,self-negating and self-sacrificing.

The plot is weak but this weakness is redeemed by the noble sentiments and the poetic suggestiveness of Kamal's exquisite prose. The characters are skilfully drawn and Kamal shows a descriptive power that is matchless. The novel has been translated into English and Hindi.

I.R.B.S.

MADHAV ACHWAL (Marathi; b. 1925, d. 1980). was an architect by profession who discovered his aptitude for writing at a later stage of his life. His first book *Kimaya* (1961) is a collection of essays mainly on various facets of architecture and other visual arts. Achwal thinks that these insulated surroundings do not forgive us for unaesthetic emphasis on utility-oriented architecture.

His other major work *Rasaswad* (1972) is about art appreciation, though not in theoretical terms. Achwal relies more on intuition, though he is aware of the conceptual aspect of this discipline and believes that appreciation of arts is also a creative process. To elaborte this point further, he discusses a novel *Ranangan* by Vishram Bedekar and the great achievement of Indian architecture—the Taj. Earlier the aesthetic thought in Marathi was limited to literature only. Though Achwal is not the first Marathi critic to write about the plastic craft, he is certainly the first one to write with such deep sensitivity, feel for the medium and awareness of interrelationship of arts. Though not a formalist by temperament, he gives the form its due. He does not forget the emotional and other associations but retaining the psychical distance, tries to analyse the plastic qualities of the masterpiece objectively. He has made a short film too on the Taj.

Achwal has tried his hand at creative writing also, particularly the drama. *Sumitra*, *Abdul-gabdul* and *Natak* are his full-length plays. *Sumitra* was staged but all of them are unpublished. Two collections of his one-act plays *Chitra* and *Dark room* are published. There are a few other one-act plays which are not included in these collections but published in different periodicals. Though

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some of them are appreciated, he is better known as a critic than as a playwright.

He has published quite a few papers and also a book on low-cost housing in English. In 1979 he delivered a series of 3 lectures on architecture, sculpture and painting from the Tagore Chair of Poona University. He chose 3 artists from the respective fields for case-study. He wanted to publish them in Marathi but he could not complete this assignment. It could have been an important addition to this less explored field of Marathi literature.

D.K.

MADHAVA VARIYAR, MADASSERI (Malayalam; b.1910, d.1979) was a novelist and critic. Born in Harippad, after his college education, he joined the Forest Department as a clerk, and retired as Office Manager. He was a prolific writer. He has written novels, stories, plays and critical essays. Though he is the author of thirty-three works he can be regarded only as a minor writer. *Madhavante mahakavyam, Kavita kunchan vare, Kunchante shesham* and *Kuttikalute sahitya charitam* are some of his important works.

T.R.R.N.

MADHAVACHARYA (Sanskrit), a 14th century statesman, literary doyen and spiritual leader, is highly esteemed not only for his valuable contributions to different branches of Sanskrit or Indological learning-such as philosophy, literature, Hindu law, astrology, grammar and specially Advaita conforming to the Vivarana school, but also for his active participation in the fields of politics and religion for the consolidation of Hinduism.

He was born in Golconda. His father was Mayana; mother, Shrimati. He was the elder brother of Sayanacharya, the celebrated commentator of the Vedas, who is popularly known by his family name 'Sayana'. An ardent pursuer of wisdom, he became a disciple of three gurus—Shankarananda, Vidyatirtha and Bharatitirtha successively. Assuming the name Vidyaranya Muni he became a sannyasin (mendicant) of the Shankara order.

He possessed a magnificient personality. He was a unique combination of many rare qualities, an embodiment of nationalism, a Hindu knight whose arms held both the sword and the pen; a successful statesman, a charismatic religious leader, and a thinker of profound wisdom.

Though he was the chief minister of Harihara I and Bukka, the first two rulers of Vijayanagara, still he is regarded as the founder of the Vijayanagar kindgom (Karnataka-simhasana-sthapanacharya); and under his leadership Vijayanagara witnessed a Golden Era—it rose up to a powerful state which was an invincible impediment to the spread of the ten foreign power (ruling in North India) to South India. As a general he drove away the Turkish invaders from Gomantaka (modern Goa).

Aiming at the orientation of Hinduism which in his time was in doldrums, he became the author of *Sarvadarshanasangraha, Parasharamadhava, Kalanirnaya*, etc. He was a polymath indeed. Moreover, it is he at the advice of whom King Bukka appointed Sayanacharya for writing commentaries on the Vedas whose essence was obscure at that time, and which was extremely essential for the revival of Hinduism. Even at the advanced age he became the Shankaracharya (pontiff) of the Shringeri Matha, and as a foremost religious leader, he wrote *Panchadashi, Vivaranaprameyasangraha, Jivanmuktiviveka*, etc. And it is the field of learning where he excels by leaving a permanent influence on Indic psyche, specially through *Panchadashi, Sarvadarshanasangraha*, which for their popularity secure him a leading place in the cultural history of India.

Some of his works are follows:

(1) *Sarvadarshanasangraha* is an authoritative compendium of Indian philosophy embracing the doctrines of fifteen classical schools. It has fairly retained the balance in presenting and interpreting different philosophical schools.

(2) *Panchadashi* is a verse compendium, in 15 chapters of Advaita presenting the viewpoints of the Vivarana school. For lucidity, in the traditional teaching of Advaita it has successfully retained its popularity till today.

(3) *Vivaranaprameyasangraha* is an interpretation of Prakashatman's *Panchapadikavivarana*, in which the author has elaborated the latter's arguments in more effective manner, furnishing more scholastic flavour. Herein the fundamental doctrines of the Vivarana school of Advaita, propounded by Prakastman against the Bhamati school of Vachaspati Mishra, have been described with great care.

(4) *Brihadaranyakavarttikasara* is a summary of Sureshvara's *Brihadaranya-bhashyavarttika*, an exegesis of Shankaracharya's commentary on the *Brihadaranyakopanishad*.

(5) *Jivanmuktiviveka* is a treatise on the doctrines of salvation in the living state of a human being (jivanmukti). It presents ethical and psychological viewpoints of Advaita.

(6) *Shankaradigvijaya* is a verse hagiography of Shankaracharya, the celebrated exponent of Advaita. Apart from its poetic merits it presents an account of the life and mission of Shankaracharya for which it occupies an esteemed rank in the tradition.

Vedic commentaries: From traditional sources it is learnt that Madhavacharya himself wrote commentaries of the Vedas. Of them following two are extant: (1) commentary on the *Samaveda* (edited by K. Kunhan Raja and published by the Adyar Library, Madras, in 1941). (2) Commentary on the *Tailtiriyasamhita* (edited by Roer and published in 1884-1889).

FURTHER WORKS: Following works are also attributed to Madhavacharya. *Ekakshararatnamala* (a monosyllabic dictionary).

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Sangitasara (a digest on Karnatic music), *Anubhutiprakasha* (a treatise on Advaita), *Aparokshanubhutitika, Aitareyopanishaddipika* (a summary of the *Aitareyopanishad) Taittiriyopanishaddipika*; (a summary of the *Taittiriyopanishad). Chhandogyopanishaddipika* (a summary of the Chhandogyopanishad) *Sutasamhitatika* (a commentary on the Sutasamhita portion of the *Skandapurana*.

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Bik.B.

MADHAVADEVA (Assamese; b.1489, d.1596) occupies, in the hierarchy of the Vaishnava saints and poets of Assam, a position next only to Shankaradeva. He was the most prominent of Shankaradeva's disciples and became the head of the Vaishnava community after his death. He was born in a Kayastha family towards the beginning of the last decade of the 16th century. His father's name was Govindagiri and his mother, Manorama, was distantly related to Shankaradeva. Govindagiri died when Madhava had not yet attained manhood. In spite of poverty and hardship during the early years of his life, he managed to acquire a thorough knowledge of Sanskrit. He was a sincere devotee of goddess Durga at this stage of his life. But a meeting with Shankaradeva in a religious dispute radically transformed his religious outlook and belief. He became a disciple of Shandaradeva and a devout Vaishnava. Henceforth he identified himself completely with the mission of propagating the 'Ekta-Sarana Dharma' preached by his guru. He observed perpetual celibacy and served his guru with such zeal and earnestness that within a short time, he became the most trusted and faithful follower of Shankaradeva. His scholarship, organizational ability and unflinching faith immensely impressed his guru who nominated him as his successor to lead the newly founded Assamese Vaishnavite community. He guided the destiny of the new religious community for twenty-eight years after the death of Shankaradeva. He passed away at Bhela-duar, Cooch Behar, in 1596.

Madhavadeva, like Shankaradeva, was not merely a religious reformer; he was also an accomplished poet and musician. His literary works may be classified into four categories, viz., akhyana kavya, devotional compilations, plays and lyrics. *Balakanda (Ramayana)* and *Rajasuya-kavya* fall in the first category. *Bhaktiratnavali, Nama-malika, Janma-rahasya* and *Nama-ghosha* belong to the second category. Madhavadeva's name occurs in as many as nine devotional plays, but the Vaishnavite tradition and scholars acknowledge only five extant plays as his genuine works. They are *Arjuna-bhanjana, Chordhara, Pimpara-guchuwa, Bhojana-vihar* and *Bhumi-letowa*. Biographies of the medieval period mention two more plays which he enacted during his life time but they are not available now. His plays known as *Jhumura*, based on the childish pranks and cleverness of child Krishna lack well-developed plots or stories: they depict some funny situations. The plays are marked by lightness of touch and gay humour. Madhavadeva's *Balakanda* is not an exact verbatim translation of Valmiki's work; it is a metrical summary of the first Canto of the epic. The translation identifies Rama with Vishnu and therefore endows him with all the adorable qualities of a loving deity. His *Rajasuya-kavya*, which is basd on the episode of the Rajasuya sacrifice of Yudhisthira described in the *Sabhaparvan* of the *Mahabharata* testifies to the narrative genius of Madhavadeva. The bare outline of the epic has been stuffed, varnished and ornamented by the poet to make it an enjoyable kavya.

Among the devotional works, *Bhakti-ratnavali* and *Nama-malika* are metrical translations of devotional compilations by Vishnupuri and Purusottama Gajapati of Orissa respectively. There was little scope in these works for showing the originality or the poetic creativity of the translator. Madhava's magnum opus is no doubt *Nama-ghosa*, an intensely devotional work of one thousand verses (psalms) partly translated and partly original.

Another important form of his writing may be seen in his lyrics generally known as *Bargita* (noble songs) which are sublime in theme, intensely devotional in treatment and singularly free from the erotic sentiment characterising the lyrics of Vidyapati and poets of the Gaudiya Vaishnava School of Bengal. While Shankaradeva excelled in expressing the sentiment of 'dasya' in relation to God, Madhava preferred to depict the juvenile sports of Krishna and his filial relation to Nanda and Yashoda. These lyrics may favourably compare with those of Surdas and Tukaram.

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S.S.

MADHAVAN PILLAI, C. (Malayalam; b. 1906, d.1980) became involved in the struggle for existence even while he was a college student. After completing his high school education he had to shift from one college to another and undertake all kinds of jobs before obtaining has B.A degree. He was a signboard painter, typist, newspaper editor and journalist and gathered varied experiences during those days of struggle. He earned reputation as a novelist even when he was a college student. He was the editor and publisher of a popular humorous magazine entitled *Vijayabhanu* and was considered a gifted humorist. His novels like *Desasevini, Jnanambika yachakamohini* became best-sellers; and *Janambika* became the second film in Malayalam. Besides novels he wrote plays which

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were enacted by professional drama troupes in Kerala. Madhavan Pillai's greatest contribution is the *English-Malayalam dictionary* for which he worked hard for several years. Being proficient both in English and in Malayalam he undertook the heavy task of compiling a bi-lingual dictionary and completed it in 1966. To date it is the biggest English-Malayalam dictionary and has gone into several editions. Ten years later he compiled a *Malayalam English Dictionary*, a counter part of the other. These two works will remain a standing monument to his memory even if his novels and plays do not stand the test of time.

N.R.S.K.

MADHAVANAL KAMKANDALA (Rajasthani), is a love story written in amorous verses by Ganapati Kayastha, resident of Amod village in Gujarat, in 1527, depicting the ideal romance of a couple of middle class society. Composed in the matchless epic style, its language is Old Rajasthani or Maru-Gurjar mixed with Apabhramsha. Its 2565 couplets are grouped in eight parts: Kam-Janma, Kamkandala Janma, Rudra Mahadevi prasang, Pita milan prasang, Madhava Kamkandala prem prasang, Kamkandala virah prasang, Madhava Kamkandala milan prasang, Madhava kamkandala vilas. The work is interwoven with a charming portrayal of 'viraha' (separation) and 'milan' (communion) of the lovers and candid thoughts, riddles, preachings, social customs, wishful prayers to deities, and glimpses of the contemporaneous costumes, household articles court and urban lives, etc. The story finds an important place in fiction of Indian classical languages and may be summed up as follows:

After his release from the bondage of Yakshi and brought up by the Purohit Raja of Gardindechandra of Pusperhi Madhavanal grew upo to be a youth of irresistible charms, and a renowned scholar. He journyed through many lands and was welcomed by charming women all along and this resulted in furious kings queens ordering his expulsions. Finally he arrived at Kamavatipuri and was welcomed by the king for his excellence in music. One day, as he watched a dancing girl Kamkandala's performance and was deeply impressed by the endurance exhibited by her when he saw a black bee rested on her Kanchuki (brassiers) and stung her breast. In token he gave her the betel-leaf which was given to him by the king as a mark of honour. It offended the king, who ordered his immediate expulsion from his country. After spending one night with Kamkandala, he went to Ujjain and inscribed the story of his distressed love on the walls of Mahakal temple. King Vikramaditya traced him and listened to his tale of woes.

To test her love, Vikramaditya proposed marriage to Kamkandala with himself. On her refusal, he told her that Madhavanal had died. She immediately fainted and died. Vikramaditya conveyed the news to Madhavanlal and he too died of the shock. As a penance for bringing down tragedy on the true lovers, he also tried to commit suicide, but was prevented from doing so by Vir Vaital, who brought Madhavanal and Kamkandala back to life, Vikram had them married and the couple lived happily thereafter.

B.M.J.

MADHAVARAMA SARMA, JAMMALAMADAKA (Telugu; b. 1907) is one of the outstanding personalities in the field of Telugu literature. He is a scholar, orator, critic, writer, and an authority 'alankara shastra'. He was born in Kodi Tadiparru of Guntur District in Andhra Pradesh. His father Subrahmanya Sastry was an orthodox Brahmin teaching Sanskrit to the students in the traditional way. Madhava Rama Sarma developed interest in 'tarka shastra' and alankara shastra due to his father's influence. At the age of fifteen he learned tarka shastra from Kuruganti Sri Rama Sastry of Vemur, near Tenali and got aquainted with the great scholar Kuraganti Pitichaiah Sastry. Then he went to Banaras the seat of Sanskrit scholars to learn shastras and kavyas. He was there for about 6 years, and he was brought to Vizianagaram by his friend Seetharamasastry to learn alankara shastra from Tata Subba Raya Sastri, a renowned scholar of those days. Sarma was there for about five years and learnt tarka, vyakarana, Vedanta and the dharmasastras. This foundation made Sarma one of the greatest scholars in Indian aesthetics.

From Vizianagaram he came to Tenali and served as a Lecturer in several colleges. At the age of 70, he retired.

Sarma is an outstanding orator both in Sanskrit and Telugu. He has participated nearly in four thousand meetings and has given lectures on Hindu tradition and culture, philosophy, alamkarashastra, etc. He also founded the Bhuvanavijaya Sabha, the literary forum reminisent of the days of Sri Krishna Devaraya of the 16th century. Sarma's performance as Timmarusu excels, and it creates a literary and scholarly atmosphere throughout the meeting. He is the man who popularised this type of literary activity in Andhra State through which literature reaches the common man. As Timmarusu he has given nearly one hundred performances.

Madhava Rama Sarma has given the running commentary for the *Sita Rama kalyanam* at Bhadrachalam on Sri Rama Navami. Sarma is also a follower of the Vedanta.

Sarma is the author of 30 published books out of which 22 are translations from Sanskrit. Many of these are on alamkarashastra. Those books were published by Andhra Pradesh Sangeeta Nataka Akademy. Some of these are *Natya shastra* of Bharata, *Rasagangadhara* of Jagannatha Pandita Rayalu, *Kavya prakasha* of Mammata, *Auchitya vichara charcha, Sringara prakasha, Vakrokti*

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jivita, *Mahimadarpana*, and other great works on alamkarashastra Sarma is ardent devotee of Sri Satyasaibaba of Puttaparthi and has written a book on him called *Satyasai puranam* which has thirty thousand shlokas. He has written another book called *Satyasai darshanam*. He has given nearly 100 radio talks, and written, hundred essays on various topics and also 100 prefaces to the books of different authors.

Sarma was felicitated by A.P. Sangeeta Nataka Akademi, Sahitya Akademi and other reputed organisations in the country. He was honoured with many titles like Mahamahopadhaya, Darshana Acharya and Abhinava Bharati.

Nagarjuna University honoured him with the honorary degree of Doctor of Literature (D. Litt).

C.S.S.

MADHAVIAH (English; Tamil; b.1872, d.1925) has the distinction of being considered one of the first three novelists of the Tamil language. Educated at the Miller College (Christian College), Madras, he became an officer in the Excise Department, but his first love was writing. He wrote a series of novels in Tamil and in English. His novel, *Thillai Govindan*, was published in England with an Introduction by Frederic Harrison M P (Williams and Norgato 1912). He portrays in it a young Indian visiting the prostitute of the town armed with J.S. Mill's *On Liberty* and Herbert Spencer's *First Principles*. Equally interested in social reform and women's education and uplift, his novels portray the handicaps of women through not being educated and through being subjugated to men. He pleads, in novel after novel, for higher modern education for women.

His first novel *Padmavati charitram* was in Tamil when he was 24. It was written in 1896, contemporary with the second novel in Tamil, B.R. Rajam Iyer's *Kamalambal charitram*. Whereas the latter was interested in Vedanta, Madhaviah was interested in social reform. He lectures the readers on the advantages of educating women and liberating them. He was interested in shades of evil and good; he was interested in painting characters, more as he had observed them in actual life. He looked up to William Makepeace Thackeray as his model in novel writing. He advocated English education for men and women, the practice of equality between them. He was charmed by small town life but he was also not averse to city life. His chief characters are men and women growing old, not in the continued tradition, but drifting somewhat away from it, striking their own individual paths. He also advocated the cause of widow remarriage. His widows are pitiable creatures who would have been better if they had been allowed to remarry.

Madhaviah's first novel *Padmavati charitram* is considered his best though that claim might be questioned. His tale portrays the life of the affluent in rural parts or small town, the affluent riding in two bullock carts with a runner following the cart as bodyguard. The second part of the novel which takes place in Madras portrays the high social life of the heroine, with all the miseries of the lowly and the poor depicted as the background. Narration is realistic, often mixing the real and the imagined. For instance, a fire which destroyed a theatre in Tirunelveli in his days is described in the novel in accurate detail. The characters are credible, though sometimes comically exaggerted in the manner of Thackeray.

The second novel he wrote in Tamil entitled *Vijayamartandam* is a portrait of the life of the Marava clans of Tirunelveli. The claim to marry the aunt's daughter is stressed. Keeping faith in work and deed was one of the tenets of Marava life. Not betraying another to others is another trait which is made much of, but with no poetic license.

The third novel of Madhaviah *Muttuminakshi* deals with widow remarriage. The heroine is 9 years old, but she suffers at the hand of her stepmother who is only 13. A friend of a brother insists that she educate herself and she does it, defying her father and stepmother. When her husband dies, she is made to wear widow's clothes but her brother's friend comes forward to marry her. They are ostracized by the brahmins and they leave the brahmin street.

Among his English novels mention may be made of *Tillai Govindam* which seeks to describe the changes that English education brings to the Indian youth. *Clorinda*, a historical novel, describes how a highborn kshatria lady born in a princely family in Thanjavur is illtreated by her relatives, how she is widowed, how she is converted to Christianity and wins her freedom, marrying an English soldier. She is a fully realised historical character, such a lay having really existed in the 18th century who later in her life, moved to Tirunelveli, endowed churches and made charities. *Lieutenant Panju*, and other English novels have not been so popular as these.

Madhaviah was a writer with a missionary zeal. He would stop the narration halfway and descant on the evils of a superstitious faith in astrology or on the low state of the under-priveleged among us or on the necessity for English education, both for men and women. He was against indigenous systems of medicine, fully advocating the use of the apothecary and the western medical knowledge which had just come into India. He introduces William Miller, the Madras educationist in his novels, making him advise his characters as he well might have advised his students in his college. Conversion, especially to Christianity, was one of the obsessions with Madhaviah; many of his novels treat of the subject and quite a few of his characters speak both for and against it. It will be difficult to conclude whether the author himself was for conversion or not. But he wanted to make his readers fully aware of the new liberties in store for the liberal among them.

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Madhaviah was also a poet. In fact in a poetry competition he won the first prize when a poem submitted by Subramania Bharati was found not fit for the prize but only a mention as meritorious. Bharati has however survived as a poet, but not Madhaviah; his poetry was meticulously traditional.

Madhaviah, after retirement from the Excise Department, edited a magazine *Panchamirtham* in the midtwenties for a couple of years. He wrote stories in them, some of which are collected in three volumes entitled *Kusikar kutti kathaigal* (short stories of Kusikar). The stories are devoted to social reform and often carry a punch that is telling and effective. A girl is on her death bed; an old woman offers prayers, a second person administers water over which *mantras* have been uttered, and the father sends for the English apothecary who gives her noxious drafts. The girl, surprisingly, recovers; and all three claim that their remedy only saved her. Quite an amusing story. There is another in which a girl growing weary of her parents being put to trouble in finding a husband for her and the dowry to pay commits suicide. In almost all stories of Kusika, he introduces an astrologer who has a widowed daughter. There is another story in which a man dreams that the women of the place have formed themselves into an association to liberate men, to offset the men who are engaged in liberating women. Truly, Madhaviah's stories deserve an audience even today.

The first novel in Tamil Vedanayakam Pillai's *Pratapamudaliar charitram* derived from the English comic tradition of the 18th century as well as from *Don Quixote;* whereas Madhaviah derived his comic English manner from William Makepeace Thackeray of the 19th century. Of the pioneer novelists that could be mentioned, Madhaviah was the one who wrote a considerable second novel in Tamil, in addition to his first one. He was interested in educational reform and was associated with the Madras University for a number of years. In fact, he died of heart failure when he was addressing a Syndicate meeting of the University.

K.N.S.

MADHAVIKKUTTY (Malayalam; b. 1934) is the pen name of Kamala Das, who was born at Punnayoorkulam as the daughter of V.M. Nair and Nalappattu Balamani Amma, the well known poetess and short story writer.

The short stories of Madhavikkutty have been published under the titles *Matilukal* (The walls, 1955), *Pattu kathakal* (Ten stories, 1958), *Tarishunilam* (The waste land, 1962), *Ente snehita Aruna* (My friend Aruna, 1963) *Pakshiyude manam* (The smell of the bird, 1964), *Chuvannapavata* (The red skirt, 1964) *Thanuppu* (Coldness, 1967), *Rajavinte premabhajanam* (The king's lover, 1969) and *Premattinte vilapakavyam* (An elegy on love, 1971).

Madhavikkutty's favourite theme is the mind caught up in a distressing circumstance. She can delineate even the subtlest shades of feeling in the human heart. In *Matilukal* she presents a bank manager. He expresses his wish to resign and return to his native place. It is not because he is fed up with his official life, but because he has differences of opinion with his son, Manohar, who is a sales manager and also with Ramachandran, the assistant manager of the bank. So his move for voluntary retirement is aimed at escaping from his son and the assistant manager.

Some of Madhavikkutty's stories have a poetic touch. They reveal mental realities pertaining to the twilight dreamworld between one's consciousness and unconsciousness. She depicts the human mind by a few touches here and there rather than elaborately describe events. Except *Doctorude maranam* (The death of the doctor) all the stories in the collection *Pattu kathakal* are about the feminine mind. In 'Ratriyil' (In the night) Sumati, an immoral woman, gets self-purification as a result of her deep anxiety over the severe illness of her son. On the contrary in 'Ammu', Jayan, an immoral man, confesses his past misdeeds before the solemnity and innocence of Ammu and decides to lead a calm and peaceful life with her.

Madhavikkutty has made the short story a powerful medium to explain the inner truths. She looks into the deeper realities from personal experience. The story 'Driksakshi' (Eye-witness) illustrates the fear, anguish and anxiety of a child who is threatened to be killed because he happens to be a witness of the murder of a poor man by a group of persons engaged in making and selling illicit liquor in Bombay. 'Kuttiyum achchanum' (The child and his father), 'Manushyan pavanamu' (Man is innocent) 'Malancherivukalil' (In the valleys), etc. are stories that end in exciting situations.

Madhavikkutty is also one of India's leading poets writing in the English language. As a poetess she uses the name Kamala Das. Her autobiography *Ente katha* (My story, 1976) has won wide acclaim. She has won the Asian poetry Award sponsored by P.E.N.,Manila (1963), Kerala Sahitya Akademi award for stories (1967), Chimanlal award for fearless jounalism (1971) and the Asian world Prize for Literature as well as the Sahitya Akademi Award (1985).

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T.R.R.N.

MADHUKAR, KEHARI SINGH (Dogri; b. 1929) is a Dogri poet. Born in a family of soldiers and landowning farmers, Madhukar has not had a regular job except for a period during which he worked as an editor of *Shiraza*, a

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Dogri literary journal of the Jammu and Kashmir Academy of Art, Culture and Languages. In that capacity he also edited some selections of Dogri literature and collections of Dogri folklore. He started his literary activity with Urdu poems while still at school. He was inspired and encouraged to write in Dogri by the elder poets like Ramnath Shastri, Vedpal 'Deep' and Yash Sharma, and he began reading his Dogri poems in the rural programme of All India Radio, Jammu. His very first collection of Dogri poems called *Namiyan minjaran* put him among the most promising poets of Dogri and he came to be in great demand at the poets' gatherings. Poetry came to him naturally, and according to him, poetry is something to be spoken and not written; and if it is to be written, it should be articulated first and then written. Music and rhythm are special characteristics of his poems, and it has been his view that this creation and the life itself are a matter of rhythm and beat. He later translated 101 poems of Rabindranath Tagore. His own work thereafter was greatly influenced by Tagore; this is reflected in his second book of poems *Dola kun thappea* which is a collection of 38 poems. His third work, a collection of 28 poems, brought together under the title *Menh mele ra janun*, won him the Sahitya Akademi award for 1977. He has also written a musical drama, *Lehran*, based on the popular love legend of Kunju and Chainchalo. Being a landowning farmer himself, and, therefore, close to the earth and nature, he is sensitive to nature and its moods, and the problems of the tillers of the soil. He has not hesitated to attack the feudal systems and the stranglehold of tradition, and raised his voice against exploitation, hunger, poverty and injustice. His poetry covers a broad canvas of socio-political scene, romantic love, different moods of nature caught in memorable imagery, mystic brooding, march of history and humanity and touching vignettes of Dogra life and the Dogra female, fairs and festivals, tender girls at play, predicament of the bride and of a widow. Humanism, optimism, music and rich imagery mark most of his work. He is presently engaged in writing an epic celebrating the event of 1940-1980—a period of momentous changes not only in Dogra society, but in the entire world.

Sh.

MADHUSHALA (Hindi), literally 'House of Mead', is a rhapsody on wine and joy of living. It is one of the earliest poems by Harivansh Rai 'Bachchan', written under the spell of Omar Khayyam's *Rubaiyat*, and forms, as it were, a trilogy with *Madhubala* (1936) and *Madhukalash* (1937). Being the earliest, it is the freshest and perhaps the least contrived of the three poems. It consists, in its finished form, of 135 quatrains, employing a series of images and metaphors, particularly those of wine and tavern, in the manner of Persian poetry. The poem moves through a succession of moods, each wrought with a certain delicacy of feeling, striking now a note of rich sensuality and now that of intense longing. The erotic clangour of its rolling quatrains was something unique in Hindi poetry, and it established Bachchan as one of the most popular poets of the age. The poem was a craze at 'Kavi Sammelans'.

The drink *Madhushala* offers is drawn from the vintage of the poet's inmost feelings. The beauty of the beloved is ruby wine and her face the cup of gold. The drink is primeval, churned out of the depths of the sea by the joint strength of gods and demons. The daughter of Rambha, the celestial dancer, is the cup-bearer; the ocean the jar; the earth the cup; the sun the eternal vendor. The cosmic tavern is filled with rapture, and one's own drunkenness is the measure, and the validity, of the power of the cup.

Though Omar Khayyam is the dominant influence on *Madhushala*, Bachchan writes, in the main, impelled by his own inspiration. He had already translated Khayyam, and was now trying to seek his own self-expression. There is, however, an essential difference in the outlooks of the two poets. The eleventh-century Persian poet muses pessimistically on the transience of life and the vanity of worldly glories, asking the beloved to fill the cup and be merry while they can. In Bachchan also we have a pronounced streak of Epicureanism and even a note of melancholic fatalism, but his central concern is the joy of living. His desires do not grow pale at the thought of death; the wine he, a teetotaller, asks for is the *elan vital* of life. Bachchan himself remarked that when he wrote *Madhushala* he tried to seek a catharsis of his hopes and despair, his struggles and failure, and for a time it seemed to him that he achieved it in the elixir of the poem.

The poet of *Madhushala* is no conscious artist. There is no straining after effect in the poem. No other work, he said, gave him greater joy of expression than this, none greater self-fulfilment. Over the decades Bachchan moved away far from the sensuous longings of *Madhushala*, but for a vast number of his readers the magic of this poem is as fresh as ever and for them the poet lives by its mead alone.

M.L.

MADHUSUDANA SARASVATI (Sanskrit; b. 1565 d. 1665). His life is symbolic of the Brahminic ideal in the sense that it was totally dedicated to the quest of intellectual and spiritual growth. Madhusudan was the third son of Purandaracharya, whose ancestors had settled in Kotalipara, in the district of Faridpur, now in Bangladesh, by the end of the 12th century. Prior to joining the monastic order Madhusudana's name was Kamalajanayana. He studied Nyaya in Naladwip and became an accomplished scholar.

It was customary for the local ruler to endow such a

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person with a land grant. But in spite of his awareness of the outstanding accomplishment of Kamalajanayana the local ruler did not offer him any such reward. As a protest against this injustice, Kamalajanayana sought to become a renunciant, and after obtaining his father's permission entered a monastic order, founded by Shankaracharya.

During his life time Madhusudana Sarasvati became a great intellectual exponent of the Advaita School of Vedanta. His outstanding scholarship and personality led the Mughal Emperor Akbar to bestow special honour on him.

Madhusudana's principal work the *Advaitasiddhi*, upholds the doctrine of monistic idealism and repudiates the theory of dualistic monism as expounded by Vyasatirtha in his treatise entitled the *Nyayamrita*. Even though Madhusudana employs the technique of Navyanyaya, to rebut the contention of the *Nyayamrita*, his writing is charaterized by a brilliant literary style. The following are same of the commentaries available on the *Advaitasiddhi*: 1. *Laghuchandrika* and *Guruchandrika* by Gaudabrahmananda, 2. *Sharachchandrika* by Sadasuta, 3. *Advaitachandrika* by Balabhatta, 4. *Advaitasiddhisadhaka* by Purushottama, et. al.

The next important work of Madhusudana is the *Gudharthadipika*, an elaborate commentary on the *Bhagavadgita*. Madhusudana Sarasvati was a prolific writer. Among his many works, mention must be made of the *Advaitarakshang, Siddhantabindu* and *Bhagavadbhaktirasayana*. One of the foremost exponents of the Advaita school as he was, he introduced some elements of devotion (bhakti) to his works on philosophy. He devoted at least two works to the exposition of the doctrine of Bhakti. His language and style are characterised by a refined literary flavour. Most probably he did some creative writings also. The *Krishnakutuhalanataka*, a Sanskrit drama is ascribed to his name.

C.Ba.

MADHVA (Sanskrit), also known as Purnaprajne or Purnaprajne or Anandatirtha, is the founder exponent of the celebrated Dvaita school of Hindu philosophy, who by means of religious and spiritual teachings has left an enormous impact on the socio-cultural heritage of India, which has provided an impetus to the literary creativity of his contemporary society as well as of his followers. Though himself was mainly a religious leader and spiritual exponent, not a litterateur, he has shown his literary mastery in polemic acumen, power of shastric communication, and in exuberance of devotional fervour of his tiny but significant poems. Nevertheless his contribution as a catalyst for an enormous outburst of literary creativity causing literary and musical revolution especially in Bengal through the Chaitanya school of Vaishnavism and in Karnataka through the Haridasas makes his name immemorable in the history of Indian literature.

Pakaja village, 8 miles south east of the town of Udipi, South Karnataka, was his birthplace. His purvashrama (household) name is Vasudeva, family name was Naddantillaya. Totantiltaya was his upanayana guru (teacher), and Achyutaprajna (while New catalogus catalogorum, V. I, p. 104, identifies him as Achyutaprekshacharya) was dikshaguru (spiritual teacher). He was son of Madhyageha Bhatta who lived in the city of Rajatapitha.

About his date there is dispute. From the internal evidence of his *Mahabharata-tatoryanirnaya* his date of birth may be ascertained as 1199. While in the geneochronogical tables of the Uttaradi and other ancient Mathas he is dated as of 1040-1120 Shaka era. Again, on the basis of the Shrikumaram Inscription of Narachari Tirtha his span of life may be ascertained as 1238-1316.

However, under the name of Purnaprajna he became a sannyasin, and assuming the name of Anandatirtha which because of spiritual reasons later on was substituted by the name of Madhva, he became the pontiff of the Achyutapreksha Matha.

His collected works, generally known as Sarvamulagrantha may be categorised as below:

Commentaries: 19

Two commentaries on the *Gita*.: Four commentaries on the *Brahmasutra*.; Ten commentaries on the *Upanishada*.: Commentary on the *Mahabharata*.; Commentary of the *Bhagavatapurana*.; *Prakaranas or treatises: 10*; *Liturgical works: 4.*

Stotras:4;

The *Mahabharatatatparyanirnaya* (in 6000 grantha) is a verse epitome in 32 chapters; presents historical, allegorical and metaphysical interpretation of the great epic, e.g. (i) historical (Astikadip: the main theme; (ii) allegorical (Manvadi): was between the Kurus and the Pandavas is bit conflict between the good and evil forces; (iii) metaphysical (Uparicharadi): spiritual doctrines, nature of the Supreme Being, etc. This is the earliest datable commentary on the *Mahabharata*.

His *Bhagavatatatparyanirnaya* (in 3600 granthas) is a commentary on the 1600 verses (out of more than 18,000 verses) of the *Bhagavatapurana*, Hindu mythological text.

The *Yamakabharata* (in 81 verses) is a devotional poem describing the exploits of Krishna to salvage the Pandavas; it demonstrates the use of yamaka, a Sanskrit figure of speech, in various metres.

The *Dvadashastotra* (in 126 verses) is a lyrical hymn, in chapters to the image of Krishna enshrined at the Udipi Matha, Karnataka.

The *Krishnamritamaharnava* (in 242 verses) is an anthology of verses in praise of Vishnu, Hindu deity; verses attributed to Shiva, Narada, Pulastya, Dharma, Brahma, Markandeya, Marice, Atri, etc are, included.

His style of writing in gereral is very terse. Though it is simple, without any ornament and flourish, and the

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expression is direct, still his works are difficult to understand without the help of a commentary. However in composing poems he has shown mastery over diction alongwith the spirit of stately dignity, loftiness of ideas and serenity of expression. Above all he has introduced a unique style of writing commentary: to comment on the required words or passages, with elaborte citations, with necessary interpretations, from various authoritative sources. It is his quotations alone wherefrom we get information about many works which are no more extant.

His introduction of the doctrine of devotion on the basis of the *Bhagavatapurana*, the fountainhead of Vaishnavite fundamentals, has a remarkable contribution to the development of Indic medieval literature in Sanskrit as well as in vernaculars: an abundant treasure of Vaishnavite literature presenting the cults of Krishna and Rama was created as a result of the influence of his theory of devotion.

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Bik.B.

MADHWAMUNI (Marathi; b. 17th century), also called Madhwamunishwara and Madhwanatha, was an eminent saint-poet of early 18th century. Like many other writers of the middle ages, Madhwamuni's birth date and other particulars about his early life are not available. But we can safely say that he was born in the last decades of 17th century at Nasik, and was named Tryambaku. This was paradoxical and was resented by his Vaishnavite relatives and friends. So they brought in Madhwacharya, the then occupant of that famous 'Matha', to test his religious integrity. The Acharya was fully convinced of his identity with Advaita Vedanta and named him Madhwamunishwara. The little boy grew into a devotee of Krishna. He became a gifted Kirtana-kara or Haridasa, had many talented young people for his disciples, among whom Amritaraya was the most gifted one. Madhwamuni died ripe in age, white attending one of the Kirtanas of Amritaraya.

Madhwamuni was eventually recognized as a major Vaishnavite poet, who could write sweet enchanting lyrics about Krishna and Radha. He was probably influenced by the lyrical outbursts of the great saint-poet Eknatha. His short lyrics reach the height of his poetic excellence in his restrained portrait of Radha and her pining love for Lord Krishna. Madhwamuni is one poet who could manifest with proper restraint the true spirit of 'Madhura' type of Vaishnava 'Bhakti'. Scores of his lyrical compositions could be cited as illustrations of this achievement. Significantly enough these songs have become part and parcel of the repertory of the Bhajana-singing groups of Maharashtra. One of his longer poems, in which Krishna exhorts Uddhava to go to the pining Gopis of Braja to pacify them, had become a part of the 'stree-geete' or the middle class female folklore songs. As an authority of the Vaishnava cult, he has very stongly criticized the unseemly ways of Haridasas and other Vaishnava people. Himself a master of the musical and the lyrical creation, he strongly resented the Kiratana-style of the contemporary Haridasas, as these Kirtanas often turned into veritable musical concerts, instead of being the expression of deep devotion to the Lord. In this connection he has referred to clever types of some literary compositions and the singing of Ragas in the Khyal and Tappa styles. According to him the musical tunes must not supercede the devotional fervour of the occasion. A narrative poem, called 'Cholaraja Katha' or 'Dhaneshwara Charitra' is also credited to him. It is found in two versions—one in the Abhanga form and the other in the 'Grantha Ovi' style of narration. Poet Madhwamuni is mainly remembered for his lyrical fervour, abundantly witnessed in his songs and lyrics.

N.G.J

MADIA, CHUNILAL KALIDAS (Gujarati; b. 1922, d.1968), was a Gujarati writer, journalist and critic. After marticulation he joined the H.L. College of Commerce in Ahmedabad in 1939, and later got his degree in Commerce from Sydneham College, Bombay, in 1945. During his college years, he read widely in literature. This, together with his genial and frank temperament earned him the friendship of Vadilal Dagli, Umashankar Joshi and Niranjan Bhagat, among others. Madia had a vein for satiric banter, and this helped him earn a few lasting enmities as well.

Having worked for a few years on the editorial staff of *Janmabhumi*, a leading Gujarati daily published from Bombay, Madia joined the Gujarati section of the United States Information Service in 1950 and worked there for the next twelve years. In 1963, he started a literary monthly *Ruchi*. He travelled widely in America and on the Continent, and attended the thirty-fifth International Conference of the P.E.N. held at Abidjan, Africa, in 1967. His death in 1968, cut short a career which held rich promise.

Madia made his debut on the Gurajati literary scene as a short story writer. His first collection *Ghooghavatan pur* (The roaring floods, 1945) made an impact which justified the title. Madia lent, through his ten collections, a new vigour and vitality to Gujarati short story. With the rare acumen for realistic narration he succeed with situations against both rural as well as urban setting.

Madia wrote twelve novels, most of which were first serialized in popular dailies. *Vyajano varas* (1946) is a much discussed social novel. *Kumkum ane ashka* (1962) is a political satire. He has also a collection of short essays,

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and a few poems, including one sonnet, on death, to his credit. Media enriched Gujarati drama by contributing numerous one-act plays and three full-length plays. In the plays. his sense of comedy finds a memorable expression. Humour, after all, was Madia's forte.

As a critic, Madia was known for his forthright rejection of academic criticism.

A man of large sympathies, and at the same time, one who was well-informed and aware of and sensitive to newer trends, Madia earned a good deal of recognition during his life-time. He was awarded the 'Narmad Suvarnachandrak' in 1951, and the 'Ranjitram Suvarnachandrak' in 1957.

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Ra.C.

MADKHOLKAR, GAJANAN TRYAMBAK (Marathi; b. 1899: d.1976) was a renowned Marathi critic, novelist and journalist. His literary career began almost in his teens. He attained stature later on as a versatile writer of distinction. He decided on making a career in literature and for some time he worked as an assistant to N.C. Kelkar a renowned figure in literature, the then editor of *Kesari*. In his early twenties he had already written and published *Adhunik Kavipanchaka* (1912), a critical study of five major modern Marathi poets, and it helped establish his reputation as a promising young, literary critic.

He was also a member of the then well-known poet's group 'Ravikiran Mandal' and he had contributed many poems to this Mandal's earlier publications. At the same time he had joined the editorial staff of a popular Marathi daily *Jnyanprakash* and started editing its Sunday literary page, which carried his column of book-reviews. These book reviews earned him fame as a literary critic. At the same time, perhaps unknowingly, he had on his lifelong career as a journalist.

After a short spell in Pune, he moved to Nagpur (1924) and joined the editorial staff of a local popular weekly *Maharasthra*. His column of book-reviews *Maharasthra* attracted wide attention, and his reputation as a literary critic was firmly established. In 1944 he became the editor of the new daily *Tarun Bharat*. Nagpur was then the capital of Madhya Pradesh, and long association with these two prominent journals was responsible for his singular influence in political circles.

Madkholkar's career as a journalist coincided with his career as a novelist and critic. His very first novel *Muktatma* (1933) portrayed the life-styles of prominent Bombay personalities, and the readers were intrigued by these sketches of well-known figures from different walks of life. This kind of fiction was bound to be controversial. *Muktatma* was written in the distinctive style of a Sanskrit Pandit, but at the same time it had striking resemblance to Sanskrit poetry. Then followed *Bhanglele Deoul* (Disintegrated temple, 1934), a novel which advocated the cause of divorce for incompatible couples. The main characters in this remarkable novel were literary picked up from real life. The typical Madkholkar novel thenceforth followed the same lively pattern, except that some of his novels like *Kanta* and *Mukhavate* dealt with the then current political events and people involved therein. Only one of the his novels *Chandanwadi* paints a picture of pastoral countryside, and the last of his novels *Renuka* deals with the mythological story of Parashurama.

In the meantime Madkholkar did not neglect criticism, and his critical essay dealing with his literary mentors Kelkar and Kolhatkar along with Chiplunkar deserves respectful mention. His *Vilapika* (1927) offers a very meticulous study of the elegy form. His *Don Tapa* (1946) and *Nirvastachi Kahani* (1949) are autobiographical in content. In due recognition of such literary achievements he was elected to preside over the Marathi Sahitya Sammelana held in Belgaum in 1946 and in his presidential address he made the very first appeal for Sanyukta Maharastra.

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M.M.

MAFFEI, FR. AGNELD F. SAVERIO (Konkani; b. 1844, d. 1899) was a grammarian and lexicographer. He took a Doctorate from the Gregorian University, and was a member of the first Italian missionary batch that landed at Mangalore. Professor and Principal at St. Aloysius College, and Fellow of Madras University, Maffei had a special aptitude for learning languages. He is known to have learnt Konkani, Kannada, Malayalam, Tamil, Marathi and Sanskrit. His *Konkani Grammar* (1882) written mainly for the benefit of foreign missionaries, is a good attempt. The book is modelled on the style and structure of Latin and Greek grammars, containing many exercises concerning morphology and syntax. The translated Proverbs, the first chapters of Genesis and St. Luke are written in an easy and flowing style. Some idiomatic phrases in Konkani are given at the end of the volume. Maffei made a fervent plea for the development of Konkani in Mangalore through his brochure (now lost) *Ranantlo Tallo* (Cry in the wilderness), brought out after the publication of his *Konkani grammar*. He also wrote some simple guides to help the beginners study the Konkani language. He compiled the *English-Konkani Dictionary* (1883) and *Konkani-English Dictionary* (1885), in Roman and Kannada scripts, chiefly for the Italian missionaries. These are important studies of the Konkani dialect of Mangalore. The method used for

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Romanisation of the script is simple and easy. These being the earlier efforts at lexicography in Mangalorean style, their practical use was well acknowledged by the British authorities, and the then Governor of Madras, Mountstuart Elphinstone Grant, thought it proper to give financial assistance to get them printed through the Mangalore Basel Mission in their press. A Fellow of University and an Examiner in History, Maffei collected a lot of material for the history of Kanara to be used later by Fr. More for his History of the Diocese of Mangalore.

A.P.S.J.

MAGDALANAMARIYAM (Malayalam) A famous poem by Vallattol Narayana Menon, '*Magdalana Mariyam*' or Mary Magdalene' (1921) has been aptly described as a nectar-rivulet of sweet songs. It is based on a Biblical story (Luke-7). A Pharisee invites Jesus to have dinner with him. Jesus goes to his house and sits down to eat. Hearing about the Lord's arrival, an ill-reputed woman living in the town brings an alabaster jar full of perfume and stands by his feet. She kisses the feet, wets them with her tears and pours the perfume over them. Jesus then says that her sins have already been forgiven. The woman becomes a staunch devotee of the Lord.

The story, as narrated by Vallattol, departs from the original in a few minor details. For example, there is no reference in it to the objection raised by the Pharisee to Jesus's acceptance of the prostitute's service.

The poem, written entirely in the metre 'Makandamanjari' is divided into five sections. The first section deals with the elaborate reception arranged in Simon the Pharisee's house to welcome Jesus. The host does not show any special hospitality but only announces that dinner is ready. In the second section Mary's appearance is compared to a star that has accidentally fallen from the firmament or a flower blossoming on a rock. She is wonderstruck at the sight of the divine guest. The scene, charged with emotion, is further described in the next section. The long-awaited meeting between the woman and the son of God is the content of the fourth section. She repents of her sins and decides to turn a new leaf in accordance with the teachings of the Saviour. She wipes the tears falling on his feet with the charming locks of her hair and kisses them as a mark of total surrender. Overwhelmed by all this, Christ blesses her saying that she could live in peace.

Since the message of the poem is the effectiveness of repentance, the poem has also been called 'Paschattapame prayaschittam' by the poet himself. The spiritual significance of repentance is well brought out in the last four lines of the poem, in the words of Jesus, which run as follows. "My child, please go back without any sorrow. Your firm faith in the Lord has saved you. Your repentance has paved the way for expiation of all your sins in the past".

The poem was composed in response to a request by a renowned Christian priest named Pulickottil Youseph. But it was well received by non-Christians as well. However, another priest deplored certain comparisons involving Hindu gods such as Krishna and Shiva. It has later been pointed out by well-known critics that the divine nature of Christ is better brought out by such comparisons. The poem has been translated into English by Erik De Maury (London, Meridian Books Ltd, 1952).

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M.A.

MAGHA (Sanskrit; b. second half of the 7th century A.D. is the author of the *Shishupala vadha.* He was the son of Datta or Dattaka. His grandfather Suprabhadeva was the minister of King Varmata, whose capital was the city of Srimala (Bhimamala) in Gujarat. King Varmata is mentioned in an epigraphic record dated 625 A.D. Magha refers to the two grammatical treatises, the *Kasikavritti* and its commentary, the 'Nyasa'. The *Kasikavritti* was the joint production of Jayaditya and Vamana. According to Itsing Jayaditya died about 661 A.D. The date of Magha is therefore, later then the 7th century A.D. He is quoted by Vamana and Anandavardhana; hence he is earlier than the 9th century.

Ballala's *Bhojacharita,* Merutunga's *Prabardhachintamani* and Prabachandra's *Prabhavak charita,* made him a protege of King Bhoja of Dhara. It is said that pressed by want the poet sent his wife to that King's court with a verse (*Shishupalavadha,* XI 64), describing the rising Sun, but indirectly deploring the sports of chance. Delighted with its literary merit, the king gave her a present of some money. On her way back the generous woman distributed it among the beggars, whose needs she thought were greater than her own. She returned home just as she left it, with a throng of beggars behind her. The poet saw the scene and became desperate. He cursed poverty in a few verses and dropped down dead on the spot. The king heard the story and with great grief himself performed the poet's funeral ceremonies. To preserve his memory he named the village Bhinnamala. It is on the boundary line between Gujarat and Rajasthan.

The only work of Magha that has come down to us is the *Shishupalavadha* the famous epic of twenty cantos. Bhimasena in his commentary *Sudhasagara* on the *Kavyaprakasha* says that Magha was a Vaishya and he purchased the authorship of the book from some poet who sold it for the sake of money. *Shishupalavadha* relates the episode in the *Mahabharata* of Krishna slaying Shishupala. The poet was a great grammarian and his knowledge of grammar and lexicon is often apparent in his poem. It is a

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saying that 'Not a single new (nava) word remains after reading nine nava cantos of Magha'.

S.V.

MAHABANDHA (Prakrit), is the sixth khanda (section) of the great Siddhanta work Shatkhandagama of Acharya Bhutabali. It is also known as *Mahadhavala*. The subject matter of this work is of a highly techinical nature which could be intersting only to those who are adepts in Jaina philosophy and who desire to probe into the Karma theory. The entire work is published in seven volumes. The *Shatkhandagama* was reduced to writing just at the time when the whole Jain canon was on the point of being forgotten. In this connection it may be noted that according to the Digambara tradition all the twelve Angas have been lost except these portions of the last of them, i.e. *Ditthivaya* and a bit of the fifth Anga. According to the Shvetambaras, on the other hand, the first eleven are preserved though in a mutilated form, while the *Ditthivaya* is totally lost. The last and the 12th Angas of the Jain canon is available in the form of *Shatkhandagama* only. The age of the *Shatkhandagama* is 663 years after the Nirvana of Tirthankara Mahavira, i.e., 73-106 A.D.

The *Mahabandha* is the composite work on the special features of 'Karma' philosophy, and it was composed in forty thousand 'sutra' in Prakrit prose. The Prakrit of the sutras is Shauraseni influenced by the older Ardha Magadhi on the one hand and the Maharashtri on the other. This has also been called Jain Shaurasani by Pischel and subsequent writers. There is no doubt that the language of the work definitely belongs to the first century of the Christian era.

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D.S.

MAHABHARATA (Sanskrit), the greatest epic of India ascribed to Vyasa, has a unique place in world literature. Not only in its scope and appeal, but even in the matter of its sheer size, the *Mahabharata* occupies the foremost position among the epics of the world. In its accepted form, it has about 100000 verses, by far the longest poem ever written. It is larger and richer than the mythologies of Greece and Rome, being 8 times longer than the *Illiad* and the *Odessey* put together.

Many terms have been used to define this unique literary phenomenon, such as myth (purana) legend (itihasa), poem (kavya). It is neither history in the modern sense of the term, nor chronicle. But the *Mahabharata* stands in incomparable isolation, defying all definitions—it is all these and much more. It is a veritable encyclopaedia comprising heterogeneous material from all branches of knowledge. Taking the core-story of the feud between two branches of a royal family and the circumstances leading to a catastrophic war, several branches of knowledge including philosophy, law, ethies, statecraft, warfare, history, ethnology are embodied in its structure. Tradition claims that what is found in it may be found scattered in other books too, but what is not found in it will not be seen anywhere else. The saying 'Vysasochchhishtam jagat sarvam' (Everything in the world has been the left-over of Vyasa) also stresses this point.

There has been much discussion regarding the actual placing of the epic in history. Some scholars augue that the *Mahabharata* is purely mythical, and that the incidents narrated in the epic have no basis in actual history. For example, D.C.Sircar says that there is no mention of the war in Vedic literature. The literature before the 4th century B.C.does not refer to the incident of war. But other scholars have refuted this theory, including Niharanjan Ray who sees it as "a historical fact being mythicized, and myth itself becoming part of history". Whether or not the question gets settled the epic is appealing for its humaneness and universality. The *Mahabharata* is a comment on the human condition with all its richness, complexity and subtlety.

There seems to be no consensus among scholars about the date of composition of the work. The *Mahabharata* shows evidence of having grown over a considerable span of time, perhaps several centuries. The *Mahabharata* in its evolved form does not seem to be the work of a single author. In the process of its growth and evolution, several poets seem to have added to the richness and variety of the text. The term 'Vyasa' in this sense perhaps does not refer to a single person, but a succession of compilers of considerable creative and imagination.

The fact that the *Mahabharata* has undergone several stages in its growth is clear from the several rescensions of the text. The beginning of the epic may be traced to narrative songs depicting the war between the Kauravas and the Pandavas, recited by guilds of court-singers called sutas. The first ever compilation of the epic encompassing this story was made by Krishna Dvaipayana, otherwise known as Veda Vyasa, at the beginning of the Kali age. This nucleus of the epic consisting of 8800 stanzas was called *Jaya*. Vyasa seems to have taught this original version of the poem to his son Shuka and Vaishampayana. Sage Vaishmpayana revised this version and compiled *Bharatasamhita* having 24000 stanzas, and recited it to Janamejaya, the grandson of Arjuna, on the occasion of the Sarpa Satra (serpent sacrifice). Ugrashrava Sauti, who learnt this revised version from his father Lomaharshana recited the poem with his own revisions and this is the extant version and called the *Mahabharata*, comprising about 100,000 stanzas. So the *Mahabharata* in

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its present form is a composition from widely separated periods in history and with elements derived from a diversity of fields.

The *Mahabharata*, as it is found in the Bombay edition, is a long poem consisting of 95,826 stanzas, divided into 18 parvas, which are again divided into 2110 chapters. *Harivamsha* has also been added as a sequel to the *Mahabharata* in certain editions, because it is traditionally ascribed to Vyasa and also because of the fact that the legend of Krishna is embedded in the story of the epic. In the *Mahabharata*, the verses are composed mainly in Anushtubh metre, but sometimes, other metres like Vamshastha, Pushpitagra, Indravajra, Upendravajra and Vasantatilaka are also found in the poem. The style is simple and lucid, yet it is capable of conveying the richness and subtlety of the text.

The *Mahabharata*, in its evolved form, is a mass of heterogeneous material. An enormous mass of floating poetry has collected around the nucleus of the poem comprising the feud between the Kuru and Panchala races. Several myths, legends and poems dating back to the Vedic period, narrative ballads, lays on heroes, folk lore, moral narratives, gnomic verses from didactic poetry have all flowed into this vast story. The heroic lays include those on Nahusha, Yayati, Nala and Rama. Legends of Gods, mythological narratives, and episodes of supernatural origin also abound in the poem. There are snake legends, 'garuda' and 'matsya' upakhyanas (legends), parables, moral stories like those of Shibi, Pingala and Mudgala intended to illustrate niti (worldly justice) and dharma (morality). There are philosophical treatises like the *Gita*, *Sanatsujatiya* and *Harivamsha*, apart from lengthy discussions on philosophical thoughts. To put it simply, the *Mahabharata* is all-pervading in its scope and limitless in its range.

The *Mahabharata* offers the story of human beings caught up in live situations of attachment, jealousy, commitments, dilemmas and confrontations. The basic story revolves round the struggle for kingship between the Pandavas and the Kauravas, two branches of the royal family of Purus. Using this basic structure, the author presents a galaxy of mighty characters, drawn in all shades. The character of Yudhishtira stands in contrast to that of Duryodhana. Karna is one of the most unforgettable characters in the epic who symbolises the state of man in confrontation with his destiny, Arjuna, the mighty opponent of Karna, Bhima, the revengeful and invincible warrior, Bhishma, the elder statesman, Krishna, the manipulator of action, Draupadi, the Pandava queen—are all endowed with epic dimensions. Equally significant are the portraits of other characters like Dhritarashtra, Gandhari, Kunti, Vidura, Drona, Shakuni, and Ashvatthama. Even relatively minor characters like Abhimanyu, Ghatotkacha, Kichaka and Uttara have decisive roles to play in the main story. All of them interact and are part of the grand design of plot conceived by Vyasa. Vyasa's characters are intensely alive and markedly distinguishable from one another as those found in real life.

In the *Mahabharata*, the seeds of the tragedy are sown at the very outset when Shantanu, the king of the Kurus, is attracted to Satyavati, the beautiful daughter of a fisher chieftain. But in order to give her in marriage, the chieftain insists that the rule of the country be bestowed on the sons who would be born to her, thus depriving the right of Devavrata, his son and heir-apparent, to the throne. Devavrata's great resolve to renounce both the kingdom and matrimony so that his father may fulfil his desire, earns for him the title 'Bhishma'. After Shantanu, down the next generation the race comes to the brink of extinction but is saved by resorting to unnatural and illegitimate means to procure progeny. The Kauravas and the Pandavas are both born out of leviratious ancestors. Added to this fact is the professed divine paternity of the Pandavas, which renders their normal, straight-forward relationship suspicious. The jealousy and hatred between the Kauravas and the Pandavas who engaged in minor quarrels as children, gradually gets aggravated in the form of mutual feuds, spread its roots far and wide, later growing into global turmoil. After the basic forces are unleashed, there is a steady course of events that culminate in the great war. The trickery practised on Bhima by Duryodhana who throws him into the river Ganga, the deception of the incident of the lac house, the forgery and betrayal at the game of dice are only a few steps that lead to the catastrophe. The scene of Draupadi's humiliation is perhaps the highest point in the epic. Cruelly dragged to the court by the wicked Duhshasana, Draupadi takes a vow that she will not braid her dishevelled hair, till Bhima knots it with hands smeared with the blood of Duhshasana. From that point, Draupadi seems to act as a driving force, instigating the Pandavas for revenge. The memory of her humiliation sustains their fury and rekindles their wrath towards the Kauravas. At a certain point when all the Pandava brothers except Sahadeva—including even the mightly Bhima—want to avoid the war through some sort of reconciliation Draupadi gathers her dishevelled hair, confronts Krishna and implores justice. Ultimately the war begins, with strictly stipulated rules ordained by Bhishma at the very outset; but the rules are violated at every crittical juncture during the course of the war, culminating in the destruction of the Kauravas and the demonaic massacre of the Pandava army by Ashvatthama. The end of the war is significant, because though the Pandavas apparently win the war, no one emerges victorious. Unlike western epics, the *Mahabharata* is not intended to portray the valour of heroes primarily in war, but seems to highlight the fact that enmity cannot be countered with enmity. It has a universal appeal, because

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it offers a commentary on the ravages of war in human history.

The epic may be seen as an affirmation of 'Purusharthas' or the traditional Indian view on the goals of man. The Hindu formula of life insisted on a conceptual pattern of existence in this world, which constituted four focal points, namely 'dharma' (moralistic principles), 'artha' (material prosperity), 'kama' (desire for pleasure) and 'moksha' (emancipation from the cycle of birth and death). The concept of purusharthas enjoins that material wealth and pursuit of pleasure should be always subject to moral law (dharma); this is perhaps the reason for dharma preceding artha and kama. The character of Duryodhana stands as a symbol of vicious kama and craving for artha. But here again Vyasa portrays him in the round, as a man with a mixture of good and evil elements in his character. He affords Karna with status in society. He is a generous patron and able administrator. Vyasa has significantly bestowed two appellations, 'Duryodhana' and 'Suyodhana' on him with contrary meanings. His lust for power and jealousy towards the Pandavas ultimately leads to the destruction of the entire clan. Yuddhishtira also becomes a victim of this lust, for a temporary period, during the game of dice, and he had to suffer the consequences of his action. Yuddhishtira is the champion of dharma symbolically as well as contextually, because he happens to be the son of Dharmaraja, the presiding deity of Justice and Morality. The war-ground of Kurukshetra is described by Vyasa as 'dharmakshetra' (in spite of the fact that the codes of conduct in the war were broken several times during the course of the war). When the war is about to commence, Duryodhana seeks the blessings of Gandhari, his mother, when the lady puts it very tersely and succintly: 'Yato dharmastato jayah' (where there is dharma, there is success). In fact, references to dharma occur throughout the epic in several contexts. But all the struggles between the opposing forces of nature ultimately get reconciled in the final stage of the epic. Here man liberates himself from the influence of violent passions, to take a calm and lucid survey of all that surrounds him, to rise to a level where successes and failures in life do not matter any more. He transcends tragedy in the ordinary sense of the term, and attains a level of serene calmness (shanti). Yudhishtira as he is seen in the last phase of the epic best embodies this spirit. This is perhaps the essence of the state of moksha as enjoined in Indian philosophy.

Discussions on philosophy abound in the *Mahabharata*. The *Bhagavadgita*, or *Gita* as it is known otherwise, conceived as a dialogue between Arjuna and Krishna, is a discourse on analytical philosophy. The *Gita* dwells at length on man's existential dilemma, the emphasis on action and man's striving to transcend temporality of time and space. *Gita* seems to be very much a part and parcel of the epic, and not an alien element that somehow wandered into it, because it also acts as a dramatic necessity. At a time when Arjuna faces the moral dilemma whether he is justified in fighting his own friends and relatives Krishna instils courage in him and exhorts him to action.

The conception of the figure of Krishna is an illustration of the central principle underlying the epic. Krishna as is seen in the *Mahabharata* is deeply rooted in affairs of the world around him. He manipulates the action and seems to manoeuvre the occasion several times in such a way as to suit the interest of the Pandavas. Yet it is with his full knowledge that the scene of annihilation was enacted at the Pandava camp by Ashvattahama. When Gandhari curses him with destruction of his own race, he replies with a smile that it was his own intention that she spoke. Thus, beneath the adherence to life, there is absolute detachment, and this gives a unique dimension to his personality. He is an embodiment of the postulates he himself prescribes in *Gita*. This is perhaps the reason why Krishna is deified in the *Mahabhatata*, as well as in other mythological legends; he incarnates the basic feature that moulds Indian philosophy.

The *Mahabharata* has had a great tenacity through different ages and cultural changes. It is a story that India has never ceased to rethink and retell. The epic has been one of the main carriers of Indian culture. In India there is no area of life that has not been influenced by the *Mahabharata*. In the field of arts, the influence of the *Mahabharata* has been profound and multi-faceted. It has been extensively recited, sculpted and performed all over India as well as abroad. In short the *Mahabharata* is one of the perennial springs of Indian culture.

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Su.G.

MAHABHARATAM (Malayalam) The translation of the *Mahabharata*, the greatest epic, perhaps, in world literature, is the most valuable contribution of Kunjikkuttan Tampuran. Translating the *Mahabharata*, a work that contains one lakh and twentyfive thousand shlokas divided into two thousand adhyayas and eighteen parvas, is such a Herculian task that it requires inconceivable courage to venture into it. That Kunjikuttan Tampuran completed this task single-handed in eight hundred and seventyfour days is to be appreciated as one of the wonders of world literature.

What promoted Tampuran to think of such an

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adventure is quite interesting. A verbatim translation of the *Mahabharata* in Dravidian metres was planned in 1893 under the leadership of C.P. Achutha Menon. The translation work was to be published periodically and completed within five years. Accordingly the selection of poets and the allotment of Parvas also were completed. A letter in verse, written by Kunjikuttan Thampuran to Naduvath Achchhan Nambudiri, a famous poet, bears testimony to this. Though started with such varied arrangements and planning, the work did not materialise. The Parvas apportioned to Kunjikuttan Thampuran were duly translated. But it was not published. After about ten years, Kadathanat Udaya Varma Thampuran started publishing every month the *Bharatamanjari* of Kshemendra, getting it translated by different poets. In this scheme, the translation of the 'Drona Parva' was entrusted to Kunjikuttan Thampuran, which he completed within a few days. This scheme also was left incomplete. But this rekindled in Kunjikuttan Thampuran the thirst he had for the *Mahabharata*, and naturally his adventurous heart might have dreamt of translating the *Mahabharata* all by himself. Still the dreaful and oceanic vastness of the epic left him dubious and diffident. Commenting on this, Joseph Mundassery says that Kunjikuttan Thampuran is to be appreciated not for the fact that he translated the *Mahabharata*, but that he had the courage to decide to translate it. Often his work has been described as super-human.

According to his decision, Thampuran started his work in June 1904. Devote the early hours up to 9 AM everyday and translate fifty shlokas was his original plan, so that he could complete the work in five or six years. But when the work proceeded, it took momentum and the number of shlokas translated every day steadily increased, though there was no change in time. Originally he used to read the original, think and then compose the translation. But as days went by, this three-phased task was carried out simultaneously. While his eyes read the original Sanskrit slokas, his mind would think and lips would utter the translation. The scribes sitting around to take down, often found it difficult to cope with the computer-speed of the poet. It is said that if any scribe asked the poet to repeat any line of the verse in case he did not take down the whole, Thampuran gave him an entirely new translation for the whole shloka. Thus he completed the work much earlier than he had originally planned, and immediately after the completion, he wrote a letter to Kottarattil Sankunni, in which the dates of starting and ending the work have been clearly indicted. It was because of this translation that Kunjikuttan Thampuran was saluted as 'Kerala Vyasa'. Ulloor has pointed out that those wonderful services that Thampuran did for enriching Malayalam language could have been done by some other poets also, to a certain extent, with some effort, but no other poet could have completed the translation of the *Mahabharata*, the gigantic work which Vyasa himself took, as is believed, three years to complete, within so short a period as of 874 days.

The translation is quite simple, lucid, direct, powerful and unstrained. Poetry bloomed in him as naturally as leaves to a tree; it flowed from him as uninterruptedly as water from a spring; it spread from him as heartily as the sweet scent from a blossoming flower.

The translation is word for word and metre for metre. Sanskrit is a language with unlimited possibilities and gifted poets who write in Sanskrit can do wonders. Malayalam cannot claim to be so rich as to vie with Sanskrit in this respect and no poet in normal course will dare to translate Sanskrit verse into Malayalam word for word and metre for metre. A proper evaluation of Thampuran's translation of the *Mahabharata* in this perspective will leave everybody dumbfounded, though he who wants to find out flaws alone may sometimes be able to point out some insignificant imperfections here or there. Sometimes the metrical defects in the original will be seen very strictly and quite interestingly followed by the poet in the translation also, just because he wanted to translate metre for metre. But in general the transaltion is magnificent.

It was in 1906 that this Malayalam translation was printed and published first. After 46 years, in 1952, the second edition was taken up, to be published in the form of a magazine, and it was completed in 1958. These two editions contained so many mistakes caused by the carelessness of the scribes and the proof-readers. All these errors, as far as possible, were rectified in the next edition brought out by the Sahitya Pravarthaka Co-operative Society, Kottayam, in 1965, which was prepared and edited very carefully by a set of scholars. The Society brought out a new edition in 1981.

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K.V.R.

MAHADAMBA (Marathi; b. 1228, d. 1303), the first woman poet in old Marathi literature, was originally called Rupai. It is because of Nagadevacharya, who was her cousin, that she turned to the Mahanubhav sect. With Nagadevacharya she met Chakradhar and she joined the Mahanubhav sect. Her bent of mind had turned ascetic because of her untimely widowhood. In Chakradhar's company it was strengthened further; quest for knowledge, bright intelligence, skill in argument and high sensitivity helped her rise in Chakradhar's esteem. She became his favourite disciple and spent the rest of her life in his noble company.

It is her imagination that distinguishes her from the rest of Chakradhar's disciples. Her imagination was

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combined with spiritual inclination. The result was her book *Shri Chakradhar Nirupit Shrikrishnacharitra*. It includes Chakradhar's answers to all the questions and doubts about Shrikrishna's life raised by Mahadamba. Mhaimbhat in one sense seems to acknowledge Mahadamda's contribution to Chakradhar's *Lilacharitra* composed by him, where we find frequent references to her name. Impressed by her sensitivity and brilliance, Chakradhar called her 'Mahadaisa' Later, the sanskritised form of her name 'Mahadamba is found in Keshobasa's book *Ratnamatrastotram*.

Mahadamba's reputation mainly rests on her verses called 'dhavalas' found in her book *Rukhmini svayamvar*. It is a saga of Rukhmini's marriage written in verse. Mahadamba seems to be immensly impressed by Krishna's glorious life, which became the subject of her constant reflection. Again, in Krishna's life it is the story of Rukhmini's marriage which fascinated her the most. She narrates the life of Krishna with great emotional intensity.

After Chakradhar's death when she moved to Govindprabhu's ashram at Ridhipur, she started composing her 'dhavalas'. In 1280, Govindprabhu decided to get married. On the eve of the marriage, Govindprabhu asked Mahadamba to sing the composition of Rukhmini's marriage. Spontaneously Mahadamba started reciting the verses. Thus began the composition of 'dhavalas' and Mahadamba became the first woman poet in Marathi.

The story of Rukhmini's marriage had been popular among the masses since long, and Mahadamba had listened to its traditional recitation. Its effect was further intensified by Chakradhar's inspiring commentary on the story. The first part of the story concludes when Shrikrishna elopes with Rukhmini defeating Shishupal, Jarasandh and Rukmi. Such a pause shows great aesthetic sense and propriety. The spontaneity makes this first part appear more creative than reproductive. Live characters, dramatic presentation of the events and rare flights of imagination make the book effective. The original story of Rukhmini's marriage in the *Bhagwata* becomes more colourful with the subtle feminine touches of Mahadamba's imagination.

The second part of the story reflects the strains of a not-so-willing imagination. Utter despair engrossed Mahadamba after the death of Chakradhara and Govindprabhu. The gap of 20 to 22 years was another discouraging factor. In the same way the story had its natural termination after Krishna-Rukhmini elopement. She composed the verses of the second part only when she was pressed hard by Mhaimbhat and Laxmibhat.

Dhavale is originally a type of traditional song. According to the famous Jain scholar, Hemachandra, dhavale is a song to be sung in the honour of a king. Book *Mahadambeche dhavale* was published in 1977 with an elaborate introduction by Suhasini Irlekar.

Matruki Rukhmini svayamvar is another book by Mahadamba. As compared to the dhavalas, it is more compact and has a dynamic narrative style. The book is called 'Matruki' as every verse-couplet ('Ovi') begins with a Matruk. The *Garbhakand Ovis* composed by Mahadamba are also remarkable.

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S.I.

MAHADEV BHAINI DIARY (Gujarati). Mahadev Desai, (b. 1892, d. 1942) had the prestigious status of being the personal secretary of Mahatma Gandhi for 25 years from 1917 to 1942. He noted in the diaries the day to day activities of Gandhiji, which included his informal conversations with his inmates, his interviews with people from different walks of life, his correspondence, his views on various problems of life, inner working of his mind; and thus the diaries provide an encyclopaedic information about the Father of the nation. Hence the diary acquires a special status for itself because the writer is not the central figure. There are nineteen parts of the diaries of which eighteen have been already published. The first part was published in 1948. The first six parts were edited by Narhari Parikh, a close associate of Gandhiji and bosom friend of Mahadev Desai. The other parts are edited by Chandulal Dalal. The diaries provide most precious material to the students of history, political science and sociology as the period covered in the diaries witnessed three satyagraha movements of Gandhiji, his Harijan movement, his constructive programme and his view point on every major event of the period.

The diaries give a glimpse of the multi-dimensional personality of Gandhiji, and contrary to a popular belief that Gandhiji was a staunch idealist and was impractical, they present a different picture. The Harijan boys studying in the nationalist instituions started by Gandhiji wanted to appear for matriculation examination conducted by universities established by the British Government. When Gandhiji was asked as to what could be done in the matter, he at once replied, "We must give them the facility they desire. Where there is not an iota of education when we want to lead them from darkness to light, what is the use of talking of ideals? We must put before them, the things which they are yearning for." Thus Gandhiji was always objective in his approach. Once somebody wrote to him, "You must prevent the persons who are your hosts from indulging in unfair activities". To which Gandhiji replied, "I am ready to write to the hosts if you give some evidence. My being their guest is a different thing. I do not

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believe myself to be a righteous person that I would decline to be a guest of a person whom people consider as bad. I am the first bad person because I became the guest of bad person; then it does not become of me to be a judge of others".

Before Gandhiji launched the anti-untouchability movement from Yervada jail, he studied all the Hindu scriptures and discussed untouchability with Sanskrit Pundits and proved that untouchability had no sanction of scriptures. He studied the scriptures for ten to twelve hours a day which shows his penchant for perfection.

Besides Gandhiji, the diaries give a glimpse of the personality of Sardar Vallabhbhai Patel, who was known as an iron man, who by his characteristic wit and humour presents his hitherto unknown facet of life. He cracks jokes with Gandhiji, and at the same time he discusses with Gandhiji serious problems on equal terms.

The impression about Mahadevbhai that we get from these diaries is that here is a person, completely dedicated to Gandhi, one who kept himself busy, every second of his life serving his master, massaging his body, noting down the personal impressions of Gandhiji, writing letters, taking dictation, writing diary, recording Gandhiji's conversations, nursing Gandhiji, and finding time to read books on various subjects, literature, politics, sociology, philosophy, economics, etc. Besides these activities, he was also writing books and translating Gandhiji's articles from Gujarati and Hindi into English, and Jawaharlal Nehru's *Glimpses of world history*, and *Autobiography* into Gujarati.

Thus *Mahadevbhaini Diary* which received the Sahitya Akademi award is a monumental work in Indian literature.

C.M.

MAHADEVAN, K.S. (Tamil; b. 1925) is the author of several books in Tamil on general science, Tamil language and literature. After graduation in Mathematics and Physics, he took his M.A. in Tamil from Annamalai University in 1948 and served in Government college as Assistant Professor and Professor for several years and now he is the Principal of a Government College. He also served as Research Officer for Research and Production of literature for children under the Government of Tamil Nadu from 1961-67; and as Director of Tamil Development from 1972 to 1980.

His publications in Tamil on science subjects are chiefly intended for the laymen. His works include *Minnalum itiyum* (Lightning and thunder), *Vanam* (Sky), *Mantiramillai mayamillai* (Neither magic nor illusion), *Aniyum nimishamum* (The nail and the minute), *Kolkalin katai* (Story of the planets), *Natchattirattin katai* (Story of the star) and *Ariviyal pataiyil manitan* (Man on the pathway of science). His book *Ellam plastic* (Versatile plastic) has been translated into Telugu. His literary play in historical setting *Tellare rinta Nantivarman* (Nandivarman who won the battle at Tellaru, 1957) has earned him wide acclamation. His book *Ezhuttum karuttum* (Tamil script reform, 1979) emphasizes the need for script reform in Tamil language. Simplicity of style and clarity of thought are the characteristics of his writings. He was a member of the General Council and the Executive Board of the Sahitya Akademi, New Delhi, from 1972 to 1977.

K.M.S.

MAHAKSHATRIYA (Kannada) is a novel by Devudu Narasimha Sastry, which received the Sahitya Akademi Award (1962). The great kshatriya who gives the novel its title is Nahusha, whose story is narrated in the Aranya Parva of the *Mahabharata*. But Devudu has made significant changes. Nahusha here is not a lustful ruler of heaven who covets Shachi and insults Agastya and is hurled to the earth as a python. He conducts himself with such dignity and integrity that even the gods respect him. He invites his doom so that Indra might return to heaven as its ruler. Devudu recreates the world of mythology with amazing concreteness and precision. The action takes place in a world vividly realized, and governed by stringent laws. Narrating the story of the asuras, men and gods, Devudu established the greatness of man who has the opportunity to choose and establish his life on self-imposed values. Nahusha's character is complex and reveals new facts as the novel progresses. The work has often been described as a prose epic.

L.S.S.R.

MAHAMMAD SAHIDULLAH (Bengali, b. 1885, d. 1969) was a well-known linguist, educationist and scholar. He passed his B.A. examination of the Calcutta University with honours in Sanskrit, and M.A. Examination in Comparative philology in 1912, having also done B.L. He practised as lawyer for some time. Later on, he joined the Dacca University as a lecturer in Bengali and Sanskrit. In 1926, on study leave for two years, Sahidullah studied the Vedic language, old Persian, Tibetan and Comparative Philology at the Paris University. He earned the D. Litt. degree of the University in 1928 for his thesis on the Buddhist Tantric literature. He also obtained a diploma in Phonetics for his research on Bengali Phonetics. During his stay in Europe he also studied the Prakrit and Arabic languages at the Freiburg University (now W. Germany). Returning to India in 1928 Sahidullah rejoined his post at the Dacca University. In 1937 Sahidullah became the Head of the Department of Bengali in the University. After retirement from the post in 1944, Sahidullah served as Principal of the Azizul Huq College at Bogra (East Pakistan, now Bangladesh) till the end of 1944. In subsequent years he worked as Head of the Department

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of Bengali at Dacca University, Head of the Department of Bengali and Sanskrit at the Rajshahi University, and Secretary of the Urdu Board (Karachi). In 1967 he was made an Emeritus Professor of the Dacca University. Sahidullah was one of the pioneers in the field of studies in Bengali grammar, phonetics, folklore, Buddhist proto-Bengali lyrics (Charya padas), and mediaeval Vaishnavite lyrical literature. He was also well-known as an able Bengali translator of works of Hafiz, Omar Khayyam and Iqbal.

As a teacher Sahidullah inspired a large number of his pupils to love and cultivate Bengali literature which was the mother tongue of the people of East Bengal, renamed East Pakistan after the partition in 1947. It was mainly due to his influence and inspiration that the language movement grew in East Pakistan which compelled the then Pakistani rulers to accept Bengali also as a national language of Pakistan. He also pleaded that Hindus and Muslims, despite their different religious faiths, shared the same heritage. Sahidullah had also enriched the Bengali literature through his Islamic studies in the Bengali language.

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G.S.

MAHAMMAD, SUFI GHULAM (Kashmiri; b. 1931) was born in a middle-class Muslim family. He took to journalism just after completing F.A. He worked on the staff of the daily *Khidmat,* Srinagar, for more than a decade. He started his own Urdu daily, *Srinagar Times,* in 1969, which is presently a leading daily of the State, he being its chief editor. Sufi's career as a short story writer started in the late fifties. His very first short story 'Tsuni tsur' (coal smuggler) attracted the attention of the critics. 'Ajab Malik ta Nosh Lab', 'Maal dyad' and 'Tsuni tsur' are some of his remarkable short stories. He published two collections of short stories, *Loesyma'ty tarakh* (Stars drowned in the deep) and *Shisha ta sangistan* (Mirror and the vale of stones) in 1962.

In the short stories of Sufi we see more stress on the depiction of characters; and because of this stress his indifference to plot surfaces in his fiction. Sometimes the way of his writing is traditional, but he is one of the important short story writers of the second generation of Kashmiri fiction.

In addition to the short stories, he has also written some very good Radio plays, features and articles.

He has command over the Kashmiri language and is also capable enough to write in Urdu and English also.

Presently Sufi devotes all his attention to journalism.

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Mo.S.

MAHAN NAMBUTHIRIPAD, VENMANI (Malayalam; b. 1844, d. 1893), the eminent poet, was the son of Venmani Achchhan Nambuthiripad, a renowned poet. Kadamban was his name though in the literary world he was known as "Venmani Mahan". He did not get any formal education, particularly in Sanskrit, worth noting. His father was his only Guru, whom he held in high esteem. Being the son of a renowned poet, he had a deep and inborn poetic talent. This was naturally cultivated to its perfection by his stay in the Kodungalloor Palace, which was a famous seat of poetry and learning then. Unique was his intellectual faculty which enabled him to memorise not only his poems but all that he heard. That he left incomplete the innumerable poems he wrote, except a few, is due to his inborn laziness. Consequently he did not engage himself in any particular vocation. He spent his days roaming about, particularly in places of celebrations or temple festivals, enjoying the company of his poet-friends and often starting new poems, never caring to finish them. During his stay at Kodungalloor Palace, he used to be honoured as the Guru of the Malayalam poets there in the absence of his father. This habit of wandering gave him an opportunity to get acquainted with many of the famous contemporary literary luminaries.

He had been a sickly man almost all his life. But when he died in 1893 it was of small pox. Even on his death-bed he composed a poem.

He was one of the founders of the 'Venmani Movement' in Malayalam poetry. Owing to the overwhelming influence of Sanskrit and the over-enthusiasm of the lovers of Sanskrit, Malayalam poetry had then reached such a stage that necessitated a thorough change, both in form and in content, particularly in language. The overloading of Sanskrit words kept the common man away from poetry. So the innovators of the Venmani Movement felt the dire need of a thorough revolution and they decided to chasten the language used in poetry by avoiding the unnecessary influence of Sanskrit and to take the poetry to the common man, avoiding all sorts of

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obscurities and giving the reader every chance to laugh heartily. Sometimes they went to the extreme of even providing a touch of obscenity, just for the sake of laughter. It helped to discard the disdain that Sanskrit scholars had for Malayalam poetry. In short, poetry became more popular with the advent of the 'Venmani Movement'.

Puraprabandham (The story of a temple festival known as Puram), *Ambopadesham* (Mother's advice), *Bhutibhushacharitam* (The story of Bhutibhusha), *Kamatilakam bhanam*, etc. are some of the important works of Mahan Nambuthiripad. In these he has conscientiously tried to free Malayalam poetry from the clutches of scholasticism and adorn it with the exuberance of pleasant humour. The exact date of composition of none of these is available. Chelanat Achutha Menon has edited and published the complete works of Venmani Nambuthiripad in 1894. Yogakshema Sabha has published the works of Venmani in four volumes. (Vols. I and II—1925; Volumes III and IV—1931). *Puraprabandham* was written about the famous Trichur Pooram of 1873. The poet's idea was to write one thousand shlokas (quatrains) and hence he used to add quatrains to it whenever he felt like. Here his aim was only to entertain the readers.

Bhutibhushacharitam tells the story of Bhutibhusha, an imaginary prince. The story as such is insignificant. But the grandeur of the work depends on the chiselled beauty of the form, the excellence of diction and unbridled humour. *Kamatilakam bhanam* also is in the same spirit.

That he tried to attract his readers by a tinge of obscenity in his poems was the chief criticism levelled against the poet. Admitting it, Ulloor defends the poet saying that his only aim was to make his readers burst into laughter. Ulloor says: "Venmani's shringara was really humour presented with a background of shringara". His ideas, language, style, etc. were quite suited to that. He has been aptly called "the only Mahakavi of the common men of that time".

Venmani had some inborn talent for painting also, though he did not develop it to any remarkable extent.

In his *Sahitya charitram*, Ulloor gives a long list of 22 books by Venmani Mahan, of which many remain incomplete.

K.V.R.

MAHANATAKA OR HANUMANNATAKA (Sanskrit) is a Sanskrit drama, ascribed to various authors. The *Bhojaprabandha* says that the Sanskrit play, *Hanumannataka* was composed by the monkeygod Hanumat who was instructed by Valmiki himself. Hanumat engraved the words with his nails on stone-slabs; but after Valmiki heard the drama, he grew jealous and was afraid that his own epic would be neglected in favour of this play. Hence at his request Hanumat threw the slabs into the ocean. The story goes on to say that king Bhoja. Vikramaditya had the text salvaged by divers but the whole text could not be rescued. So a later poet, Madhusudan Mishra (or Damodara Mishra, according to some) culled appropriate verses from the *Ramayana*, *Raghuvamsha*, *Mahaviracharita*, *Uttararamacharita*, *Anargharaghava*, *Udattaraghava*, *Chhalitarama*, *Balaramayana*, etc. and composed some himself, arranging it all in the form of a play.

The play is actually found in two different recensions: (a) the West Indian version called the *Hanumannataka* in 14 acts and 548 verses found in the older Bombay editions in which it is ascribed to Damodara Mishra, the most famous commentator of the text. The other East Indian text (b), called the *Mahanataka* in 9 acts and 720 verses is virtually the same as (a) with some more verses. The colophons in (b) at the end of the acts are short prose passages indicating the end of acts, as also the redactor's name, the number of the act and mention of the salvage of the text by Vikrama. Of both versions the redactor is Madhusudana Mishra who seems to have modelled his text on the earlier version of Damodara Mishra.

'Mahanataka' is the name of genre (mentioned by works of dramaturgy) which has at least ten acts, all the four 'patakashthanas' (intimation of episodical incidents) and all the recognised dramatic sentiments. The *Hanumannataka* does not fulfil these conditions (which may be why the *Sahityadarpana's* example of mahanataka is not this text but the *Balaramayana*.)

The style is predominantly Vaidarbhi, although Gaudi is also occasionally employed, especially in the short prose directions. There is no Prakrit in the play which employs only Sanskrit for all characters. Neither is there a 'prastavana' (prologue); after the benedictory verse by the sutradhara (alone, without his companion, the nati) the main action is abruptly introduced. Stage directions are brief and sometimes in verse, presumably to be recited from behind to supply a cut to the actors on the stage as also to enlighten the audience regarding the course of action. Inordinate exaggeration, alliteration, periphrastic and euphemistic expressions, cryptic and enigmatic phrases characterize the style. One redeeming feature is the restrained use of rhetoric, although frequent long compounds and boundless alliterations which often introduces obscure words, mar the style. The poetic power rarely derives from experience of life, for the most part the verses betray dull virtuosity affording the poet occasions for displaying literary skill. Very rarely we have some verses palpitating with warm human emotions. There are some stanzas of wisdom and observations on life which claim our attention and admiration.

The play fails as a drama if only because action is conspicuously absent. There is no innovation in the plot or subplots beyond a descriptive account of selected episodes from the *Ramayana*, characterization is neither aimed nor achieved. From the strange stage directions, sometimes in verse from the derivative nature of the dramatic senti-

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ments the play seems to be to a unique genre, possibly one in which the verses accompanied puppet shows, shadow plays or dumb tableaux like mimic action of some king on the stage.

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S.Bh.

MAHANAY PRAKASH (Kashmiri) is the earliest book written in Kashmiri, which has come down to us. The author of this book is Shatikanth, a Shaiva scholar of the 13th century, who, according to the latest findings, hailed from Padampore (present Pampore). There have been two persons of this name, both of them writers hailing from Kashmir. The author of *Mahanay prakash* belongs to the 13th century, while Shatikanth, the author of *Balbodhini avesta*, belongs to the 15th century. Due to some misunderstanding, George Abraham Grierson has mistaken the authors of both the books as one and has observed that *Mahanay prakash* is a book of the 15th century, when Hassan Shah ruled Kashmir. The internal evidence of *Mahanay prakash* reveals that it was composed at the instance of Maharaja Jaisingh. This evidence is sufficient to prove that the work was created in the 13th century.

The language of *Mahanay prakash* represents the earliest available specimen of Kashmiri. It is full of Sanskrit 'tatsam' and 'tadbhav' words, expressions and technical terms. The mode of the language in *Mahanay prakash* shows that Sanskrit was dominant in Kashmir at that time. It is corroborated by the author's statement also who wrote that he composed the book in the prevailing 'desh bhasha', the language of the common people. We cannot ignore the fact that Sanskrit was the court language of Kashmir up to the middle of the 14th century.

So far as the linguistic importance of the book is concerned, it is an important mile-stone in the history of Kashmiri language and literature. The history of Kashmiri language opens with *Mahanay prakash.* Its linguistic study can help the linguists to understand and unfold the peculiarities of an important phase of Kashmiri language.

So far as the contents of this book are concerned, these can be divided into two parts. The versified portions (vakhs) are the earliest specimen of Kashmiri, and the commentary of the vakhs is in Sanskrit. The language of vakhs is archaic and very difficult to understand. Even if the reader understands some words in a vakh, he fails to make out anything of the entire text of the vakh. The same is the case with the commentary, which is very difficult, and the reputed scholars have failed to understand the text of the explanation.

It is noteworthy that the language of this book is 700 years old. During this long period, Kashmiri has undergone tremendous changes and a wide gulf has emerged between that language and that of our times.

Mahanay prakash is concerned with 'tantrayoga', a branch of Kashmiri Shaivism also known as 'Kaula'. It constitutes an important aspect of 'trika' philosophy. During the Hindu period, tantric way was an important religious cult here. This form of yoga is very much helpful in understanding the secrets of existence and meaning of creation. The practice of this system of yoga helps in attaining the spiritual goal and, at the same time, awakens the faculties buried in the conscious and subconscious mind of the practitioner.

Mahanay prakash proves yet another fact that 'vakh', as a form of poetry, was prevalent in the Kashmiri language long before Lal Ded appeared on the scene. The total number of vakhs in *Mahanay praksh* is 94. The original manuscript is written in 'Sharda' script, a way of writing which, besides Kashmiri, was used for writing Sanskrit. This book was seen through the press by the State Research and Publication Department in 1919. Under the editorship of Mukundram Shastri, Research Department has published the book in Devanagri and its original manuscript in Sharda script is preserved in the library of the Institute of Central Asian Studies, Kashmir University, Srinagar.

The fact is that a detailed study of this book is yet to be undertaken by a competent Sanskrit scholar. It is not the literary value of this book that makes it an important document, but it is its historical and linguistic importance which can be neither denied nor overlooked.

Mahanay prakash is a commendable work because it is the first attempt of its kind to make the Kashmiri language a vehicle of philosophical discussion and metaphysical speculation.

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Mo.S.

MAHANDRODAYAM (Telugu) by Dasharathi, the present poet-laurate, consists of twenty short poems and songs published in prominent periodicals. They were collected together and published in book form in 1955. Most of them had a political purpose which was the formation of one state for all the Telugu speaking people in Telangana, then under the rule of the Nizam. The dawn of this state, 'Mahandrodayam', was a subject that

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inspired many poets, great and small. Dasharathi's poems and songs inspired large audiences.

Dasharathi identified himself with the political movement for the overthrow of the feudal tyranny of the Nizam whose exploitation of the people of Telangana roused his righteous indignation and protest to utter some soul-stirring strains. Telangana and Telangana Vimukti, Telangana Talli and Kotigontulu make an emotional appeal to the people to realise the past greatness and glory of Andhra and fight for the unification of lands historically separated but linguistically and culturally one. He calls Telangana a multi-diamond studded 'Vina' which made the dumb millions sing and which gave strength and vigour to his pen. He addresses the Nizam as cobwebs collected over generations and asserts that Telangana belongs only to its peasants. Though these poems had a political purpose and emotional appeal they are rich in content and reflect Dasharathi's poetic genius. They recapture the past glory of the Telugu people in melodious verses colourful in imagery.

'Shilpi', of a different theme, purely artistic, is an ode to the sculptor who chiselled beautiful forms on stone in Ellora and the temples. He is said to sprinkle nectar on stone and create life out of it. The sculptor is regarded as Brahma. The stones deplore the hammer blows and are willing to take any form the sculptor wishes them to. The sculptor seems to put heart into the stone to create new melodies. 'Shilpi' is one of Dasharathi's greatest poetic achievements and is a masterpiece of statuesque beauty and perfection.

In 'Nataswami' Dasharathi describes the cosmic dance of Lord Shiva in rhythmic verses. 'Gundelodipalu' is a proud assertion by the poet to light the lamps of love and friendship in the hearts of the people. 'Pulalojwalalu' is a sensitive and profound expression of the poet's romantic feelings in contradistinction.

In 'Paushalakshmira' a typical poem reflecting the beauty of nature, Pausha, one of the months of the Telugu lunar calendar is described as a goddess. The season's beauty, gaiety, variegated flowers, the festive mood of the people and the mirth, secret and open, of the young married women express in variety and depth the atmosphere of the Sankranti festival. Conventional thoughts are expressed with new enthusiasm in 'Madhu ratham' and 'Madhuri'. Realistic observations are mixed with the poet's personal reflections striking an optimistic note; the poet asks whether the nectar of spring does not rain after the fall.

'Ragabandham' is an expression of Dasharathi's strong desire on the Telugu New Year's day for the strengthening of the bonds of love among the people. In epigrammatic style he says this age is of the people and of the poets. If there is no poetry there is no youth, if there is no youth there is no novelty, if there is no novelty there is no civilisation, if there is no civilisation there is no country. The poet feels how millions of words spring forth from his heart to inspire the people. He regards religion, castes, economic inequalities, the cult of the sword, the king and the slave as falsehood, and the truth as only the bond of love.

In 'Murchana' Dasharathi declares his aim to play revolutionary songs of the starving poor on the Rudra Vina. 'Kapoti Sandesham' is a message of peace conveyed by the dove which assures the poet that it has sown seeds of peace all over the world to save it from a nuclear holocaust.

'Manjira', on which the Nizam Sagar project was constructed, is deified as a goddess who brought prosperity and plenty to the lands over which it flows. 'Majira' is undoubtedly one of the finest odes on a river in Telugu, for the verses flow majestically like the waters of the river.

'Kashmamurti' in which Gandhi is revered as a god is an exhortation to the people to follow his path of peace and non-violence.

Kapayanayakudu who liberated Warrangal from Tuglak in 1336 gets the highest praise from Dasharathi for his heroism, patriotism, courage and qualities of leadership. In a long poem after the great hero's name Dasharathi makes an appeal to the Telugu people to remember the example set by Kapayanayakudu and forget their differences. 'Sahitya samrajyam' is a plea for the establishment of peace in the world, if not, at least in the realm of letters.

'Shilpi', 'Paushalakshmi', 'Ragabandham', and 'Kapotisandesham', are superb expressions of Dasharathi's romantic sensitivity, imaginative perception, lyrical exuberance and artistic craftsmanship.

G.S.R.

MAHANIRVAN (Marathi), is an unusual play written by Satish Alekar, a young playwright of great promise. His earlier play *Micki ani memsahib* was also an extraordinary play, given to deep psychological motivation. *Mahanirvan* deals with the unsavoury theme of death and its aftermath. The theme may sound unsavoury, but Alekar's play dealing with such an unsavoury theme, is satiric and sardonic in its humour.

The black humour is inherent in the body of the play, for the dead body itself is the hero of the play, and the one who occupied the dead body is not only alive and kicking, but is himself offering a sort of running commentary on the various Hindu rituals for cremation and its aftermath. The commentator, when he is alive, is a Kirtankar, and blessed with a rich sense of humour. So his observations are marked with satire, parody, ridicule and censure. Though bordering on bitterness, at times these observations turn out to be funny and provoke laughter.

The term *Mahanirvan* is generally applied to the death of either a saint or a person who is revered for his inherent divine qualities. But in this instance the dead

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person is an ordinary fellow and there is nothing whatsoever to equate his death with the passing of a Mahapurush. So the very name of the play spells parody, and whatever follows is narrated in the same vein of parody, which may turn to light satire.

In the first act of the play the man is seen lying dead, and the living spirit of his body may be his soul separated from the body, and it is this spirit or soul who is observing all the intricate rites, performed by the relations and neighbours. The dead man's son has not yet arrived on the scene, and all the people gathered around the dead body are anxiously awaiting his return. The dead father and the living son establish a sort of contact, and both of them observe and comment on all the funeral rites in a spirit of mockery.

Then there is a comic interlude, in which a dramatic situation props up to give a turning point to the story. The locale is orthodox Pune, and the time corresponds with the shifting of the crematorium from one place to another. The funeral procession reaches the place of the old crematorium and it has to wend its way to the new burning ghat. At this point the dead man obstinately refuses to move over to the new place for his last rites, and continues to stay on in his old haunt (his house). In the meantime the widow is haunted by the image of a mourner in a western suit wearing dark goggles, and the father and son conspire to probe into his mysterious identity

This sombre play is a source of constant laughter from its beginning to the end, and has rightly become popular to suit the changing times and attitudes of the people towards old customs.

M.M.

MAHANISHA (Fateful Night, Bengali) Is a domestic novel (1917) by Anurupa Devi, a powerful female novelist of nineteenth-twentieth century.

The plot of the novel is of episodic nature. One of the two episodes concerns the family of a millionaire widower, Muralidhar of Rangoon, father of the born-blind daughter Dhira, and the other relates to a rich but miserly village gentleman, Radhikaprasanna, in whose house his wretched widowed grand-daughter Soudamini had to take shelter along with her virgin daughter, Aparna. Nirmal is the link character between the two episodes.

The complicated relation between Dhira and Nirmal, Aparna and Behari, the faithful servant of Radhikaprasanna, has been nicely delineated. Brought up under father's care, Dhira could not obviously develop her feminine instinct. When eventually married to Nirmal, Aparna felt her deficiency and Nirmal's ceaseless efforts to afford sexless comforts only augmented her agony.

Although the themes of her novels were varied and she had a powerful pen, Anurupa Devi was interested more in propagating the magnanimity of Hindu religion and cultural tradition and in portraying the ideal of Indian womanhood rather than in displaying artistic nicety. This has sometimes made her fiction didactic. Her power of characterization is no doubt laudable. Besides the main characters, Braja, Aloknath, Kamakshyacharan, Patitpavani Kshetramoni and the female matchmaker are definitely well-portrayed characters.

Mahanisha had been dramatised by Jogesh Choudhury and it was staged at Rangmahal on 17th April, 1933.

MAHANOR NAMDEO—see page 2590 Sh.C.

MAHANTA, KESHAV (Assamese; b. 1926), a popular lyric poet and a composer of songs, was born in a lower middle-class family. Acquainted with chill penury, Keshav Mahanta came to play the progressive role of an artist through his social activities, lyrics and songs. Endowed with a broad human sympathy for the poor and the oppressed, Mahanta sings his tale of sorrow with a robust optimism and faith in the redemption of the individual. For participating in India's struggle for freedom from the British he was imprisoned twice in 1942–1943 and 1948–1951 with consequent disruption of his studies and to the distress of his poor family. But overcoming all sorts of individual and political onslaughts he was able to obtain his M.A. in Assamese from the Gauhati University in 1964. On release from prison in 1951 he had to run from pillar to post for livelihood. After serving several high schools as a teacher, he joined the Department of Publication of the Gauhati University in 1959 and ultimately became its Publication Officer. While serving the University he was invited to Calcutta in 1961 by the USSR Consulate to join as the Chief Editor of the *Soviet Desh* (Assamese) where he served on lien for a period of two years.

Keshav Mahanta came in contact with the epoch-making progressive artists like Jyotiprasad Agarwalla and Bishnuprasad Rava. His outlook on life and his poetic philosophy were profoundly influenced by the progresive ideas of these artists. Besides cherishing a deep human sympathy for the poor and the oppressed, Keshav Mahanta has a genuine love for the rich cultural heritage of the Assamese. An inimitable idiomatic style of composition and a magic of rhythmic music woven into the tales of pleasure and pain, hope and despair of the human heart add immortal touches to Mahanta's lyric compositions. Several Assamese films produced in the sixties and the seventies became popular mainly because of Mahanta's musical compositions. As an accepted lyric poet of the All India Radio, Gauhati, Mahanta continues to please the listeners with his lyrics, musical features and radioplays.

As a progressive artist Keshav Mahanta had life-long association with several progressive artists organisations. He was a leading member of the Indian People's Theatre Association till 1958. He was also elected General Secretary (1982) of the Assam Progressive Writers and

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Artists Association affiliated to the National Federation of Progressive Writers. He presided over the Poets' Conference organised by the Asam Sahitya Sabha in its Titabar Session in 1975.

Keshav Mahanta's contributions to the treasury of Assamese literature are : *Amar prithivi* (1946), *Rod jikimiki* (1960), *Agantuk* (1962), *Kunwali atari ja* (1964), *Dis dhavali baran* (1970) and *Omala ghar.* His translated works are: *Yogayog* of Rabindranath Tagore, published by the Sahitya Akademi, *Kavi* of Tarashankar Banerjee and *Kinu Gowaler gali* of Santoshkumar Ghosh, both published by the National Book Trust, *Manav jatir shatru* published by the WHO and also a series of Soviet children's literature. The periodicals and journals which he edited are: *Milan* (1947), *Prabah, Luit* and *Natun sahitya.*

BIBLIOGRAPHY: Satyendranath Sarma, *Asamiya sahityar samiksatmak itibritta* (Gauhati, 1981).

Pu.S.

MAHANTA, MITRADEVA (Assamese; b. 1894), a noted state actor, playwright and lyric poet, was born and brought up in the spiritual atmosphere of a satra (a centre of Assamese Vaishnavita religion and culture). He read upto the I.A. standard at Cotton College in Gauhati, did a Teachers' training course in Dacca and became a devoted teacher. He taught at various schools like Jorhat Government High School, Jorhat Normal School, Golaghat Government High School and Golaghat Teachers' Training Institute. Later, he became the Satradhikar (the spiritual head) of the Letugram Satra and spent a life of spiritual devotion.

Mitradeva produced a series of farces which became popular. Some of his farces are meant for pure pleasure. In some his aim is to correct individual and social follies. Some again aim at educating people through projection of incongruities, fun and laughter. His simplicity, colloquialism and idiomatic expression befit his character-sketches. The most popular ones in the series are: *Kukurikanar athmangala* (The reception of the purblind son-in-law, 1918) and *Biya biparyaya* (The marriage debacle, 1925). Some others of the series are: *Chencha jvar* (1915), *Lech-lau-lani* (1915), *Etachurat* (1925), *Nikoka raja* (1928), *Tengar-bhengar* (1935), *Meltari* (1943), *Bom-phatka* (1955), *Achin kathar thora* (1955), *Bhurukat hati* (1970), *Tengari aita* (1970), *Bhotar ragar*, *Tip-chahi*, *Sura sansar* and *Dhodar Ali*. Many of his farces like *Amba*, *Jilmil*, *Srimati*, *Basanta vijay*, *Hati datehati date*, *Ghocharmar jari* remain unpublished.

Mitradeva wrote a few serious plays too, taking themes from the Indian epics and the *Bhagavata*. These plays, interspersed with some mirthful scenes, are the depiction of the realisation of highly spiritual and moral ideals of man. In this series of plays he made some innovation in the stage technique combining the old and the new. This series includes *Charan dhuli* (The dust of the feet, 1955), *Prachhanna pandavas* (The pandavas in disguise, 1956) and *Baidehi biyog* (The rejection of Baidehi, 1960).

Mitradeva's popular anthologies of songs are: *Giti satadal* (1959) and *Ran-rangini*. His contributions to the children's literature are: *Mau-Mahabharat* (1925), *Dhruba*, *Chenehar jari* and *Junguni* (1964). For the last two he received an award from the Central Government.

Mitradeva's fame spread not only as a popular playwright but also as a higly successful stage actor. In just recognition of his services the Sangeet Natak Akademi honoured him with an award in 1961. A life-long devotee of the Assam Sahitya Sabha, Mitradeva was elected its President in 1964. A song by him with the line 'Chira chenehi mor bhasa janani' has been accepted as the anthem of the Asam Sahitya Sabha. And this song, superb in its texture and tune, shall keep Mitradeva evergreen in the memory of the Assamese. It is in the fitness of things that the Asam Sahitya Sabha honoured him with the highest literary title, Sahityacharya, in 1982.

BIBLIOGRAPHY: Nanda Talukdar, *Chira chenehi mor bhasha janani* (Gauhati, 1976); Satyendranath Sarma, *Asamiya sahityar samiksatmak itibratta* (Gauhati, 1981).

Pu.S.

MAHANTA, RAGHUNATH (Assamese) was a great prose writer of the post-Vaishnavite period after the decline of poetry centring round the genius of Shankaradeva. He came from the illustrious family of Barbhakat Satananda who had been initiated into Vaishnavism by Shankaradeva himself. It is believed that Raghunath wrote a series of prose-works in old Assamese narrating various episodes of the *Ramayana*. Only three of his works have been discovered. They are: *Satrunjoy* (1736), *Adbhut Ramayan* and *Katha Ramayana* (1781).

Chronologically *Satrunjoy* appears to be Raghunath's first prose-work. It relates the heroic exploits of Bali, the mighty king of the monkey clan. Narakasur, the mighty ruler of Kamarpura, appears as his close associate. The episode of the book is not borrowed from Valmiki's *Ramayana*. It is perhaps taken from some other version of the *Ramayana*.

Next comes the *Adbhut-Ramayana* which is not an Assamese version of the Sanskrit *Ramayana* of the same name. Sita Devi's strange and superhuman actions in the nether world have been differently described in the two Ramayanas. The source-material of the book is not yet known.

Raghunath's *Katha Ramayana* is a work of the later period of his life and is considered to be his best. The entire book has not survived; only four Kandas (Chapters) of the book have been retrieved. The material of the book is

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borrowed from the *Ramayana* of Madhab Kandali, the great predecessor of Sri Shankaradeva. There have been noticeable impacts of both Madhab Kandali and Sri Shankaradeva on the book with regard to its content and its prose-style. As a prose version of the Ramayana the book has its place of pride in the entire range of the Ramayana literature of Northern India.

BIBLIOGRAPHY: Dimbeswar Neog, *New Light on the History of Assamiya Literature* (Gauhati, 1962); Satyendranath Sarma, *Asamiya sahityar samiksatmak itibritta* (Gauhati, 1981).

Pu.S.

MAHANUBHAV LITERATURE (Marathi). The Mahanubhav sampradaya, a religious sect of Maharashtra, was established by Chakradharswami in the thirteenth century. This sect is also called 'Para-marg', 'Bhat-marg, Achyut-panth', etc. In the north, it is known as 'Jaikrishni sampradaya.

This sect believes in 'Dwait' philosophy based on four fundamental 'Padarthas', viz. jiva, Devata, Prapanch and Parameshwar. It does not believe in the 'Chaturvarnya' system and hence it had to face great criticism during the medieval period in Maharashtra. It also advocates 'Sanyasa' for women and hence it was criticised by the followers of the other religious sects of Maharashtra. Chakradharswami believed that knolwedge of the religion be given in the language of the common man. Hence, he advocated the cause of Marathi language and asked all his disciples to write in it. This helped to enrich the language.

This sect worships Panch-Krishnas, i.e. five avatars of Lord Krishna. Krishna is considered to be the Purnavatar, the other four avatars are Shri Datta, Shri Changdev Raul, Shri Chakradharswami and Shri Govindprabhu. *Lila charitra* is the most important and significant work, which is the biography of Chakradharswami. It is divided into three parts, viz. ekank. purvardh and uttarardh. Mhaimbhat compiled all the incidents of the Swami's life. With great pains, he reconstructed the biography of the founder of the sect. The principles stated in the *Lila charitra* became the fundamental principles of the Mahanubhav sampradaya. These principles or 'Siddhantas' have been complied in the book *Siddhantsutrapath*. Chakradharswami explained the principles of his religious philosophy with the help of certain examples, which were called Drishtantas. The collection and compilation of these Drishtantas is known as *Drishtantpath*. A compilation of the places visited by Chakradharswami was also done. It is called *Sthanpothi*. All these holy books are very much respected by the followers of the sect.

Following seven books or 'Sati granth' are also respected by the Mahanubhav: *Vachaharan* by Damodar Pandit (1278); *Rukmini swayamwar* by Narendra (1292); *Shishupal vadh* and *Uddhav gita* by Bhaskarbhatta Borikar (1308); *Jnan prabodh* by Vishwanath Balapurkar (1331); *Sahyadri varnan* by Ravalo Vyas (1333); *Ruddhipurvarnan* by Narovyas Bahaliye (1363).

Mahanubhav poets have written epics like *Mahabharat*. Mahanubhav version of the famous epic *Mahabharat* is somewhat different and it contains some events which are not depicted in the traditional *Mahabharat*. Navras Naryan of the sixteenth century is one such poet who has written *Mahabharat*. His *Shalyaparva* is published and it throws light on the Mahanubhav aspect of the *Mahabharat*. Narendra's *Rukmini swayamwar* is also considered to be an epic. Mahanubhav writers have also written narrative poetry. *Vachaharan* by Damodar Pandit, *Shishupal vadh* by Bhaskarbhatt Borikar, *Sahyadri varnan* by Ravalo Vyas, *Ruddhipur varnan* by Narovyas, *Vatsala swayamwar* by Raghav, *Ruddhipur mahatmya* by Dimbh are some prominent examples of narrative poetry written by Mahanubhav poets.

Biographical literature written by earlier Mahanubhav writers is also rich. *Lilacharitra* by Mhaimbhat (13 century), already mentioned earlier, is one such work. The same author has written *Govindprabhu charitra*, the biography of another avatar of the sect, Shri Govindprabhu. *Smritisthal* written by Parashram Bas depicts the life of Nagdevacharya, the first acharya of the sect.

Dhavale by poetess Mahadamba (13th century) forms an important part of the Mahanubhav literature. The word dhavale means a song to be sung at the time of marriage. These songs, were sung by Mahadamba, a disciple of Chakradharswami and Govindprabhu. These songs depict the incident of marrage of Shrikrishna with Rukmini. They were sung at the instance of Shri Govindprabhu. These songs are written in the folk-language of Maharashtra and they possess lyrical quality.

There is a long tradition of commentaries amongst the Mahanubhav writers. These writers have written commentaries on the *Gita* and the *Bhagawata*. *Gopaldasi* and *Bhingarkari* are two important commentaries on the *Gita*. *Jnanprabodh* by Pandit Vishwanath Balapurkar is an important commentary on the *Gita*, which is included in the 'Satigranth' of Mahanubhavas. Mahanubhav writers have written 125 commentaries on the *Gita*. *Uddhavgita* is a commentary on the eleventh chapter of the *Bhagwata* written by Bhaskar Bhatt Borikar (1308). *Sanket Gita* by Nrisinha Pandit is also one of the important Mahanubhav commentaries on the *Gita*

Mahanubhav writers have also compiled *Tipgranths* which explain the terms occurring in their important works. This literature is very useful for studying Mahanubhav literature.

Anvaya sthalas of the Mahanubhavas give important information about the sect. *Ababas* are the lists of important things relevant to a particular religious subject, e.g. *Charitra-abab* gives lists of things related to Chakradharswami.

Mahanubhavas were opposed by the followers of

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other religious sects in Maharashtra and they were considered to be anti-Vedas. Hence, they tried to protect their religious literature in different Code-Script, viz., 'Sakal', 'Sundar', 'Parimandalya', 'Anka', 'Subhadra', 'Hans', etc. These scripts were prepared on the basis of substitution method.

Mahanubhav literature is very rich. So many works of the Mahanubhavas still remain unpublished. V.B. Kolate, Ann Feldhaus, Raeside, H.N. Nene, W.N. Deshpande, S.C. Tulpule and R.C. Dhere are some of the important scholars who have critically edited and published the works of the Mahanubhavas.

Mahanubhav manuscripts are preserved in the Marathi Department of Marathwada University, Aurangabad; Gopiraj Mahant library, Rudhipur (District Amravati), Mahanubhav Ashram, Aurangabad, and Shrikrishna Gitaashram, Hyderabad (Andhra Pradesh).

Y.M.P.

MAHAPATRA, CHAKRADHAR (Oriya; b. 1908), literary critic, compiler of folk literature, and editor of the works of old anonymous writers, was born in an aristocratic family. In 1928 he wrote his first novel *Gobara gotei*, which, with its preoccupation with social problems, created a sensation. He collected the folk songs of Orissa and published an anthology named *Utkala gauli gita*. He has to his credit about sixty works which include novels, plays, poems and critical essays. So far only twenty of these works have been published. Some of them are *Baneshwar*, *Balangir*, *Radang Baxi*, *Bohunka sukha dukhara gitika*, *Utkala itihasara eka agyanta adhyaya* and *Kuntalakumari jivaracharita*. Chakradhar Mahapatra was associated with the Jnanakosha Sankalana Samiti of Utkal Univeristy and with the Gitagovinda Sankalana Samiti of the Department of the Cultural Affairs of Orissa.

Ni.M

MAHAPATRA, GODABARISHA (Oriya; b. 1898 d. 1965), poet, short story writer and novelist, was one of the most widely read writers in Orissa. He began with writing poems, following Radhanath Ray, a nineteenth century poet and Godabarish Mishra, a poet of the Satyabadi group. *Banpur* (1918), *Prabhata kusuma* (1920) and *Je phula phuti thila* are the collections of his early poems. Later he distinguished himself as a satirist and attracted the readers with his rich sense of humour. He began to edit a satirical magazine called *Niankhunta*. Collections of his later poems include *He mora kalama* (Oh, my pen, 1951), *Handisalare biplaba* (Revolt in the kitchen, 1952), *Kanta o phula* (Thorns and flowers, 1958), *Pahachatalara ghasa* (Grass blades under the feet), *Utha kankala* (Rise Oh, skeleton, 1961) and *Banka o sidha* (The crooked and the straight, 1964). *Banka o sidha* won him posthumously the Sahitya Akademi Award in 1966. His satirical poems are about the socio-political aspects of contemporary life. His literary satires are at times too personal to be more than lampoons. But his poems, 'Pecha' (The owl), 'Chati', 'Shaguna' (The vulture) and 'Garibara Durgastaba' (A poor man's prayer to Goddess Durga) are effective and do have qualities of literary satires. In 'Utha kankala' he tried to awaken patriotic feelings in the heart of his countrymen by recounting the glory of ancient Orissa. In the realm of Oriya short story also his contribution is remarkable. Short stories like 'Mu dine mantri thili' (Once I was a minister), 'Magunira sagada' (A bullock cart of Maguni) and 'Nila Mastrani (Nila, the school mistress) are some of the best short stories in Oriya. The problems of rural life are dealt with in his short stories with a satirical note. His novels like *Rajadrohi* and *Prema pathe* are also remarkable. Moreover, Godabarisha Mohapatra was the only litterateur in Orissa who succeeded in making his writing a vocation by itself.

BIBLIOGRAPHY: Brundabana Chandra Acharya, *Godabarisha parikrama* (Cuttack, 1969); Murarimohan Jena, *Sahitika Godabarish Mohapatra* (Cuttack, 1966).

S.C.P.

MAHAPATRA, GOKULANANDA (Oriya; b. 1922) was educated at Kuans village where he was born, and in Cuttack and Calcutta. After passing his M.Sc. examination in Chemistry he joined Ravenshaw College in Cuttack as a lecturer. He took to writing popular essays about subjects of science. When Oriya became a medium of instruction in schools and colleges he distinguished himself by writing textbooks of science for students. His language is simple for which reason his works are very popular. He is perhaps the most distinguished writer of science fiction in Oriya.

Ni.M.

MAHAPATRA, HARIHAR (Oriya; b. 1904), poet and a member of the Sabuja Sahitya Samiti, was educated at Ravenshaw College and studied English for his M.A. He also studied Law, started his career as a lawyer and later became a Justice of the Patna High Court. He is now President of the Orisa Sangeet Natak Akademi. His poems, 'Ya yatri' (Proceed, Oh traveller), 'Bhagna bina' (The broken lyre), 'Aji go' (Today, my dear), 'Mu' (Myself), 'Paichi' (I have got it), 'Phula sakhi' (Flower darling) 'Bhara nai kule' (By the flooded river), noted for their simplicity and romantic sentiments, were placed in the anthology of Sabuja Kabita. He was Chairman of the Sabuja Samiti and edited their hand-written magazines *Abakasha* and *Sadhana* (subsequently, *Saktisadhana*). He

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was a co-writer of the novel *Basanti*. He edited *Yugabina* (1933), the sole periodical of the Sabuja writers. This periodical brought a new epoch in Oriya short stories and essays. Harihara is a great organiser and is associated with the Prajatantra Prachara Samiti, the Kalabikasha Kendra and the Utkal Sahitya Samaja—three outstanding cultural institutions of Orissa.

S.C.P.

MAHAPATRA, JADHUMANI (Oriya; b. 1781. d. 1886), born in a poor carpenter family, was educated in the traditional Sanskrit school and qualified himself as a brilliant scholar in the Sanskrit and Oriya literatures. He was a great literary artist and a wit like Birbal. His best work is *Prabandha purnachandra* in which he narrates the episode of Krishna's marriage with Rukhmini. This poem is modelled after the 'riti' style of the Ornate Age of Oriya literature. Another such poem is *Raghaba bilasa*. Both these poems exhibit Oriya 'alankara' (rhetorics). He also composed more than a hundred humorous poems.

Most of his witty and humorous utterances have been compiled and published as *Jadumani rahasya* (Humour of Jadumani).

The poet was bold enough to make satirical jokes about his patron kings He never cared if he was liked or disliked for his straight-forwardness. His devotional poems and songs are also equally popular like his witty sayings. He was a favourite courtier of the kings of Nayagarh, Khandpara, and some other princely states of Orissa for his wit, extraordinary scholarship and his ability to compose humorous poems instantly.

BIBLIOGRAPHY: Chakradhar Mahapatra, *Jadhumani granthavali* (Cuttack, 1965); J.B. Mohanty, *Oriya Literature* (Cuttack, 1952); Mayadhar Mansingh, *History of Oriya Literature* (Sahitya Akademi, 1962).

Do. S.

MAHAPATRA, JAYANTA (English, b. 1928), was educated at Ravenshaw college, Cuttack, and Science College, Patna. He teaches Physics at Shaibabala Women's College in Cuttack (Orissa). He started writing poems rather late but once he started, recognition came pouring in. In 1970, Mahapatra received the second prize in a poetical contest held by the International Who's Who in poetry in London for the poem "The Report Card". In 1975, he was awarded the Jacob Glatstein Memorial Prize from *Poetry* (Chicago) for a group of his poems published in *Poetry*. In 1976 he attended the International writing program at the University of Iowa (U.S.A.) as a visiting writer from India. From 1978 to 1985, he visited Australia, Japan and the U.S.S.R. on various cultural awards and in 1986 was a Resident Poet in Italy on a Rockefeller Foundation Award.

His two collections of poems *Close the Sky, Ten by Ten* (1971) and *Svayamvara and Other Poems* (1971) show the travail of the poet struggling with his poems and achieving poetic effect largely in playing with words and images. His attempts at precision are unsteady, and consequently words and phrases border on incoherence.

A Father's Hours (1976) is a slim volume of four poems. *A Rain of Rites* (1976) and *Waiting* (1979) have poems which show the ripening of Mahapatra's talents and the sharpening of his sensibility. Much of the mist associated with earlier volumes is cleared. There is more concretization, better perception and more maturity in craftsmanship. Now words are employed with restraint and economy. His images and language are natural and organised. The poems have Indian settings, usually in and around Orissa, and carry striking details of commonplaces, touching the core of the reader's heart.

The False Start (1980) contains some reflective lyrics relating to the poet's life both in India and abroad. They unfold the poet's characteristic meditativeness and are less experimental. Here Mahapatra depicts nature to reflect human conditions.

Relationship (1980) won Mahapatra the Sahitya Akademi Award of 1981. It is an epic poem in twelve sections with some striking symbols and metaphors. The poem shows his relationship to his country, its history, its landscape, its religion and culture, its rituals and traditions—and to the shaping myths and monuments of Orissa. The poem has, what the Sahitya Akademi citation says, "awareness of Indian heritage, evocative description, significant reflection and linking of personal reminiscence with race memory." Here poetry seems to come naturally to Mahapatra even if its technique and scope are ambitious. The poem is remarkable for its contemplative mood, its verbal pattern and its sound effects.

Life Signs (1983), *Dispossessed Nests* (1986) and *Burden of Waves and Fruit* (1987) show Mahapatra's growing concern with man and his environment communicated quite forcefully. *Selected Poems* (1987) is a collection of his poems already published in earlier volumes.

He translated a number of poems from Oriya which have been published in volumes: *Countermeasures* (1973), *Wings of the Past* (1976) and *Song of Kubja and Other Poems* (1981). In 1977, he was awarded Bisuva Milana Award for Poetry by the Prajatantra for his translation of Oriya poems into English. His book *Orissa* (1987) is of a general nature.

Considered in totality, Mahapatra's poetry is quite balanced without having verbal or emotional excesses. With his mastery over the medium, and his clear perception, his images and epithets become more effective. His commitment to the place makes his distinctly Indian voice more pronounced. The Oriya landscape, its temple and ruins are an inexhaustible source of his inspiration—the very life-blood of his poetry. As Mahapatra said: "To

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Orissa, to this land in which my roots lie and lies my past, and in which lie my beginning and end...I acknowledge my debt and relationship."

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Ram. Sh.

MAHAPATRA, KEDARNATH (Oriya, b. 1912), well-known historian and an editor of manuscripts, graduated with Honours in History from the Patna University and joined the Archaeology Department of the then princely State of Balangir, Patna. He then became the Curator of the Orissa State Museum and edited the descriptive catalogue of the Sanskrit manuscripts of the Museum, the Smriti manuscripts, and a number of other miscellaneous manuscripts. He wrote many quasi-historical critical essays in the *Orissa Historical Research Journal* and other magazines.

K.T.

MAHAPATRA, LAKSHMIKANTA (Oriya, b. 1888, d. 1953) was born in Cuttack and educated at Ravenshaw College, Cuttack, and Ripon College, Calcutta. Soon after his graduation, he fell a victim to leprosy and for about half a century he led a crippled life, full of trials and tribulations. Nevertheless, reading, writing and music remained his main pursuit. He was initiated by a Vaishnava saint called Ramdas Babaji and he spent most of his life in his village at Talapada and Bhadrak. At Talapada he organised a Gopinath Sangeet Samaj. He wrote operas and plays on both mythological and historical themes for performance by this samaj. The institution was active for five years and most of his works were successfully staged by them.

In 1929 he set up a printing press at Bhadrak and in 1936 brought out a monthly journal of humour named *Dagaro*. The magazine was his prime concern and in it most of his writings were published. He usually wrote under a pseudonym. His works included poems, short stories and political and social satires. Only a few of his writings were published in book form when he was alive. All his writings, however, were published in 1964 in two volumes of *Kanta sahityamala*.

Though a cripple, he was a vivacious man and an indefatigable writer. He wrote novels, short stories, dramas, stories for children, essays, kirtans, padavalis, social and political satires, etc. He was known particularly as a writer of devotional and patriotic songs. The novel, *Kanamamu*, was his last novel.

He knew Bengali, Hindi and English, besides Oriya. He is popularly known as Kantakabi and his songs are known as Kanta sangeeta. As a writer of parody, he is second to none. Imitating the bunch of poems *Kishore chandrananda champu* of Kavisurya Baladev he composed *Chatak chandrahasa champu*.

FURTHER WORKS: Novel: *Kanamamu* (1952); Essays: *Ashajogira atmakatha* (1960); Juvenile Literature: *Pilanka katha* (1930); Drama and One-Act play: *Brajabarjan* (1925), *Karna* (1926), *Kaliya dalan* (1927); *Sarad rasa* (1922), *Basant bilas* (1923); Lyrical poems: *Kallol* (1925), *Jeeban sangeet* (1932).

J.K.M.

MAHAPATRA, NITYANANDA (Oriya, b . 1912), had no formal education but is well-versed in Vaishnava philosophy and in Hindi, Bengali and Oriya literatures. He joined the freedom movement in 1930, and was imprisoned several times. In 1936 he became the Editor of *Dagaro* and in 1945 of the *Dainik asha*. His *Swaraj pala* (1930) and *Swaraj samhita* (1948), political in content and traditional in literary form, were instrumental in infusing patriotic feelings among people. The former and also his story 'Mausi' (1934) were proscribed by the British Government. *Panchajana* (1947) and *Kalaradi* (1954), two of his verse collections were also written in the same political and patriotic vein. His only collection of love-lyrics *Marama* (1948) deals with subtle feelings of a love-lorn heart. He also wrote a play, *Harijan mandir-prabesh* (1955), and a collection of short biographies *Bharat bhagya bidhata* (1957). His ability to write successful belle lettres in Oriya is displayed in *Patra o pratima* (The epistle and the idol, 1956) and *Kabipriyasu* (To the poet's beloved, 1964). But it is in prose-fiction that his artistic ability finds full and better expression. The themes of his novels and stories are varied and his style different. Psychological aspects of love and human relationships are depicted in his novels like *Bhul* (Mistake, 1935), *Jianta manish* (Men alive, 1947), and *Pirati patha khasada* (Slippery is love's path, 1949). A real picture of social change during the pre-Independence and post-Independence days has been drawn in his trilogy, *Hiamati* (1948), *Bhanga hara* (Broken bones, 1955) and *Gharadiha* (Homestead land, 1975) for which he won the Sahitya Akademi award. *Jibanar lakshya* (The aim of life, 1946) and *Sukhara sandhane* (In quest of happiness, 1948), although they are like fantasies, express an idealistic view of life. His latest novel is hagiographical, *Naham tisthami baikunthe* (I am not in the Vaikuntha, 1977). Four of the story-collections are well-known: *Egarata* (Eleven stories, 1947), *Kshanika* (Transients, 1948), *Dhala gara kala gara* (White line black line, 1976) and *Akhi nahin kana nahin* (Blindfold, no fault of mine, 1978).

K.C.B.

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MAHAPATRA, SITAKANTA (Oriya; b. 1937) poet, essayist and translator, obtained his M.A. in Political Science from the University of Allahabad and joined the Indian Administrative Service in 1961. He then studied at Cambridge University. He also held a Homi Bhabha Fellowship (1975-77) for studying the modernisation process of the primitive communities of Orissa. Presently he is Home Commissioner to the Government of Orissa. He published his first collection of poems, *Dipti o dyuti* (Radiance and glow) in 1963. It contains some well-known poems like 'Basra darpanare suryasta' and 'Jarasabarara sangita'. *Ashtapadi* (1967) comprises eight long poems which draw heavily on Indian and world mythology in respect of their imagery and insights. The model is obviously T.S. Eliot. Similar efforts in Modern Oriya poetry had been made before by Guruprasad Mohanti in his 'Kalapurusha' and other poems. Several passages in *Ashtapadi* bear close resemblance, both thematic and rhythmic, to passages in Guruprasad's poems.

The success of *Ashtapadi*, therefore, does not consist in any technical innovation on the part of the poet. Rather it relates to the fund of scholarship the poet brought into modern Oriya poetry, a scholarship which is impressive in its range and variety. Secondly, *Ashtapadi* made the writing of long poems quite fashionable. The book, however, is the first elaborate statement of Sitakanta's themes: Time, Death, Redemption. His next *Sabdara akash* (Sky of words) won him the Sahitya Akademi Award for the year 1974. It explores these themes with characteristic vigour. The Eliotian death-in-life condition is still the poet's major concern. But a faint gleam of hope is already visible in the surrounding darkness. The poems in *Sabdara akash* are relatively free from the verbosity of *Ashtapadi* and are formally better executed. In *Samudra* (Sea, 1977) and *Chitranadi* (Painted river, 1979) the hope of man's redemption is more pronounced. In these two collections the thematic concerns of the poem 'Solon' in *Ashtapadi* are further elaborated. The speaker, very much the lonely man on an island like Solon, seeks to establish a meaningful relationship with the sea, the symbol of the welter of human experiences, in a bid to transcend it. He struggles to conquer time in time. The sea is also the symbol of the depth and power of individual consciousness. But the world of Sitakanta is so much steeped in myth and rituals that the familiar world, the one in time, is lost sight of. Instead of experiencing a sense of release the reader feels as if he has been led into a blind alley. The language and the imagery are repetitive. The same is the drawback of *Chitranadi* but for its replacement of the sea metaphor by the river. The old man who appears again and again on the scene is no other than Solon.

FURTHER WORKS: Quiet Violence (Calcutta, 1970), *The Empty Distance Carries* (Calcutta, 1972), *The Other Silence* (Calcutta, 1973), *The Wooden Sword* (Calcutta, 1973), *Old Man in Summer* (Calcutta, 1975), *Staying in Nowhere* (Calcutta, 1975), *Bhinna akash bhinna dipti* (Cuttack, 1978), *The Curve of Meaning* (Calcutta, 1978), *Barefoot into Reality* (Calcutta, 1978), *Gestures of Intimacy* (1979), *Nihsamga manisha* (Cuttack, 1980).

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S.K.M.

MAHAPRASTHANAM (Telugu), published originally in 1950, is a collection of modernist progressive poems composed by 'Sri Sri', the spearhead of Progressive Movement in Telugu poetry. These poems composed between June 1933 and June 1947 had been popular long before they appeared in the anthology and earned for him the honorofic of 'Mahakavi' even before a single work appeared. Starting under the influence of romantic poets like Krishna Sastry, Sri Sri soon emerged from imitation of models to the originality of poetic creation. The first modernist poem, 'Jayabheri', was composed in 1933. The forty odd poems included in the volume are indicative of a new urge and a new spirit in Telugu poetry.

In 'Jayabheri' the poet announces the triumph of modernism over the traditional and the romantic. The 'I' of the poem is symbolic of the worker who has shaped the world over the centuries, laying a piece of sacred wood in the fire of the world, shedding a lone teardrop for the cosmic downpour and living through the heat of the summer and the cold of the winter. The poet finally declares that the worker will in the future flower like the white petal of the lily of the world, and rise like the banner of the mansion of the world.

In the prosody (Mythala saralu) used and the unequivocal preference for the forces of future, Sri Sri truly turns modern. In another poem, 'Oka Ratri', composed after a bout of typhoid, the poet expresses a sense of personal fear. The moonlight, which delighted countless romantic poets, appears in his mental state to frighten him to no end. The modernism in the poem expresses itself in the use of strikingly original imagery. The moonlight appears to spread like smoke, suggestive of the smoke of the cemetery. The motionless mountain is like the carcass of an elephant and the moon is like a lone legless camel. The poet adopts the technique of projecting his mental condition into the manifestations of nature described by I.A. Richards as empathy.

In the early stages of his works, Sri Sri was deeply influenced by the poets of the Symbolist movement like Baudelaire; in fact, he once described Baudelaire, Maupassaunt and Poe as his literary trinity. He was also

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impressed by the skilful manipulation of sound in the works of Poe and Swinburne. In this volume are included transcreations of Poe's 'The Bells' ('Gantalu'), Swinburne's 'A Match' ('Aswaitam') and Emile Verhaeren's 'Les Pauvres' ('Pedalu'). Sri Sri also wrote a poem in praise of Swinburne (1936). When the Soviet Air France went into action in 1941, during World War II, Sri Sri wrote a plain panegyric, 'Garchinchu Russia' which is matchless. An introspective poem, 'Deni koraku', presents the poet as a seeker of truths overlooked by the majority of people. Short pieces like 'Ah!, 'Chedu pata', 'Nijamgana', 'Asadtalu' and 'Midhyavadi', portray the changing moods of the poet.

The enduring popularity of the poet with the masses and his exalted reputation with the critics are based on no more than ten pieces of poetry included in this collection. The best of his poems were written before he was forty, and during the three decades after the publication of the collection, he became a celebrity, a rallying point for poets with a social purpose and commitment. Among his more lasting poems mention may be made of the first modernist poem, 'Jayabheri', in which he symbolically indicated the emergence of new forces and a new world order. His vigorous song of revolution 'Mahaparasthanam', was composed on April 12, 1934. His restless soul had searched for a modern theme and modern prosody to express the economic anarchy in the world. During the formative period he was influenced by his wide reading in literatures of the world, like the poems of Robert Burns, Alexander Blol's 'The Twelve', Harindranath Chattopadhyay's 'Shuru hua hai', Sishtla's 'Maro maro' Gurazada's 'Mutyala saralu', Shankara Acharya's 'Bhaja Govindam' and more importantly, Nazrul Islam's marching song, 'Chal chal'. Both in theme and in prosody, Sri Sri certainly drew from the poems mentioned but his poem possesses a vigour, a verve and force all its own. He gave a clarion call in the song to the millhand and the farmhand to unite and forge ahead for establishing a classless society. Setting himself spiritedly against vested interests and scorning the old decaying order, he urged the youth, full of the strength and energy to march forward. He also called upon the downtrodden to notice.

> "The sheen of the crown of fire
> the dazzle of the Red Flag
> and the glow of the Sacrificial Fire..."

For the other world, while he was undoubtedly progressivist in his attitude by taking the side of 'the betrayed brother' in society, the poet employed traditional symbols to serve a modern purpose. The poem is replete with the symbols of the sacred thread, the suffering of blood, the buffalo of Yama, the seven horses of the Sun, the dancing Shiva, all of which appear to raise the urge for revolution above the immediacy of the political context to the timelessness of human aspiration for equality. The traditional symbolism comes to the fore again in 'Avataram' (1934). Owing to a certain confusion in the poet's mind about the precise significance of the symbols employed, they came to be interpreted at least in three different ways, but the ultimate symbol refers to the birth of the New Order.

'Rukkulu', 'Kavita o kavita' and 'Nava kavita' lay down the poetic credo of Sri Sri in announcing that everything—including used up soapcake,—is a fit subject for poesy. The pathetic plight of a lone traveller in the soulless city is portrayed in 'Batasari'. In 'I', a poem written under the influence of a poem by Nazrul, the poet declares himself as a spirit supernal, a sacred thread. suggesting that he is a blend of the modern and the traditional. In 'Pratijna' he declared his resolve to till the land and extract gold from it and ensure suitable distribution of wealth. 'Dshacharitralu' is a poetic paraphrase of the Marxist interpretation of history as a story of exploitation, drenched in bloodshed and human tears. He pointedly questions, 'Pray, who are the common folk that lifted stones for the construction of the Taj?' In 'Jagannatha ratha chakralu' (1947), he announced the arrival of the chariot of the Lord to redress economic imbalances.

The other poems in the volume are of varying quality. 'Keka' (1939) is a disturbing cry of the lonely human soul, full of pathos and anguish. The sense of loneliness in this poem and the first lines of 'Akasha dipam', 'No one in the room; the reign of silence'—recall the Baudelairean sense of isolation. 'Nidalu' is symbolic of the shadows of misery in the lives of the common folk: 'Vyatyasam', 'Vaddu' and 'Parajitulu' describe the gulf between the rich and the poor and the plight of the miserable. *Bhikshuyarshiyasi* (1934) is a pulsating portrait of an old, helpless woman, whose death touches no human heart and is a picture of grief. The last poem is one of the dedication, written in memory of the poet's friend and mentor, K. Janardana Rao, in which he expresses his discontent with the crass insolence of a callous world. 'Mithyavadi' is a satire on the escapists who dismiss the world as illusion.

In spite of the varying artistic quality of the poems in the volume, the poems stirred the imagination of the young, and roused them to purposive action to end exploitation. But it would be erroneous to treat Sri Sri merely as a practitioner of applied poetry, his sole concern being with the content of poetry. A passionate votary of the art of expression and the aesthetics of articulation, Sri Sri described man as the worshipper of beauty—beauty in poetry, in sculpture, in worm and flower as well. The poet does not need any props. In his best pieces, he is able to achieve that fusion of the medium and the message, which is the crown and glory of all poetic quest.

The anthology first published in 1950 from Machilipatnam, with a certificate of Merit from Chalam, ran into sixteen editions brought out by Vishalandhara Publishing

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House, the latest being the edition brought out in June 1981. An exhaustive criticism on the work appears in Miriyala Ramakrishna's doctoral work on the poet; *Sri Sri kavitvam* (1980).

S.S.P.R.

MAHAPURANA (Sanskrit), also known as *Trishashti-lakshanamahapurana-sangraha*, is a great epic composed by Jinasena, 9th century Digambara Jaina mendicant, and his disciple Gunabhadra who completed it after his guru's death.

Mahapurana is mainly a hagiographical poem which narrates the lives of sixty-three 'Shataka-purushas' (Outstanding personalities) viz. twenty-four Tirthankaras, twelve Chakravartins, nine Balabhadras, nine Narayanas, and nine Pratinarayanas; it is also a purana, an encyclopaedic work about the 'ancients', and 'moderns', a Jaina encyclopaedia dealing with a vast variety of subject-matters, such as aesthetics, psychology of dream, town planning, statecraft, ritualistic doctrines for Jaina sacramental tiles, religious and ethical dogmas and sermons for Jaina laity and mendicants, philosophical expositions and polemics, etc. It is also a storehouse of Jaina legends and mythology and history: rich in description of the major Jaina characters—Tirthankaras, Kulakaras, Chakravartins, etc.—and also popular legends of Rama and Ravana, Krishna and the Pandavas, Bahubati, Brahmadatta, Jivandhara, Vasu, Narada, and many others.

Mahapurana is comprised of seventy-six 'parvans' (chapters) divided into two parts, viz., the Adipurana, comprising forty-seven parvans, dealing with the life of Rishabha, the first Tirthankara, narrating his birth, childhood, reign, expeditions, political judiciousness, spiritual aspirations and preaching of early Jaina fundamentals as an ascetic, as well as the life of his son Bharata, the first Chakravartin, who, following the religious and sociopolitical principles of his father, strengthened the empire as well as the foundation of the early Jaina faith by providing it patronage; and the *Uttarapurana* comprising the rest, i.e. parvans 48-76, narrating the lives of twenty-three Tirthankaras beginning with Ajitanatha, 11 Chakravartins, 9 Balabhadras, 9 Narayanas, and 9 Pratinarayanas. *Uttarapurana* is brief: out of the total extant 19207 granthas it includes 7778 granthas only, and *Adipurana* comprises 11429. Lives of the 8th, 16th, 22nd-24th Tirthankaras are narrated in some details while the narratives about the others are very brief. Jinasena is the author of the parvas 1-43.3 of the *Adipurana*; while Gunabhadra composed the rest of the *Adipurana*, i.e. parvas 43.4-47, and the *Uttarapurana*.

Mahapurana enjoys the authority of a 'secondary canon' to the Digambaras. For its social as well as literary merits it holds the foremost position among the purana and the charita literatures of the Digambaras and the Shvetambaras respectively.

Mahapurana plays a significant social role by advocating for Jaina adoption of Brahmanical culture, which ultimately reduces the theoretical conflicts between the two traditions. With this aim Jinasena prescribes Jaina version of Brahmanical rites, specially those of sacramental nature like 'upanayana' (sacred thread) rite; and attempts to support his views with the attestation of the *Vratasamskaras* by Rishabha himself by practising which one Jaina becomes a dvija, twice-born.

In *Mahapurana* the poetic art of Jinasena excels that of Gunabhadra. Jinasena's poetry is of a higher order and often equals if not surpasses the beauty of Kalidasa's expressions. His diction is simple, elegant and vivid. He is a consummate master of versification; nearly sixty different kinds of metres including some new ones (probably his creations) have been used by him. His deft use of poetic ornaments, alankaras—he even has composed verses demonstrating his mastery over the 'chitralankaras' (sketch poetry)—and harmonious deployment of the qualities, viz., prasada, ojas and madhurya, and sentiments and modes have made his work enviable. Specially in his description of nature and in devotional poems, stotras, one can witness his outstanding poetic traits—spontaneous overflow of imagination, his love and dedication. But Jinabhadra believed that an ideal piece of literature should aim at propagation of dharma, not mere display of imaginary fabrications and jugglery of words or poetical pedantry. It glitters with the gems of gnomic expressions embedded in the work.

In 1047 A.D. another *Mahapurana* was written by Mallishena in Sanskrit, and in 10th century an Apabhramsha *Mahapurana* was composed by Pushpadanta.

Bik.B.

MAHARAJA AJITSINHA (Rajasthani; b. 1678, d. 1724). The following works of Maharaja Ajitsinha of Jodhpur are known to us: *Gunasar*, *Bhava virahi*, *Gaja Uddhar grantha* and *Durga patha bhasa*. Out of these, *Durgapath* is said to be a poetic recreation of *Durga saptashati* written in Rajasthani mixed with Brajabhasha, during the year 1709, but it is unfortunately not available at present. *Gunasar* is a compilation containing nine or ten works on various subjects, such as hymns in praise of the mother goddess assuming different forms, deeds of the goddess, destruction of Shumbha and Nishumbha, a thousand names of Bhavani, deeds of Shri Krishna—chiranharana, destruction of Kansa, and love of Radha and Krishna, didactic verses, love and renunciation, miscellaneous dohas depicting the futilty and perishableness of the world and lastly, the imaginary love story on the pattern of folk-tales written both in prose and verse, *Ratankanwar Ratanawati ri vata*. *Bhava virahi*, too, is a compilation of miscellaneous compositions. The Maharaja had worked on these after the death of his Sisodiya wife. It expresses his thoughts

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on erotics, heroism and devotion and contains hymns in praise of the Hinglajdevi and the Ganga. *Gaja uddhar grantha* (published in *Parampara*, quarterly magazine, Part-17, Jodhpur 1963), is a Puranic work which is based on a similar narrative contained in the *Bhagvata*. It is in two parts from the point of view of subject matter: the reference of rescuing the elephant (from the beginning to verse No. 345) and the accompanying descriptions, such as the world, its origin, evolution and several other miscellaneous incidents depicting God's greatness. The poetic excellence of the work is contained in dialogues, reproaches, satires and pathetic requests showing helplessness which may be termed as the most impressive ones. Although the poet has shown his devotional feelings equally towards the pairs of Sita-Ram, Radha-Krishna and Shiva-Shakti, treating them as two indivisible parts of the one and the same supernatural and all powerful element, his obvious leanings are more towards the infinite energy in the form of the mother goddess and more especially to 'Hinglajadevi'. This fact stands corroborated from his expressions in favour of the 'Devi' at a number of places. The poet maintains that God does favour his devotee when pleased, but he also does so when annoyed or enraged. The canvas of the subjects of his works is fairly wide. He had a good command over Rajasthani, Braj and Sanskrit. He holds a palce of his own in the tradition of puranic compositions in Rajasthani poetry.

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Hi. M.

MAHARAJA MANSINHA (Rajasthani; b. 1783, d. 1843). Works composed by Maharaja Mansinha exist in the libraries in the manuscript form, stacked mostly in the Pustak Prakash Library, Jodhpur. The list of his works is a fairly lengthy one, and scholars differ regarding the authorship of some of them. Besides these, some musical compositions assigned to him are also popular. About 800 'padas' of this kind have been published in three parts under the title *Man padya sangraha* or *Vyawaharik atma jnan* (published by Shri Ramgopal Mohta of Bikaner).

His poems may be classified as the philosophy of the Nath sect and its devotional aspect, erotics, nature and deeds of Rama and Krishna. Broadly speaking, all his works, long and short, may be thus categorised from the point of view of subject:

(I) Works concerned with the Nath philosophy and devotion:

Shri Jalandharnathji ro charit grantha, Jalandhar chandrodaya, Nathcharita, Nath varnana granth, Man Pandit samvad, Man dasha kathan, Anubhava manjari, Siddha sampradaya granth, Siddha muktaphal, Tej manjari, Prashnottar granth, Panchavali, Siddhaganga, Sarupan ra doha, Kavitta sarupan ra, Doha paramarath ra, Nath kirtan, Sewa sar, Nath Artiyan, Nath stotra, Nathji stuti, Nath pada, Jalandharanathji or astaka, Pushpanjali, Aparadha kshama stotra, Shatackara, Jalandhar jnan sagar, Kavitta paramarath ra. (II) Erotic poetry (dealing with the union and separation of lovers): *Doha sanjoga shringar*-Desha bhasha mein, *Doha* Braja bhasha mein, *Shringaru Baravai* (a kind of metre), *Kavitta shringar ra doha-Desha* bhasha mein, Doha bhasha Hindustani Punjabi mein, *Raga Ratnakar, Mansinha Sahaban ri banagata ra khyal tappa, Shrinagar pad* (these have been published under the title—*Rasilai Raj ra gita*), in *Parampara*, quarterly journal, pts. 18-19 (Chaupasani, Jodhpur, 1964), *Hori hilor, Bahar vatika*, (III) Poems pertaining to Rama and Krishna:

Rama vilasa, Krishna vilasa (published by Marawada State Press, Jodhpur), *Rasa chandrika*. (IV) Nature poetry:

Udyan varnana, Shatartu varnana, (V) Dictionary in verse: *Chaursai padartha namavali grantha*. (VI) Commentary: *Vidvad manoranjani tika on Mandukyopanishad*.

The following are his popular prose works: *Shringar shiromani nam vartamaya, Arama Roshani, Ratana Hamir ri varta*. This Rajasthani work has been published by Shri Venkateshwara Press, Bombay. Some scholars maintain that Uttamchand Bhandari authored it (*Rajasthan Bharati*, quarterly journal, Nos. 3-4; July, 1953, Bikaner). Further research is still needed in this connection. Mansinha is primarily a poet of Nath devotion, nature poetry and erotics. His compositions on Rama and Krishna are more by way of observance of poetic conventions. Devotional expressions of a high order do not find place in this poetry. It is well-known that he was a follower of the Nath sect and had surrendered completely to its devotional aspect. Traditionally speaking, his compositions dealing with the Nath sect are very important. His musical compositions are to set to music in various 'Ragas' and 'Raginis'. This musical aspect of his 'Padas' needs also to be evaluated.

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Hi.M.

MAHARAJAN , S. (Tamil; b. 1913, d. 1982) was educated at Annamalai University and Madras Law College. After practising law for 8 years in Palayamkottai, Tirunalveli, he

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was called to the bar. He served as Chief Justice, Pondicherry. During his tenure, he adapted the then existing French judicial system to match the Indian situation. In 1969, he was appointed Justice, Madras High Court and retired in 1975.

Maharajan specialized in *Kamba Ramayanam*, the 9th century Tamil epic, and in the writings of C. Subrahmanya Bharati. He actively participated in seminars organized by the Kamban Academy and Vattat Totti literary circle organized by T.K. Chidambaranatha Mudaliar, C. Rajagopalachari, R. Kirusnamurtti (Kalki) M.P. Somsaundaram (Somu) and T.M. Bhaskara Thondaiman. For over 20 years he served as a member on Sahitya Akademi's Advisory Board for Tamil and for 3 years on the Selection Committee of the Bharatiya Jananpith. He represented Tamil Nadu at the International Seminar of Tamil Studies held in Kuala Lumpur in 1966 and in Paris in 1970. He also served as the Chairman of the Tamil Nadu Official Language (Legislative) Commission, charged with the responsibility of compiling a glossary of Tamil technical terms in the field of law.

Maharajan's works include *Olic celvam*, a collection of essays on Tamil literature (Madras, Palaniyappa, 1962); *Valum neri*, monograph on Gandhian way of life (Madurai, Tamilnadu Gandhi Ninaivu Nidhi, 1972); *Atat teriyata katavul*, essays on Tamil devotional literature (Madras, Palaniyappa, 1972), *Kamban* (New Delhi, Sahitya Akademi, 1972), *The Inner Meaning of Human History*, (Madurai, Madurai University, 1974); Teyva Makkavi (essays on Kamban, Madras, Palaniyappa; 1974); *Triuvalluvar*, (New Delhi, Sahitya Akademi, 1979); *Sollinapm* (essays in appreciation of Tamil poetry, Madras, Vanati, 1979); edition of *Rasikamani kaditankal* (correspondence of T.K. Chidambaranatha Mudaliar); translation into Tamil: the Constitution of India, Law of evidence and Indian penal code, and translations of Shakespeare's *King Lear* (Madras, Manonmani, 1965), *Macbeth* (Madras, Palaniyappa, 1970) and *Hamlet* (New Delhi, Sahitya Akademi, 1961).

V.K.S.

MAHARAJKUMARI BINODINI DEVI (Manipuri; b. 1922), youngest daughter of Sir Churachand Singh, former King of Manipur, graduated from Calcutta University and joined the Kalabhavan at Santiniketan in 1947. In 1966 she won the Jaminisunder Guha Gold Medal for her first collection of short stories named *Nungairakata chandramukhi*. This book contained some of the most outstanding Manipuri stories of the time and established her as a prominnet story writer. Her second book, *Asanagba nongjabi* appeared in 1967, while a third *Boro saheb ongbi sanatombi* appeared in 1976. This last is a historical novel dealing with Manipur's recent history. It has a simplicity which disarms critics. It won her the Sahitya Akademi Award in the year in 1970.

Maharajkumari Binodini Devi knows English, Bengali and Hindi besides her own language. She has translated some works from Bengali which include Badal Sarkar's *Ebang Indrajit* and *Spartacus*. She has also written the ballet scripts *Thoibi*, based on the folk story of Khamba-Thoibi, and *Kom Hangoi*. Her film script, *Olangthaqi waqmadasu*, has been widely acclaimed as have been her radio plays, travelogues and belle lettres. She has been associated with many cultural organizations in and outside Manipur and has taken part in promoting Manipuri dance.

E.D.S.

MAHARASHTRA JIBAN PRABHAT (Bengali), published in 1878, is a novel by Rameshchandra Datta. It gives an account of the rise of the Marathas under Shivaji, of how he consolidated his strength by repelling the Mughal forces and of how he frustrated the conspiracy of Aurangzeb. Raghunath's adventerous missions and Jaysimha's role as one of the retinue of the Mughal emperor unfold the salient traits of the Rajput character. The love episode between Raghunath and Saraju, aspirations of Chandrarao and Chandrarao-Lakshmibai-Raghunath triangle, however concocted these might be, have been attuned to the historical string of the main theme.

Rameschandra Dutta's discovery of the Indian mind (as Nivedita put it), reflected in his other works, also finds expression in this novel in which patriotic zeal and religious sentiments are subtly mixed. It is because of this inner urge that the author did not follow the pattern of English historical novels. He drew a large number of characters and spread the events on a wide canvas. These were intended not so much to develop into a fictional unity but into a pulsating feeling of national integration and zeal. The novelist must be accredited with the skill of depicting vividly the invasion of Simhaghats fort, Shivaji's escape from Delhi, etc. with utmost restraint and precision and sketching the personalities like Sitapati Goswami, Sayesta Khan, Ramasimha, Aurangzeb and others with artistic finish.

Su.B.

MAHARASTRA PURAN (Bengali) or the defeat of Bhaskara is an old Bengali text written in verse by Gangaram in Saka 1662 or 1750 of the Christian era. It was collected by Kedarnath Mazumdar in 1900 from Maymansingh and was published in 1906 by Byomkesh Mustafi in the journal of the Bangiya Sahitya Paraisad. An English translation along with the Bengali text was published by Tamonashchandra Dasgupta in the *Journal of the Department of Letters*, Vol. XX in 1930. Another

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English version was also published by Pratulchandra Gupta in collaboration with Edward C. Dimock.

The book provides an eye-witness's account of the Maratha raids in Bengal in the eighteenth century. Though the book is written in an old from of verse it is a highly valuable piece of historical writing with a geographical account of West Bengal. The Marathas, better known as the 'Bargis', invaded Bengal again and again. Here is a specimen of the vivid description that Gangaram provides:

> The Bargis cut down the hands, noses and ears of their unhappy victims. They also killed many by inflicting deadly blows. The 'Bargis' tied the fingers and neck of fair women with ropes and a number of them caught hold of a single youthful woman and inhumanly treated her with brutal dishonour.

The poet concludes his first canto with an account of the defeat of Bhaskar and his death at Monokara. Whether the story was continued to other cantos is not known. There is a difference of opinion about the identity of Gangaram. Some are of the opinion that he was Gangaram Dutta of Narail in Murshidabad who rendered the *Ramayana* into Bengali and wrote *Ushaharana* and *Sudam-chitra*. Some again hold that he was a resident of Dhanishwar in Kishorgunj, Mymensingh, and that his name was Ganganarayan Dev. He was given the title Chaudhuri by his employer, the ancestor of Ishakhan.

Gangaram was a good poet. His lively, realistic, unemotional description, his restraint, his historical and geographical knowledge deserve praise. *Maharashtra puran* is invaluable as a document in modern historical research work pertaining to the mediaval period of Bengal.

Sukh G.

MAHATAB, HAREKRISHNA (Oriya; b. 1899) is at once a novelist, a story writer, a playwright, a journalist, a poet, an essayist, and above all an eminent historian. He is the author of many books in Oriya and English. Two of his remarkable contributions to Oriya literature are the monthly magazine, *Jhankar*, and the annual cultural meet, 'Vishva Milana'.

Though brought up in the midst of luxury he was inspired by the ideals of Mahatma Gandhi and joined the Non-Co-operation movement in his youth. While continuing his studies in the College he edited an Oriya monthly, *Malaya*, and the English weekly, *Dustbin*. The publication of his *Prajatanta* began in 1923 as a weekly newspaper. But it was banned by the British Government as it supported Gandhiji's Non-cooperation movement. It was revived in 1947 after India achieved her Independence. During this period of the struggle for freedom, he also published an Oriya periodical, *Rachana*, and English periodical, *Adventure*. After Independence *The Eastern Times*, an English daily, was published under his patronage and it was at that time the only English daily newspaper in Orissa.

His works during this period, especially his novels, short stories and one-act plays, contain pictures of the contemporary society. His autobiography is the living history of modern Orissa. He wrote about the social, political, cultural and economic condition of Orissa in his 'Gan majlish'. This is written in a simple and colloquial language. Besides all these, his history of Orissa is a monumental work. It reveals his scholarship and deep insight into the various periods of the history of Orissa.

His publications include *Pratibha, Abyapara, Tutor, Charichakhyu, Palasi abasane, Atmadan, Shesha ashru, Sadhanar pathe, Nutana dharma, Jibana samasya, Chhayapathar jatri, Gandhiji o Orissa, Dasabarasara Orissa, Odisa itihas, Tritiya parba, Gan majlish* (Parts I and II), *Swoggare emergency, Beginning of the End, History of Orissa*, and *Gandhi, the Political Leader*.

P.P.

MAHAVIRACHARIYA (Prakrit). Like all other 'charita kavyas' of the medieval Prakrit literature, the *Mahavirachariya* also narrates the life of Tirthankara Mahavira. There are two *Mahavirachariyas* which were composed in the Prakrit language in the same period. One of them was composed by Gunachandragani in 1082. It is an important piece of poetical composition as well as of folk literature. The later part of the work contains the story of Prince Naravikrama, who, separated from his wife and children, undergoes hardships and is ultimately united with them. This story is noticed in several versions of a Gujarati folk-tale known as 'Chandana-Malayagiri'.

The other *Mahavirachariya* was written by Nemichandrasuri in 1084. *Akhyanamanikosha*, a great treasury of Prakrit stories was also composed by the same author. The text consists of a total number of 2,385 verses. The writer employs an attractive style and profound technique. He narrates all the previous twenty-seven births of the 24th Tirthankara Mahavira.

Previously at the time of the first Tirthankara Rishabhadeva, Mahavira in his 27th birth was living as an ordinary man by the name of Marichi in the city of Ayodhya. On hearing the prophecy of the first Tirthankara that he (Marichi) would be the last and 24th Tirthankara, Marichi began to dance in ecstasy. Owing to his false faith and pride he was caught in the cycle of life and death. He had to go through various sufferings and pains. In hell he was tormented by many infernal beings (fiends) who were his enemies in previous birth. He also suffered great afflictions. Being born amongst lower animals opposed to each other by birth, they had to undergo the gagging, piercing, beating, spliting of the body and the life. Even in human form, a man who is suppressed pines for freedom from anguish. Born in the world of gods, he is

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still envious of the lot of others, who are prosperous and happy. Marichi founded many sects and beliefs. He continued to lead this sort of life, till he was brought on the right faith and righteous life. Ultimately the right faith led him to life of eternal peace and true happiness. It is the attachment that involved him in mundane affairs.

The story begins with a householder. In the Videhakshetra there was the beautiful and prosperous city of Balihivapura. Once the religious 'shravakas' of the city went out to collect wood from the forest by the order of the king. He saw there a Jainacharya with his pupils wandering here and there. They had been misled. The woodcutter guided them in the right direction to a village. The Jain saints blessed him and instructed him in the principles of righteous moral life. He began to practise the principles. In consequence in his next birth he was born as the son of the great emperor Bharata, after whom India is called 'Bharatavarsha'. The writer succeeds in his attempt to make the *Mahavirachariya* interesting. The theme is lively and moving, atmosphere colourful and characterisation convincing.

The *Mahavirachariya* of Gunachandragani consists of eight cantos (prastavas). The main theme of the work revolves round Tirthankara Mahavira. The stories of Harivarman, Satyashreshthi, Surendradatta, Vasavadatta, Jinapalita, Ravipala, Korantaka, Kamadeva, Sagardeva, Sagaradatta, Jinadasa and Sadhurakshita, etc. are secondary. These stories have been written with a view to bringing out the importance of 'vratas'. The descriptions of Kapila's and Marichi's deeds are vivid and the language employed is forceful. All of the stories are amusing and interesting. A network of complex and intricate events has been spread over the main theme. The work is successful from the point of view of plot-construction also. The various figures of speech and the appropriate metres employed in the work make it a perfect piece of art.

The main theme of both the works is to depict the life of Tirthankara Mahavira, but diverse stories have been knit together to make it a composite whole. These diverse stories depict great conflicts of different characters. At the end, the hero renounces the world and attains 'nirvana' (emancipation).

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D.S.

MAHAYATRA (Oriya) is an incomplete epic by Radhanath Rai. The first Canto of the epic first appeared in the journal, *Utkala prava* in 1892, and the complete work in the form of a book containing seven Cantos appeared in 1986.

This work is considered to be the masterpiece of the poet. The poem begins with an invocation to the Goddess of learning begging her to tell the poet what happened to Yudhisthira when he heard the news of the passing away of Shri Krishna after the destruction of the tribe of Jadu. Then the poet describes Yudhisthira's aversion to worldly affairs and his decision to set out on the last journey to the Himalayas. His four brothers and wife also accompany him in his visit to different sacred places of India before their departure from the mundane world.

In the second Canto we find the Pandavas' visit to places like Mathura, Prayag, Kashi, Ayodhya, Gaya, Rajgiri, Kalighat, Kamarup, Kapilashrama, starting from Hastinapura. At Puri, Agni, the God of fire, appears from the ocean before them and asks Arjuna to throw his famous bow and quiver into the ocean. Arjuna does as he is told. The Pandavas then set out towards the West along the bank of the river Mahanadi. The landscape is full of wonderful scenic beauty. They pass through dense forests and mountains and by gorges and waterfalls. The entire third Canto gives a beautiful description of the natural scenery of Orissa, covering the entire Mahanadi Valley and the table-land of Madhya Pradesh where the Pandavas visit the hermitages of saints. In course of the journey they cross the Satpura range and arrive near the shore of the Tapti, and reach the top of the Western Ghats where they rest.

With the help of Agni they are able to have the vision of the assembly of the gods where Righteousness, Bravery, Truth, Justice, Austerity, Forgiveness, Kindness, Purity, Renunciation and Simplicity personified along with the Goddess of Learning (Saraswati) and Wealth (Lakshmi) are seated. There Kali representing his Age arrives along with his associates viz., Lust, Anger, Greed, Vanity, Envy, Falsehood, Treachery, Quarrel and Idleness, who cause the moral degeneration of the Indians.

The last three Cantos centre round the history of India. By virtue of an ointment applied to their eyes by Lord Agni the Pandavas have a glimpse into the future of India. The poet describes how the downfall of India will be caused due to the fall of the Brahmins and the Kshatriyas. The incarnation of Lord Buddha to revive the lost glory of Hinduism and Ashoka's preaching of Buddha's Gospel also will not be effective. Quarrel among the Hindus will be the cause of their loss of independence and foreign rule will be the inevitable consequence.

In the sixth and seventh Cantos the poet describes the arrangement for the second Battle of Tirori arising out of the quarrel between Jayachandra and Prithwiraj in Delhi where warriors from different parts of India arrive. All the generals advise Prithwiraj to conclude a treaty with the invaders. This is vehemently opposed by Amar Singh, one of the Chieftains. Then the warriors are led to the battle-field.

A fierce battle takes place between the Aryans and

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the foreign powers and finally ends with the defeat of the Aryans. Here the poem comes to an end.

Though incomplete the work reveals the excellence of the imagination of the poet which combines the mythical and historical elements. The poet's patriotism and love for the beauty of nature have been very successfully expressed by means of an entirely new metrical system. This newly introduced metre called amitrakhyra chhanda (blank verse), reminds us of the blank verse Milton used in his *Paradise Lost*. His description of the beauty of nature is unique and shows his keen sense of observation and aesthetic sensibility. The incomplete epic is written in a highly Sanskritised diction and dignifed style befitting the subject-matter.

Ja. M.

MAHBUBANI, GOVERDHAN ASUMAL 'BHARATI' (Sindhi; b. 1929) is a poet and short story writer. He was born at the village Arazi in Western Sindh. He was brought up in an idealistic atmosphere in a family dedicated to the noble profession of teaching.

A couple of deaths occurred in his family, including that of his mother, when he was only six years old and this left a sense of sadness and melancholy in his mind, which is reflected in his writings throughout. "I have, therefore, carried with me all along a sense of self-denial and self-torment", he says.

At a very early age, the stage became his first love. It is really interesting to note that Govardhan and his five brothers among themselves formed a theatre group and produced plays on commercial basis. Young Goverdhan played both comic and serious roles.

The other influence that shaped the course of his life and thought was his great fascination for village festivals. On such occasions he enjoyed the Sindhi 'Bhagat' (a mix of folk-music, dance and story-narration) which has remained traditionally the most absorbing mode of entertainment of the folks.

The academic career of Goverdhan was brilliant. He matriculated from the Bombay University in the year 1946 with distinction, obtaining second rank in whole of Sindh. He obtained his B.A. degree from the Agra University subsequently.

Then a tragedy overtook him. While he was studying in the First Year Arts, the deadly disease tuberculosis, struck him. To his utter shock and dismay, he was advised to give up the stage.

The creative writer in him led him to a new medium of self-expression. He turned to literature. He read poetry in Hindi and Urdu and was inspired to compose poems.

After the partition, his family migrated to India and he settled down at Ajmer. As good luck would have it, he found himself in the company of two great literary personalities, Fatehchand Vaswani and Tirath Basant. The first created in him love for his language and literature, and the other, an intellectual of high calibre and vast knowledge, radicaly influenced the young man and widened his literary horizon.

Goverdhan started writing poetry with patriotic fervour. His emotion-charged lucid and lyrical long poems first appeared in a local weekly, *Hindu Bhumi*, under a fictitious name "Bharati", which later on he adopted as his pen-name.

Love for poetry drew him to great poets like Kabir, Tulsidas, Sur, Mahadevi, Dinkar and others from whom he drew inspiration. Narayan Shyam, the foremost Sindhi poet, was also a source of inspiration to him, whom he considers as his mentor.

He took up a job in the Railway administration at Ajmer for his livelihood, but plunged in the literary and cultural field. He built up a cultural troupe which gave performances of music, dance, drama, mostly programmed and directed by him .

Goverdhan, basically a lyrical poet, is a versatile writer, who has ventured in fiction, drama, and even juvenile literature which has won him prizes. He has composed songs for at least eight Sindhi films. He has also written scripts for Radio and T.V.

Goverdhan Bharati's literary output is quite substantial—12 collections of poems, 2 collections of short stories, 2 books of dramas and 2 of children's literature. He has also written scripts of eleven dance ballets, directed and produced at least seventeen plays and acted in many of them.

He was awarded the Akhil Bharat Sindhi Boli Ain Sahit Sabha's Prize for 1987. His works include: Poetry: *Katha Ud'erelalji* (1947), *Gula ain mukhriyun* (1956), *Utha Minha Malir* (1966), *Peke hali vendi sain, Kano bi aghano, Agriyuni ja agivana* (1973), Ud'ur pakhi albella (1974), *Lad'o lad'i anindo* (1975), *Latri lakhan ji* (1976), *Santan jo sardar Kanwar* (1976); *O! Rama Pir, Kauro dunhon ain tanhai* (1980). Short Stories: *Pilo chandu lal dagh* (1966), *Pandhu purano, wata naeen*. Drama: *Tufani Raat* (1962), *Bigriyal gharu* (1972), Children's literature: *Latiyun* (Poems, 1958), *Naeen basti* (Stories, 1963).

Ki. B.

MAHEEP SINGH (Hindi, b. 1930). An Important short-story writer, novelist and critic in Hindi. He also writes in Punjabi. Born in a Sikh family, he took his M.A. degree in Hindi in 1952 and his Ph.D. degree on 'Guru Govind Singh and his Hindi Poetry' in 1954 from Agra University. He taught Hindi at Khalsa College, Bombay (1955-63). Since 1963, he has been teaching Hindi at the S.G.T.B. Khalsa College, Delhi. In 1965 he edited a special issue of *Adhar* quarterly on Sachetan Kahani. Since 1967, he has been editing a literary quarterly *Sanchetna*. He started writing short stories in

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1949. Till date he has written more than one hundred short stories. His major story collections are: *Subah ke phool* (Morning Flowers, 1959), *Ujale ke ulloo* (Owls of day-light, 1964), *Ghirav* (1968), *Kuchh Aur Kitna* (Something and howmuch, 1973), *Kitna Sambandh* (How many relations, 1979). In his short-stories, he has depicted various aspects of contemporary Indian life from a positive and liberal point of view and with technical maturity. His only novel *Yah bhi nahin* (1976) depicts contradictions and absurdities in the life of a cosmopolitan city. His novel has been translated into many Indian languages. He has also edited more than half a dozen books of criticism in Hindi, Punjabi and English.

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H.

MAHENDRA VIKRAMA VARMAN (Sanskrit; b. 580 A.D., d. 630 A.D.) was a king who belonged to the Pallava dynasty which ruled in South India. He was a person endowed with many talents. He was a great soldier, Sanskrit playwright, builder of cave-temples and author of inscriptions. In his own assessment he was a Vichitrachitta (endowed with a versatile mind). His Sanskrit play *Mattavilasa prahasanam* (A farce on the antics of the drunkard) is a hilarious piece in one Act, which nevertheless, is a critique of different religious sects which existed in the area at that time. The play ends with praise for the king who happens to be the royal author himself. The *Mattavilasa* was a part of the kutiyattam repertory of the Chakyars of Kerala. Tradition has it that Mahendra Vikrama was a Jain converted into a Shaivite. The Shaivite leanings of the play are obvious. The play partakes of the technical peculiarity of the South Indian Sanskrit play. The *Mattavilasa* is one of the two earliest Sanskrit plays from South India, the other being Bodhayana's *Bhagavadajjukiyam*.

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K.R.P

MAHESHABANI (Maithili). The term 'Maheshabani' or its 'tatsama' form 'Maheshavani' means the 'vani' (sayings or songs) addressed to or relating to 'Mahesha' (the great Lord Shiva). It is a sort of a folk-song about the life of Shiva and his family. It usually ends with some benedictory remarks or prayers. On that account it may be assigned to the category of devotional songs. Yet it is said to differ from 'Nachari' in as much as it is more poetic than devotional.

The word Maheshabani is first noticed in *Ushaharana natika* of Ratnapani (1800-1860): "Banasurah paribhashika Maheshavaya Shankaram prarthayati". This indicates that this term had already assumed some technical meaning. But it is not clear whether the range of its meaning in coterminus with that of Nachari. Consequently an interesting controversy has gone on for long. Without going deep into the controversy, it can safely be said that originally Nachari included all types of dancing songs, devotional or erotic. Later on it was restricted to the dancing songs relating to Shiva and his family. Towards the end of the 17th century a new term Maheshabani came in vogue perhaps as a synonym for Nachari. It was perhaps Mahamahopadhyaya Umesh Mishra who propounded the difference between Nachari and Maheshabani, though a number of scholars as well as laymen take both the terms as synonymous. According to Jayakanta Mishra, however, there is really a marked distinction between the two. Nachari is directly devotional; the Maheshabani is merely a song about Shiva. Maheshabani is frequently addressed to Mena (called 'Manaini' in Maithili), the mother of Gauri, and represents songs in honour of the marriage of Shiva and Gauri or those of Shiva's family life. On the other hand, the Nacharis are distinguished as being direct prayers to Shiva. Whatever be the controversy, it seems certain that there are two distinct types of songs relating to Shiva as explained above, and we are free to use the two terms for the two types of songs.

Almost all elements in Maheshabani are drawn from the myths of Shiva. He bears Ganga, matted hair and crescent moon on his head. His third eye emits fire, snakes intertwine his body, smeared with ashes of burnt up bodies. He wraps himself up in a piece of elephant's or tiger's hide. He wears a necklace of human skulls. A trident and a wooden club (called khatvanga, Maithili 'khatang') are his weapons. He rides on an old bull. He lives in cemetery in the company of goblins. Poison and intoxicating drugs like aka, dhuthura, bhang and gaja are his food. He is an ascetic and lives on begging. Dancing in concert with damaru (string-drum) in his hobby. In his old age, he loved and married Gauri, daughter of the great mountain Himalaya and Mena (or Mainani). He loved Gauri so much so that he is said to have coalesced his body and soul with that of Gauri, resulting in a queer figure, half male and half female (called 'ardhanarishvara').

With these basic elements Maheshabani deals with a number of episodes in the amorous and curious life of Shiva and Gauri, such as premarital love, meeting in disguise, lamentation of Mena on the choice of such an odd bridegroom, accusations hurled on Narada who was instrumental in the marriage negotiation, awakward marital ceremonies and rituals, miseries suffered by Gauri owing to Shiva's poverty and lazy life, troubles created by unruly sons and domestic animals, etc.

The above elements have a long tradition right from

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Kalidasa to Tulsidas. Nevertheless, Maheshabani has ingredients peculiar to it only. During the writing of Maheshabani, the people of Mithila saw their own social and economic life reflected in the myth of Shiva. In Maheshabani, therefore, Shiva is treated as if he is a typical member of the contemporary Mithila community. The social evil of an uneven marriage is reflected in the marriage of youthful Gauri and old Shiva. Gauri alone was not a victim of poverty; all Mithila suffered from it. Besides, bhang and gaja were common evils in Mithila life. It is this affinity with the Shiva life that drew the poets of Mithila to Maheshabani.

Go.J.

MAHESHVARASURI (Prakrit; 11th century) was the pupil of Sajjana Upadhyaya, and author of *Nanapancha-mikahao* in Prakrit. According to Acharya Jinavijaya Muni he also wrote *Pupphavai Kaha*. Nothing more about him and his life is known.

Nanapancamikahao is the only work available on the strength of which his poetic gifts are assessed. He was a scholar and wielded a facile pen. His Prakrit is simple and yet forceful. He is a master of racy style and though he used only one matra, he handled it with skill and firmness. His punctilious use of grammar is also exemplary and his knowledge of the Jain canon profound.

Further, his defence of the institution of the fourfold Sangha, as established by Mahavira, is very effective. Besides, his plea for the use of Prakrit is spirited.

A.S.G.

MAHESHWARI, HIRALAL (Rajasthani; b. 1931) is one of the outstanding scholars of Rajasthani literature.

Maheshwari was born at Sriganganagar in the northern part of Rajasthan. After his school education, he moved to Calcutta where he studied and also taught for five years (1956-61) at Vidyasagar College for Women. Since 1961 he has been with the University Department of Hindi, Jaipur.

He is always at home among old books and old manuscripts. This native preference for them has led him to obtain his Ph.D. and also D.Litt in the areas which had hitherto remained the areas of darkness for the common reader. Through his new studies he brought to the fore the long-forgotten glories of Rajasthani language and its literature. On this count, his name has become inseparable from the literature of Rajasthan. Further, in association with Rawat Saraswat, and through their literary organisation, Rajasthan Bhasha Prachar Sabha, he has worked indefatigably for the promotion of this literature. He is also a well-known scholar of Hindi literature, particularly the old and medieval literature.

His indispensable scholarly trilogy in Hindi comprises: *Rajasthani bhasha aur sahitya* (1960), *Jambhoji, Vishnoi sampradaya aur sahitya*, 2nd volume (1970) and *Jambhoji ki shabad vani: mool aur tika* (1975). He strengthened his reputation further by writing *History of Rajasthani Literature* (1980), published by Sahitya Akademi, of which he has been a member of Executive Board for Rajasthani. His other works of importance are *Jambhoji* (Hindi, 1981) and *Barhath Isardas* (Hindi, 1985) published by Sahitya Akademi under the 'Makers of Indian Literature' series. A few well-known Rajasthani books edited by him or in collaboration are: *Retro het* (1986), *Aaj ki kavitavan* (1987) and *Sanskritika Rajasthan*, Part-I (1982).

For his sterling services to Rajasthani literature, he has been honoured by the Rajasthan Sahitya Academy (Sangam), Udaipur Critic Circle of India, Calcutta, Satsahitya Prakashan, Calcutta, Sri Vishnoi (Bishnoi) Sabha, Hissar (Haryana) and several other bodies.

I.K.S.

MAHIMA BHATTA (Sanskrit; b. 1000-1450) was the author of *Vyaktiviveka*. Though sometimes referred to as Mahimaka and Mahima, he is popularly known as 'Vyaktivivekakara' (author of the *Vyaktiviveka*). He was the son of Shridhariya and pupil of Shyamilaka. Besides being a poet, a literary connoisseur and critic, he was a great teacher who wrote *Vyaktiviveka* to enlighten his grand-children. He wrote one more work *Tattvoktikosha*, termed as shastra, which dealt *inter alia* with the nature of creative genius, which is now lost.

Mahima's emergence represents a landmark in the history of Sanskrit literary criticism. He displayed extraordinary command over grammar, Nyaya, Mimamsa and poetics. He is known for his exposition of the inferential character of poetic meaning. He is a logician among poeticians. He closely follows Shankuka. Though mostly believed to be a logician of Naiyakika brand, modern scholars tend to take him as following Bhartrihari's school of grammarians or Kashmir Shaivism. In fairness, he shows unmistakable signs of his propensity towards monistic Shaivism of Kashmir. He excercised deep influence on the later writers, as is evident from the writings of Bhatta Gopala, a commentator of the *Kavyaprakasha*.

Na.R.

MAHIMA DHARMA (Oriya) or Satya Santan Mahima Dharma, as it is otherwise known, is basically a synthesis of Hinduism and Buddhism. Mahima Goswami was its founder. It is both satya (true) and sanatan (eternal). Mahima Goswami's teachings and principles have been powerfully embodied in the various writings and compositions of Bhim Bhoi, a devotee poet and also an ardent follower of Mahima Dharma.

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It is said Mahima Goswami was born in the Himalayan region and lived there and practised Atmajoga Samadhi. Later on he travelled across Uttar Pradesh, Bihar and many other lands and lastly set his foot on Orissa and reached Puri. There is also another view that Mahima Goswami was an Oriya and he appeared first at Puri and was known as Achari Vaishnab in the beginning. After spending 12 years in Puri travelling over the adjoining places, Mahima Goswami came to Kapilas in Dhenkanal in 1938. Before leaving Puri, Mahima Goswami and Mukanda Das spent some years in Khandagiri near Bhubaneswar. From Khandagiri Mahima Goswami visited Cuttack and then started for Kapilas. Kapilas is one of the famous Shaiva pithas of Orissa, widely known for the worship of Chandrasekhar. The temple was built in 1335.

Here at Kapilas Mahima Goswami spent about 21 years, and this was the peak period of his spiritual experiments. Like Buddhism and Jainism Mahima Dharma also emerged as a reaction against the domination of Brahminism and it was against the worship of idols and dogmatic adherence to the religious rites. According to Mahima Dharma, the reality is an absolute nondual one. This ultimate reality transcends the sphere of forms of God. Several poetical works of Bhim Bhoi, a staunch practitioner of Mahima Dharma provides detailed analysis of Mahima Dharma. From Anama (unnamable) a great void (Sunya) was born. From this void Mahakashi fire, air and water were created. These elements manifested different 'gunas' like 'sattwa' 'raja' and 'tamas'. Even Rama, Krishna and Jagannath were created out of Anama. The Mahima Sanyasins are of two categories: one category renounces the world and forms the class of religious preachers, while the other category of Sanyashins leads a strict ethical life, moving from door to door and from village to village begging. Prayers both at the dawn and dusk and begging for their subsistence form their daily routine. Mahima Dharma prescribes devotion (Bhakti) as the most important path leading to liberation. Mahima Dharma puts emphasis on the ancient eternal belief in Karma. The ultimate reality is possible through bhakti (Devotion) only. The world is an illusion and Brahma is the only reality. Without complete surrender to the ommiscient there is no other effective method of attaining liberation. Bhim Bhoi elaborately discussed the ethical essence of Mahima cult in his books *Brahma Niripan gita* and *Stutichintamani*. None can give the exact description of Alekh Brahma. Both Bhim Bhoi and Biswanath Baba mention that Brahma is Iswar (God). The question therefore arises as to how nirgun Brahma can at the same time be omniscient and omnipotent. It seems there is a contradiction in the Mahima Cult. Bhim Bhoi was perhaps aware of it; so he attributed this contradiction to Alekha Parama Brahma. The concept of liberation in Mahima Dharma is not isolated from the traditional Indian idea of salvation. In Mahima Dharma, the Brahma Abadhuta is expected to adopt a strict code of conduct: he should be heart and soul devoted to his Guru, restrain himself, should not entertain women, remain aloof from evil thoughts and surrender himself to Parama Brahma. Briefly speaking, Mahima Dharma is a religious cult. It became popular in some parts of Orissa particularly in Dhenkanal, its place of origin. At present there are a few places where Mahima Gadis are installed in Orissa. Annual gatherings are held at such places.

G.M.

MAHIYARIYA, NATHUSINHA (Rajasthani; b. 1891, d. 1973), also known as 'Nathudan' as is usually the case with the majority of the charans, was born at Udaipur (Rajasthan). Nathusinha is well-known for his *Vir satsai*, an outstanding contribution to the conventional Dingal literature. His definition of a hero in the modern sense of the term includes pioneers in politics as well as spiritual devotion. To elucidate the fact, he has rightly said, "Whosoever performs the arduous task of spiritual devotion and the duties of a true Rajput, devotion and chivalry will come to him even uninvited. Both these qualities cannot be claimed as ancestral property." Similarly, he has hailed Mahatma Gandhi as the bravest among the heroes. Though some scholars are of the opinion that Nathusinha has copied Suryamall Mishran, the giant scholar poet of the 19th century, both in spirit and substance, a close look will reveal that this allegation is not quite justified. He has developed his own style and tried to present new thoughts in the modern context. Besides *Vir satsai* (1933), he has given *Hadi shatak* (1969), *Jhala man shatak* (1976), *Karani shatak* and *Gandhi shatak*. His *Chunda shatak* is still lying unpublished. Except Karani, the medieval deity of the charans and Mahatma Gandhi, the post-Independence subject of eulogy by many a poet, all others are Rajput heroes and heroines whom the charans have been appreciating for their chivalrous deeds for ages. Despite all these limitations, his *Vir satsai* stands foremost among the Dingal writings of the present age.

A.S.K.

MAHJOOR, GHULAM AHMAD (Kashmiri; b. 1885, d. 1952), the most popular Kashmiri poet of the 20th century, was born at Mitragam (Kashmiri) in a learned family. His father Abdullah Shah, a well-known Persian scholar, imparted him the rudimentary education, and later on sent him to another reputed Persian scholar and poet, Maulana Ali Ganai 'Ashaq' for further education. It was under the tutelage of Ashaq that Ghulam Ahmad Mahjoor developed a keen love for poetry. In 1904, he was admitted to a school in Srinagar where he passed his

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middle class examination. In 1905 he went to Amritsar where he had the fortune to become a pupil of Maulvi Abidullah 'Bismil'. Ghulam Ahmad then started composing poems in Persian and adopted the pen name 'Mahjoor'. At Amritsar, Mahjoor also met some other poets and scholars, especially the reputed Urdu writer Shibli. He returned from Amritsar, married in 1908 and in the same year he got a job of 'Patwari'. In 1927, Mahjoor abandoned Persian and wrote in Urdu, but shortly he realized the importance of his mother tongue as the most suitable medium of expression. He had already tried in Kashmiri, but it was in 1934 that he recited his first Kashmiri ghazal which won him immediate popularity. His early songs were not distinct from the poetic tradition obtaining then, but the indications of his later style are evident in his early poems. He was not fond of innovations, and was proud of his being a true imitator of Rasul Mir, a 19th century Kashmiri erotic poet. He says, "Rasul Mir has already unveiled the form of piognancy of love. Now he is reborn in Mahjoor". He was also deeply influenced by the amorous songs of Haba Khatoon, a 16th century Kashmiri poetess. He could, however, no longer remain a silent spectator of the turbulent conditions around him. He came out and joined the voices that were raised for the downtrodden. His revolutionary zeal increased after he made his acquaintance with Abul Ahad 'Azad'. His poem 'Gris kur' (A peasant girl) reveals his love for simplicity and unsophisticated aspects of rural life, a life brimmed with miseries, hardships and sorrows. The famous Bengali poet, Rabindranath Tagore, also praised the poem when he read its translation. Mahjoor was much influenced by the style of the famous Urdu poet Allama Iqbal with whom he had some kind of intimacy. Mahjoor is not important merely for his departure from the hackneyed themes, but for his creating a new language viable for expression of the new spirit. Mahjoor enjoyed an unparalled fame during his life-time and he is the only Kashmiri poet whose funeral took place with the State honours.

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Sh.S.

MAHMAD MANKAD (Gujarati; b. 1928) is a well-known novelist and short story writer. His earlier novels *Vanchita* and *Manorama* are rather erotic. His later novels are psychoanalytical, wherein he employs various techniques normally found in a 'stream of consciousness' novel. He probes deep into the causes of various complexes, and manias. He has written twenty novels. He has been influenced by the psychoanalysis of Freud and Jung. His novel *Velana vadhhun tan* earned him some awards. It deals with the mental agony of a boy who incidentally finds letters written by his deceased mother to her lover, and who comes to know that he is an illegitimate child. The author has been successful in throwing light on the unconscious and subconcious mind. His novel *Dhhumas* is based on existentialistic philosophy. He has also written some social novels such as *Matini chadar, Heerni gath* and *Ek pag umbar bahar.*

Six collections of his short stories have been published. The author has a knack of selecting the appropriate theme for the story and handling the plot in a delicate manner.

C.M.

MAHMUD GAMI (Kashmiri; b. 1765, d. 1855) was born in a well-known family of priests. He studied Persian and Arabic languages in a local school, and later on, continued to study Persian poetry, displaying enough precocity to imitate the styles of Persian poets like Jani and Nizami in his amateurish Persian poetry. Meanwhile, he was attracted and imperceptibly moved by the melodies and pathos of Kashmiri folk-poetry, which reflects the centuries old yearnings and repressed aspirations of the Kashmiri people suffering privations under the foreign rule. Without raising his voice against suppression, he, like a peculiar Kashmiri, gave vent to his fleeting emotions representing every Kashmiri man and woman in his lyrical poetry with a spontaneity, freshness and melliflousness of folk-poetry to the extent that it is not easy for a modern reader to find any difference. The sustained synthesis of pathos and rapture finding expression in a gracefully unconstrained and unmotivated idiom is the characteristic of Mahmud Gami. He was never allured by the pomposity and display of learning of mystic poetry. It was left to Mahmud Gami to develop and adapt all the inchoate genres of Kashmiri poetry. He wrote eleven masnavis in which he showed several daring departures from the Persian tradition. He chose Iranian and Arabic legends which had been quite familiar to Kashmiris since the advent of Islam. *Shirin-Khusrau* is said to be his first masnavi, and the lack of those stylistic features which are unmistakably Mahmud's and found amply in his other masnavis, is an internal evidence to support this view. Mahmud's *tour de force* is his masnavi *Yusuf-Zulaikha*, which is a part of the story given in 'Ahsan-ul-Qissas' of the *Quran*. Mahmud seems to have imbibed the force and grace of Jami's masnavi also. In order to avoid the monotony of the rigid metre, Mahmud shifted from one metre to another which he deemed appropriate to the situation. Excluding its prefatory portion, the masnavi is written in lucid and simple Kashmiri, so much so that it was considered to be one of the virtues possessed by a Kashmiri woman to memorise the whole poem. Women used to sing its sweetest portions on various festivals and during the holy month of Ramzan. The masnavi was

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translated into German by an orientalist, Burkhard, in 1894 and published along with the original text. *Sheikh Sannan* is Mahmud's shortest masnavi written in an unusually short and swift metre. Its kernel story has been borrowed from *Mantaq-ul-Tayar* of Attar. *Lael (Laila)-Majnun* is Mahmud's another famous masnavi. Its text had been very badly deformed by the traditional story-tellers and the press; it was, therefore, considered to be Mahmud's artistic failure. But recently its original text has been re-established and it was revealed to be one of his most successful works. Besides its charming story, the masnavi is crammed with sweet songs which add to its effect. Mahmud has very skillfully provided it a unique setting which is peculiar to Kashmiri culture. *Mansurnama*, *Mahmud Ghaznavi*, *Yak hikayat* and *Pahalnama* are Mahmud's short masnavis. Mahmud established the Persian genres like 'naat', 'manaqabat' and 'ghazal' as the appropriate forms of Kashmiri poetry. Mahmud had perhaps a conscious intention of doing the things not attempted in Kashmiri poetry. It will not be an exaggeration to say that Mahmud exhausted the possibility of two forms, that is vatsun and masnavi, and his successors accepted all those traditions which Mahmud established and none of them escaped from his influence till 1947, when the patterns of Kashmiri poetry changed in its totality.

Sh.S.

MAHRUM, TILOKCHAND (Urdu; b. 1887, d. 1966) was a Urdu poet. He served as the Headmaster, Cantonment Board School, Rawalpindi (1935-1942), Lecturer in Urdu, Gordon College, Rawalpindi (1942-1947) and Lecturer in Urdu, Punjab University, Camp College, New Delhi (1947-1958). Mahrum started composing poetry at a very early age and became a well-known poet before passing his matriculation examination. His first collection of poems, *Kalam-i-Mahrum*, Part-I (1916), which won applause from Akbar Allahabadi in the form of a quatrain, contains remarkable specimens of natural poetry. The book won an award from the then Government of NWFP. This was followed by *Kalam-i-Mahrum*, Part-II (1920), containing poems on national and patriotic subjects and *Kalam-i-Mahrum*, Part-III (1923) on themes of love.

Ganj-i-Maani (1932), the fourth collection of his poems, established Mahrum's position as one of the major Urdu poets of India. This collection presents some of the most outstanding poems of the period, such as 'Noor Jahan ka mazar' and 'Khwab-i-Jahangiri'. His fifth collection of poems, *Mahrishi darshan* (1937), contains poems on religious subjects. *Rubaiyat-i-Mahrum* (1947), as the title indicates, is a collection of quatrains. Another collection of poems, *Nairang-i-Manni* (1960), and collection of ghazals, *Shola-i-Nawa* (1960), were also well-received. *Bahar-i-Tifli* (1960) and *Bachchon ki dunya* (1964) are the collections of his poems for children.

A large number of Mahrum's poems are included in the school text books in India and Pakistan. A road called 'Mahrum Road' in his native place, Isakhel, is still keeping his memory alive in that country.

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J.A.

MAILA ANCHAL (Hindi), Phanishwarnath Renu's trend-setting novel, first published in 1954. The locale of the novel is Marygunj, a village in the Purnia district of Bihar. After the First World War, W.G. Martin, an indigo-cultivator, named the village after his wife Mary who had died for want of medical facilties there. Martin tried but failed to get a dispensary opened in his lifetime there. One of the large number of characters in the novel is Baldev, a blind follower of Mahatma Gandhi and the first Congressman of Marygunj. His devotion to the Congress ideology is perfect but his understanding limited as the times in which he lives seem to be moving fast. His own disciples, Kalicharan, Sundar and Vasudev, change their party loyalty, and the latter two ultimately join a dacoit, Chalittar Karmakar. There is a Rashtriya Swayam Sevak group also, along with the Socialist comrades, completing the political scenario of an underdeveloped village. The only hope of some orderly activity in the political life of Mayurganj lies in the activities of Bavandas and Kalicharan. But what can one or two persons achieve in the face of vested interests? The erstwhile anti-nationals become Congress Presidents overnight. When Bavandas stands up against smuggling, he is killed mercilessly by the so-called Congressmen. Soon after Independence it is free for all to gain power by hook or by crook.

The most significant quality of *Maila anchal* is the exploration of regional life from within itself; nothing is superimposed from outside. The socio-cultural and religio-political sub-structures are analysed from first-hand experience. The life of the village is laid threadbare and nowhere does one feel the presence of an onlooker who is not a part of the setting or the environment. The flux of life in the village under the changing pressures of time has been brought out in a racy style by the author. No single character dominates the scene, but together they represent Marygunj. The rhythm of rural life, caught by the novelist, lends a new dimension to the technique of fiction hitherto exploited in Hindi. The language, the inflections, the very totality of the place, seem to come alive as the morning and evening sounds, the sounds of anger and mellowness, of squalor and beauty, are fused in a sympathy.

R.L.

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MAITRA, SURENDRANATH (Bengali; b. 1887, d. 1945) was a reputed teacher of science who taught at different colleges of Bengal. Although primarily a man of science Maitra had a deep love for literature and found delight in translating Western poetry into Bengali. His verse translations of Browning, Shelley and other nineteenth century English poets were at one time very popular. He excelled in the sonnet form of verse making and chiefly adopted this mode in the renderings of Browning which he named *Browning panchashika* in Bengali.

Among his publications *Shelley sangraha* and *Browning panchashika* were the more widely known. He was also the author of a number of other titles such as *Apala, Antarsalila, Jonaki, Sataparni* but these have by now been almost forgotten. He also wrote a book of criticism named *Bangla kabitar nabajanma.*

N.C.

MAITREYA, AKSHAYKUMAR (Bengali; b. 1861, d. 1930), eminent historian, started his career as a lawyer at Rajsahi (now in Bangladesh). He wrote on subjects of history in various journals and wrote two dependable books on Sirajuddaula and Mirkasim, with which Akshaykumar paved the way for historical writing in Bengali on modern scientific lines. In 1912 Akshaykumar published *Gauda-lekha mala* a collection of copper plate and stone inscriptions issued by the Pala Kings of Bengal (8th to 12th century) with Bengali translations.

In 1899 Akshaykumar edited and published a historical quarterly named *Aithihasikchitra* in collaboration with Rabindranath Tagore. Akshaykumar was one of those who founded the Barendra Research Society with an Archaeological Museum at Rajsahi in 1910. Akshaykumar was awarded the title of C.I.E. and the Kaiser-I-Hind medal in recognition of his scholarship and public services by the Government of India.

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G.S.

MAITREYARAKSHITA (Sanskrit), also referred to simply as Maitreya or Rakshita, is a celebrated Buddhist grammarian of Bengal like Chandragomin, Jinendrabuddhi, Purushottamadev Saranadeva and Siradeva (S.V.). Steeped thoroughly in Patanjali's Mahabhashya and well conversant with the Kalapa and Chandra systems, Maitreyarakshita's profound scholarship, critical acumen and mature judgment are attested to by Sharanadeva, Shiradeva, Sayana and Bhattoji-Dikshita. As he cites from Kaiyata's *Pradipa* on the *Mahabhashya* and Dharmakriti's *Rupavatara*, and digs covertly at Kshirasvamin, and has been quoted by Saranadeva and Siradeva, Maitreyaraksita can be said to have flourished between 1075 and 1125.

Maitreyarakshita's *Tantra-pradipa*, an authoritative and elaborate comment on Jinendrabhuddhi's *Nyasa* on the *Kashika* of Jayaditya and Vamans is held in high esteem for its originality. His *Dhatupradipa* (ed. S. Chakravarti, Rajshahi, 1919) is a short commentary (Laghuvrtti) on Panini's *Dhatupath* in the light of Bhimasena's comprehensive *Dhatupatha.*

Some passages of *Maitreyarakshita's* commentary on the *Mahabhashya* have been quoted by Shiradeva in his *Paribhashavritti.* But this commentary has not been discovered as yet.

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B.B.

MAITREYEE DEVI (Bengali; b. 1914), daughter of Surendranath Dasgupta, graduated from the Calcutta University. Her early works were poems; 'Udita' (1929), 'Chitta chhaya' (1938) and 'Hiranmoy pakhi'. She was associated with Tagore from childhood. In *Mongpute Rabindranath* (1943) she provides an account of Tagore's sojourn at Mangpu, a village in the district of Darjeeling, towards the later part of his life. In 1950 she wrote another book on Tagore called *Kabi sarbabhouma.* This book was followed by *Rig veder debata o manus* (1957). *Rabindranath: grihe o bishwe,* another monograph on Tagore appeared in 1976. Maitreyee Devi and her father, S.N. Dasgupta, received a number of letters from Tagore at the different stages of their lives. *Swarger kachhakachhi* (1981) contains some of these letters edited and annotated by her.

She visited the Republic of China twice and went also to Japan at the time of her second visit. Her *Achena Chin* and *Chine o Japane* (1980) are fine specimens of her understanding of the people of those countries. In 1974 she wrote a novel called *Na hanyate* which proved to be very controversial and created a lot of sensation among the readers. She was awarded the Sahitya Akademi prize for this novel in 1976.

Nir.B.

MAITY, CHITTARANJAN (Bengali; b. 1926) graduated from P.K. College, Contai and in 1950 obtained his M.A. degree in Bengali literature and language from the University of Calcutta. As an undergraduate he won several prizes for his critical essays on Tagore. He has been for many years the Professor and Head of the Department of Bengali in Surendranath College for

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Women in Calcutta. His works of fiction appear in leading Bengali journals and newspapers of Calcutta. He is an adept in Bengali, English, Hindi and Oriya.

An author of about sixty books, he is gifted with a rare insight into man in close association with nature and has a prose style that is inimitably poetic. Basically romantic, the novelist in Chittaranjan Maity is too often surpassed by the lyric poet in him. His sensibility and historical awareness make his men and women, especially those of the uplands, come alive with throbbing emotion and invest his landscape with a personality. The characters of his novels—most of all those who belong to the mountain and sea-beaches often remind us of Hardy's early romantic creations. His book of verse *Rod bristi bhalobasa* (1962) and the poetic play, *Basanta bilap* (1963) are intensely romantic and lyrical. His travelogue *Shailapuri Kumaon* (1956) has its own peculiar charm.

Among his novels those that deserve notice are *Agnikanya* (1960), *Doctor Jonsoner diary* (1961), *Hiranyagarer badhu* (1968), *Andhar periye* (1972), *Nirjone khela* (1975), *Mohini* (1977), *Kaler kallol* (1978), *Arjya anarjya* (1980), *Mahakaler bandar* (1982) and *Kaler rakhal* (1982). His latest novels speak of his intense love for the land and the people of the Himalayas and his awareness of the tragedy of the highlands undergoing a rapid change. There is something truly classical about them.

Sub.S.

MAJAZ, ASRARUL HAQ (Urdu; b.1911, d.1955) was an eminent Urdu poet. He was the son of Sirajul Haq, who was the first graduate of the town and served in Lucknow in the Registry. The family shifted to Lucknow and Majaz was educated at St. John's College, Agra, and graduated from Aligarh Muslim University, where he started his career as a poet and soon become popular in the University circles as a romantic poet. He joined as the first editor of the Urdu journal of All India Radio, the *Awaz*, Delhi, but soon relinquished the job, became an active member of the Progressive Writers' Movement, and with the collaboration of Sardar Jafri and Sibtey Hasan, started the most influential progressive literary monthly of the period, *Naya Adab*, from Lucknow. After its closure, he joined as Assistant Librarian, Harding Library, Delhi and collaborated with Fasihuddin Ahmad in editing the *Adib*, Delhi. Later on, he settled in Lucknow, spent sometime in Ranchi Mental Hospital for alcoholism, came back to Lucknow, where he died in 1955.

Majaz began as a romanticist and his poems like 'Nora' or 'Nazri-i-Aligarh', adopted as anthem of the students union there, earned him immediate popularity. But he soon extended the frontiers of his romantic sensibility by writing on themes of social significance. Being a nationalist to the core, he sang of the national independence and social justice. He wished to see a woman as a crusader, who could revolt against exploitation and injustice. While Josh Malihabadi was singing of the blood and brimstone, Majaz was writing about the tenderness of 'Revolution', and the blessings it will bring to mankind, and the splendour of the struggle for independence.

Being in the vanguard of progressive poetry, he always sang of social change and Revolution not so much as an economic need, or a historic necessity, but as an aesthetic requirement of a romantic personality yearning for fulfilment. He tried to blend a modern attitude with the classical diction and romantic temperament, and thus, gave lyrical qualities to revolutionary and socially significant poetry. His famous poem, 'Awara', is the embodiment of the yearnings of a modern youngman of a big city where money has become the sole passport to happiness. His hero finds himself at war with the system which sustains abject poverty and eternal deprivation for millions.

His collections of poems are: *Ahang, Shab tab,* and an extended edition of *Ahang* published posthumously.

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M.H.

MAJRUH SULTANPURI (Urdu; b. 1924), real name Asrar Hasan Khan, (pseud, Majruh), was born in Sultanpur (U.P.). After completion of the traditional education in Urdu, Persian and Arabic, he joined Aligarh, and later moved to Bombay to write for films as a poet and settled there. He wrote popular songs for many important films and won many awards for his poetic contribution to ghazal.

He published his collection of ghazals under the title *Ghazal*, and the same collection has reappeared many times with some additions.

Majruh has also written several geets and poems in his early days, but since 1945, he has concentrated on ghazal. Though an ardent supporter of the Progressive Writers Movement since 1945, he never agreed with the opponents of ghazal about the incapacity of the genre for expression of revolutionary ideas and concepts.

Majruh tried to give ghazal a new dimension by enlarging the scope of its symbolism and giving it a Marxian connotation. Although Majruh retains in his ghazals the conventional terms and the colourfulness of the classical heritage, yet he instils in the form a sense of human dignity and confidence to change the world despite innumerable hinderances.

In fact his poetry combines social awareness and political fervour into a new poetic mould.

BIBLIOGRAPHY: *Asri Adab*, Delhi, No. 46-47: *Funuuon*. Lahore. Jadid Ghazal number, Majruh, *Ghazal* (Bombay, 1953 and 1972); Sardar Jafri, *Taraqqi Pasand Adab*.

M.H.

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MAJUMDAR, AMIYABHUSHAN (Bengali; b. 1918), born at Coochbehar, West Bengal, graduated with honours in English and joined the postal department. He became associated with the Trade Union Movement.

Amiyabhushan is not a professional writer. Indifferent to fame or money he does not write a single word for cheap entertainment. He has no connection with the much circulated and well-organised commercial journals. He is associated only with the little magazines. Naturally, the number of his readers is limited. But it is undeniable that he is a powerful writer and a source of inspiration to the young writers.

Amiyabhushan began to write short tales more than four decades ago. 'Pramilar biye', his first, was published in *Purbasha*, edited by Sanjoy Bhattacharya. A number of other works followed this: 'Sada makarsa', 'Rani Indumati', 'Mohit Sener upakhyan', 'Andhakar', 'Payrar khop', 'Swarna Sita', 'Mahiskura', 'Tantra siddhi', 'Mrinmayee opera', 'Tanti bau', 'Dularhinder upakatha', 'Avlaner sarai', 'Apes and Peacock', 'Saimiya Casia', 'Srilatar dwip', 'Nirmal Sinher apamrityu', 'Sat achar', 'Box-room', 'Ekti kuyor galpa', 'Ekti biplaber mrityu', 'Garad', 'Nil akas sabuj pahar', 'Virus', 'Rater alo', 'Sahid', 'Suniti' etc.

Some of Amiyabhushan's short stories are uncommon but not unreal. An idealist at bottom Amiyabhushan deals with various types of exploitation. He depends on his intellect rather than on his emotion. He intends to change the reader's attitude towards this world. He uses his intuition and understanding to discover a world which is more than real, where his characters appear in their inner selves.

Amiyabhushan wrote novels also some of which are: *Nil bhuinya* (1955), *Gar Srikhanda* (1957), *Rajnagar* (1984), *Dukhiyar Kuthi, Nirbas, Udbastu, Mahiskurar upakatha, Bilas binay bandana, Chand bene* etc.

Some of his novels are influenced more or less by history. Novels like *Nil bhuinya, Gar Srikhanda, Rajnagar, Nirbas* and *Udbastu* will support this statement, though they cannot be called historical. In *Nil bhuinya* and *Rajnagar* Amiyabhushan deals with the Indigo-planters of the nineteenth century. The last phase of the Second World War is the background of *Gar Srikhanda*. *Nirbas* and *Udbastu* are based on the partition of Bengal.

In his novels Amiyabhushan searches for the real man. His characters are wholly of this earth with their natural surroundings. The locale of his novels is a region which has the river Padma at one end, the mountain-peak of Kanchanjangha at the other. Amiyabhushan believes that a true writer cannot be indifferent to any kind humiliation or exploitation of man. He must show the right path to his society.

His prose-style is attractive for its transverse nature, intellectual appeal and a pervading sense of honour.

Amiyabhushan won the Sahitya Akademi Award and Bankim Puraskar in 1986 for his novel *Rajnagar*.

M.Ma.

MAJUMDAR, BIMANBIHARI (Bengali; b. 1899, d. 1969), distinguished educationist, historian, economist and Vaishnavite scholar, passed his M.A. examination of the Calcutta University in History with a first class in 1923 and joined the B.N. College of Patna as a Professor. Later he studied Economics and got his Ph.D. from the Calcutta University. About 1945 he took over as Principal of H.D. Jain College at Anoh (Bihar). In 1952 he became the Inspector of Colleges of the Bihar University. In 1965 he became the U.G.C. Research Professor of History at Patna University and remained so till his death.

Bimanbihari was a prolific writer both in Bengali and English on a variety of subjects including history politics, sociology and literature. He was considered to be an authority on mediaeval Vaishnava literature. His works include *Sri Chaitanyachariter upadan* (Calcutta, 1939); *Shorasha shatavdir padabali sahitya* (Calcutta, 1961); *Govindadaser padabali o tanhar jug* (Calcutta, 1961); *Panchashata batsarer padabali* (Calcutta, 1962); *Krishna in History and Legend* (Calcutta, 1969); *Militant Nationalism in India and its Socio-religious Background* (Calcutta, 1966); *Heroines of Tagore* (Calcutta, 1968) etc. He edited *Chandidaser padavali* (Calcutta, 1961), *Chaitanya-mangal-Jayananda* (Calcutta, 1971), *Vidyapatir padabali* (Calcutta, 1958), *Krishnakarnamritam* of Lilasuka (Calcutta, 1966) *Kirtan padavali* of Vishvanath Chakravarti (Calcutta, 1966) etc.

G.S.

MAJUMDAR, HARINATH (Bengali; b. 1833, d. 1896) was born at Kumarkhali village (now in Bangladesh). He was deprived of higher education because of his poverty.

He began his life as a primary school teacher. He worked for the spread of education among the poor boys of the surrounding villages.

He was associated with the *Sambad Prabhakar*, a renowned journal of that time as a local correspondent and a writer. In April 1863 he published the *Grambartaprakashika*, a monthly journal from his village. In this journal Harinath published local news and articles of various interests. The main purpose of this journal was to protect the poor villagers from all kinds of exploitations and tyrannies. Harinath became an enemy of the exploiting classes. As an editor he was brave and honest and a worshipper of truth. The journal lasted eighteen years. During this period, Harinath also published two different editions (bi-weekly and weekly) of this journal.

Harinath wrote eighteen books both in prose and in verse. Some of these books were a prose narrative, *Bijay basanta* (1859), these collections of verses, *Padyapundarik*

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(1862), *Charu Charitra* (1863) and *Kabita kaumudi* (1866), two operas *Akrur sambad* (1873), *Sabitri natika* (1874) and a novel *Chitta chapala* (1876) etc.

He was much popular for his devotional songs. Some of these songs are still popular. He influenced some famous writers of Bengal including Akshoykumar Maitreya Minendrakumar Roy, Jaladhar Sen and Mir Musaraff Hossain. He was a pious man who lived a simple life and had unbounded sympathies for the poor and the lowly. He was a reformist and fought bravely against all sorts of exploitation.

M.Ma.

MAJUMDAR, KAMALKUMAR (Bengali, b. 1915, d. 1979) was a novelist, short story writer and poet. His first novel, *Antarjali jatra*, was published in 1960 and this was followed by two stories, 'Nim annapurna' and 'Aikam baikam'. *Desh* published two more stories named 'Matilal padri' and 'Tahader katha'. Among his other novels are *Suhasinir pometom*, published first in *Krittibas*, 'Pinjare basiya shuk', published in *Ekshan*, 'Shyam nauka', 'Khelar pratibha' 'Kayedkhana' and 'Rukshminikumar' published in various other little magazines. Among his short stories are 'Dansa Phakir', 'Khelar bichar', Anityer daibhag' 'Bagan daibahani' etc. Only a few of his works are available in print. Some of his short stories were collected and edited by Indranath Majumdar and published under the title, *Galpa sangraha*. Kamalkumar's only collection of poems was *Shanaih* but it is not available now. He wrote a few brilliant essays and they still lie scattered in small magazines. Besides, he edited *Ushnish* and *Tadanta*. *Iswhwar kotir ranga-kautuk*', a book on Sri Ramakrishna, was published in 1977.

Kamalkumar is probably the most unpopular of all Bengali writers. This is not because he lacked the qualities of a writer but because of the style of his prose. He was observant, keen, perceptive and endowed with a sparkling sense of humour. His wide interest covered literature, stagecraft, dance, music, painting and history. He was an excellent amateur director of plays and was a distinguished painter himself. He had deep sympathies for the poor and the deprived, whose lives he tried to portary in his stories and novels. And above all he had a rich imagination, and a breadth of culture acquired through wide reading. And yet only a very few of the Bengali reading public care to read his books. He is dismissed as 'obscure'. The more thoughtful of the readers tend to believe that he tried to impose the French syntax on Bengali thereby putting in complete disarray the warp and woof of a normal Bengali sentence.

But he did no such thing. In fact his wide reading in French literature and his deep knowledge of the French language had practically no direct bearing on his writings. What he did try was to discover a prose which would look as much unlike the spoken language as possible. And secondly, to achieve this he sought guidance not from French or any other foreign language which he knew but from old Bengali.

He starts his story 'Khelar bichar' with this prayer: "We are rustics and please god let us be able to express the incidents of our own lives in a simple way." What he was trying to achieve was not the simplicity of the language spoken by the common Bengalis but the simplicity of the language of his art which could express such complex images as the one with which *Antarjali jatra* ends: the image of the 'single, wooden' eye ('wooden' because it is painted on the boat), its reflection in the undulating black water, and the rippling water splashing over the side of the boat and wetting the wooden eye.

M.M.C.

MAJUMDAR, KRISHNACHANDRA (Bengali; b. 1834, d. 1907), was born at Senhatri in the Khulna district (now in Bangladesh). His father Manikyachandra was not a well-to-do man. Krishnachandra did not get adequate guidance in his childhood. He studied Sanskrit and then Persian when he was in Dacca. He then became a teacher in a vernacular school in Dacca and began to contribute poems in Ishwarchandra Gupta's *Sambad prabhakar*. The moral and religions poems of his best known *Sadbhaba shatak* (1861) inspired by Perisan poetry were written for this journal. Some of his moral verses became too well-known to be forgotten. He edited creditably a number of journals when he was in Dacca. In 1874 Krishnachandra became the Head Pundit at Jessore Zilla School. He retired in 1893.

His other books are *Mohabhog* (1871) and *Kaibalyatattwa* (1883). His autobiographical writing *Raser itibritta* (1868) is a candid confession of his early life.

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B.D.

MAJUMDAR, LILA (Bengali; b. 1908) is an eminent Bengali writer of juvenile stories. She is the daughter of Pramadaranjan Ray and a niece of Upendrakishore Raychoudhuri. She originally belonged to Chakdha in Nadia, then settled in Mymensing (now Bangladesh), and later on went to Calcutta and settled there. It was young Sukumar Ray, her cousin, who inspired Lila to write for the children. She wrote a story which was published in *Sandesh* in 1922. This was the beginning of her literary career. After that she did not write for a long period during which she applied herself to studies. And when she wrote again, she emulated Sukumar Ray. As she says, "If I am a disciple at all I am a disciple of only Bardada (Sukumar)." She became one of the most prolific writers.

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She believes that the children's literature must be replete with fantacy and fun. She has written some important books on the life of Rabindranath Tagore, Upendrakishore Raychoudhuri, and of Sukumar Ray. She was honoured with an award by the Government of India for her book on Upendrakishore Raychoudhuri in 1963.

FURTHER WORKS: Badyinather budi (1940), *Din dupure* (1940), *Pandipisir barmi baksa* (1953), *Chhotader shreshtha galpa* (1955), *Halde pakhir palak* (1957), *Bagher chokh* (1959), *Bak badh pala* (1959), *Gupir gupta khata* (1959), *Bak dharmik* (1960), *Ei je dekha* (about Tagore, 1961), *Kabikatha* (1961), *Chhotader bhalo bhalo galpa* (1962), *Abanindranath* (1966).

Na.S.

MAJUMDAR, MANJULAL RANCHHODAS (Gujarati; b. 1897), was an author, researcher, professor. He was educated and later on worked at Baroda. He did his B.A. with Sanskrit and English in 1918 and practised law for five years after doing L.L.B. in 1921. He passed his M.A. in 1929. He joined the Oriental Institute at Baroda as assistant translator. Later on he taught Gujarati at the Baroda College (1938-1952). For his Ph.D. he wrote a thesis on "The Cultural Background of Gujarati Art with Particular Reference to Manuscript Illustrations" (1943). His love for Medieval Gujarati Literature is evident in all his activities. His first book *Sudamacharit by Premanand and eight other poets* was published in 1922. In addition to this, he also edited innumerable ancient poetical works. His scholarly article on "Literature of Gujarati Folk Tales" is a treatise on folk literature. He did lot of research on the development of various forms of poetry, and published *Forms of poetry in Gujarati literature* (1954) a voluminous work which brought him immense credit. He delivered the Thakkar Visanji Lectures (1953) on 'Gujarat: Its Art Heritage'. He was actively associated with 'Premanand Sahitya Sabha' for many years. He was also the president of the Gujarat state folk literature committee and helped in compiling and editing publication on folk literature. He wrote a column on culture and history of Gujarat in *Lokasatta* a daily. He was awarded the Ranjitram Gold Medal in 1968. Presently he is living at Baroda.

FURTHER WORKS: Compilations: *Sudama charit* (1922); *Ranajajna* (1924); *Abhimanya akhyan* (1925); *Sahityakar Premanand* (1938); *Madhavanal kamakandala prabhandh* (1941); *Sahityakar shamal* (1943); *Abhivan unjhanur* (1947); *Sahityakar Akho* (1947); *Criticism; Gujarati sahityanan padya svarupo* (1954); *Revane tire tire* (1956); *Meerabai: ek manav* (1960); *Sadayavatsavir prabhandh* by Bheema (1961); *Coedited: Bhramarageeta* by Brihadev (1963); *Ganeemni ladaino pavado* (1965); *History: Cultural History of Gujarati: Pre-British Period* (1965).

P.V.

MAJUMDAR, MOHITLAL (Bengali; b. 1888, d. 1952), Bengali poet and critic, had his early education at Balagad, Hooghly. Poet Debendranath Sen, a distant relation of the family, and his father Nandalal's poetic temperament were his early inspiration. After graduation from Vidyasagar college, Calcutta, in 1908, Mohitlal worked as a school teacher. From 1935 till retirement he had been in Dacca university as a lecturer in Bengali.

Tentative early exercises apart, his poetic career started with his association with the *Bharati* and his regular contribution to the journal from 1919. Poems of this period show a gay, youthful fancy and jingle reminiscent of Satyendranath Datta. Alongside, he drew upon Persian vocabulary and themes in some poems. In *Svapan-pasari* (The dream-pedlar, 1922), his first important book of poems, Mohitlal's individuality and personal idiom emerge. The poem 'Aghorpanthi' (The macabre ritualist) is a passionate celebration of life in defiance of the pervasive death. This attitude crystallizes into a poetic creed in the next two collections—*Bismarani* (Oblivion, 1929) and *Smaragaral* (The envenomed passion 1936). To make the best of a brief, sorrowful life through indulgence of the senses and sensuality is the dominant poetic mood here. In *Hemantagodhuli* (The autumnal twilight, 1941), the poet looks back to his youth. *Chhandachaturdasi* (1944) is a book of sonnets where the form admirably suits his slow, meditative vein.

Mohitlal's poetry is characterised by a bold, romantic temperament cast in a carefully controlled, disciplined mould.

As a literary critic, his range is wide and output substantial, his moral preoccupations notwithstanding. Mohitlal offered illuminating insight into the recesses of the creative mind. His writings on fundamental concepts like form, structure or style have enriched Bengali criticism. Mohitlal's critical volumes include: *Adhunik bangla sahitya* (1936), *Sahitya-katha* (1938), *Sahitya-bitan* (1942), *Sri Madhusudan* (1947), etc.

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He.D.

MAJUMDAR, NIRANJAN (Bengali; b. 1920, d. 1975), eminent journalist, was an Assistant Editor of *Hindustan Standard* and *Ananda Bazar Patrika.* Later in 1958 he joined the *Statesman*, Calcutta, in the same capacity.

He was a popular Radio commentator of All India Radio, Calcutta centre from 1940 to 1950.

The success of Jajabar's *Dristipat* inspired him to write *Site upekshita* (1949) under the pen-name 'Ranjan'. The book was an immediate success. Its smart and lucid Bengali and its style of narration brought a new wave in Bengali literature. In fact Jajabar's *Dristipat* and Ranjan's

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Site upekshila ruled the hearts of young readers of Bengali literature for almost a decade.

His later novels *Anyapurba* (1951) and *Asanglagna* (1952) and the collection of short stories, *Bikalpa* (1953) and *Sankari* (1954) did not make much of an impression on the readers.

FURTHER WORKS: *Dwandwamadhur* (in collaboration with Syed Mujtaba Ali; 1955); *Russia theke phire* (1957); *The Statesman: An Anthology 1875-1975* (1975); and an unpublished *History of the Statesman*.

Am.M.

MAJUMDAR, RAMESHCHANDRA (Bengali: b. 1888, d. 1980) a distinguished scholar and historian, taught in many Indian universities. His tireless research was the foundation on which he built his individual approach to history. His analysis and inferences sharply differed from those of his celebrated contemporaries. Even in his old age he relentlessly pursued his quest for historical truth. His works provided inspiration also to creative writing in Bengali.

His own research works are numerous, most of them are yet to be collected in books. Some important books are: *Corporate life of Ancient India* (1918), *The Early history of Bengal* (1925), *An Outline of, Ancient Indian History and Civilization* (1927), *The Arab Invasion of India* (1931), *Ancient Indian Colonies in the Far East* (1937), *An Advanced History of India* (1946), *The Sepoy Mutiny and the Revolt of 1857* (1957), *The Classical Accounts of India* (1960), *Three Phases of Indian Struggle for Freedom* (1961), *Swami Vivekananda* (1965), *Indian Religion* (1969), *The History of Freedom Movement in India* (1971), *History of Ancient Bengal* (1971), *Ram Mohun Roy* (1972), *Mediaeval Bengal* (1973), *Renascent India* (1976), *Modern Bengal* (1978).

Of his writings in Bengali the following works reflect his command over the Bengali language and literature. *Vidyasagar: Bangla gadyer suchana o bharater nari pragati, Prachin bharate bijnan charcha* (1966), *Bangladesher itihas* (Vol. I-IV) *Bangiya kula shastra* (1973).

Am.M.

MAJUMDAR, SAMARESH (Bengali; b. 1944), born at Gayerkata, in the district of Jalpaiguri, West Bengal, where his father, Krishnadas worked at a tea garden, was educated at Jalpaiguri and Later in Calcutta. He passed M.A. in 1966 and worked in the Income-tax department until 1987. Now he earns his livelihood mainly by writing. He is also assoicated with Calcutta Television and produces Television serials.

Samaresh began his writings when he was at school. Some of his early stories were published in the little magazines. He came to be regarded as a powerful writer his story 'Antaratma' was published in the *Desh*. It was then that Samaresh entered a new phase of life. He has written more than a hundered short-stories and twenty novels. Among his collections of short stories the most popular are: *Baro pap he* (1980), *Utsaber rat* (1984), *Barsha basanta* (1985), *Bhalobasa* (1986), *Lajjabati* (1986), *Hipira esecchilo* (1987), *Naukabilas* (1987), etc. Among his novels are: *Daur* (1975), *Ei ami Renu* (1978), *Uttaradhikar* (1979), *Ujan Ganga* (1981), *Aharan* (1981), *Basabhumi* (1982), *Tirthajatri* (1983), *Kalbela* (1983), *Pherari* (1983), *Kalpurush* (1985), *Sharanagata* (1986), *Buno hanser palak* (1987), *Abas* (1987), *Garbhadharini* 1987), etc. He has written several books for children. Some of them are: *Khun-kharapi* (1984), *Saitaner chokh* (1984), *Sitaharan rahasya* (1985), *Lighter* (1987) and *Bhagabaner bhai-bon* (1987). The characteristics of his writings are profound love for life and faith in human values, contemporareity, realism, a nostalgic attachment to the North Bengal which is often his locale, the variety of his characters, skilful characterisation, the lucidity of his language and finally his truthfulness and sincerity.

A successful painter of our post-Independence society, Samaresh is famous for his trilogy *Uttaradhikar, Kalbela* and *Kalpurush*.

He won the Sahitya Akademi award in 1984 for his novel *Kalbela*.

M.Ma.

MAJUMDAR, SATYENDRANATH (Bengali; b. 1899, d. 1954) was one of the most reputed Bengali journalists of the pre-Independence period. At first he joined Deshbandhu Chittaranjan's journal *Narayan* and then in 1922 joined *Anandabazar Patrika* and worked as its editor from 1926 to 1941. A participant in freedom struggle he was thrice arrested but his fearless editorials made him all the more popular. His most well-known books is *Vivekananda charita*, a biography of Swami Vivekananda. His translation of the autobiography of Jawaharlal Nehru was also well received.

So.B.

MAJUMDAR, SHRISHCHANDRA (Bengali; b. 1860, d. 1908) wrote novels, short stories and essays and edited the monthly magazine *Bangadarshan* in 1883-1884. Saratsundari Devi, the Maharani of Puthia, inspired him to write. He wrote some literary criticism in the *Bangadarshan* when Sanjibchandra Chatterjee was its editor. He came in close contact with Bankimchandra and Rabindranath. In 1885 he edited jointly with Rabindranath a collection of Vaishnaba poems, *Padaratnabali*. He was the last editor of old *Bangadarshan* and revived this monthly magazine after 17 years.

FURTHER WORKS: Shaktikanan (1887), *Phulajani* (1894), *Kritajanata* (1896) and *Bishwanath* (1986).

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Am.B.

MAJUMDAR, SURENDRANATH (Bengali; b. 1838, d. 1878), was born in Jessore now in Bangladesh. He lost his father when he was a child. He was educated in Calcutta and learnt Sanskrit, Persian and English. Having lost his first wife he lived a dejected life for some time. Then he married for the second time. His last book *Mahila* though incomplete, was written in praise of womanhood. His other books are *Shararitubarnan* (1856), *Sabitasudarshan* (1870), *Barshabarnan* (1872), *Rajasthaner itibritta* (a translation of Tod's *Annals and Antiquities of Rajasthan* in five vols. (1872-1873), *Vishva-rahasya* (1877) and a historical play, *Hamir* (1881).

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B.D.

MAKATEVAN, K.S. (Tamil; b. 1925) is the author of several books in Tamil on general science, Tamil language and literature. After graduation in Mathematics and Physics, he took his M.A. in Tamil from Annamalai University in 1948, and served in Government colleges as Assistant Professor and Professor for several years and now he is the Principal of a Government College. He also served as a Research Officer for Research and Production of literature for children under the Government of Tamil Nadu from 1961-67; and as the Director of Tamil Development from 1972 to 1980.

His publications in Tamil on Science subjects are chiefly intended for the laymen. His works include *Minnalum itiyum* (Lightning and thunder), *Vanam* (Sky), *Mantiramillai mayamillai* (Neither magic nor illusion), *Aniyum nimishamum* (The nail and the minute), *Kolkalin katai* (Story of the planets), *Natchattirattin katai* (Story of the star) and *Ariviyal pataiyil manitan* (Man on the pathway of science). His book *Ellam plastic* (versatile plastic) has been translated into Telugu. His literary play in historical setting *Tellarerinta Nantivarman* has earned him wide acclamation. His book *Eghuttum karuttum* (regarding Tamil script reform, 1979) emphasizes the need for script reform in the Tamil language. He is a tireless advocate for the script reform in its initial as well as implementing stages. Simplicity of style and clarity of thought are the characteristics of his writings. He was a member of the General Council and the Executive Board of the Sahitya Akademi, New Delhi, from 1972 to 1977.

K.M.S.

MAKHDOOM MOHIUDDIN (Urdu; b. 1908 d. 1969). Mohammed Makhdoom Mohiuddin Khudri, known as Makhdoom Mohiuddin, was born in a village, Andol, in Medak district of the erstwhile Hyderabad State, now in Andhra Pradesh. Makhdoom's grandfather, Rashiduddin, came from Azamgarh in U.P. along with the armies of Aurangzeb and settled in Hyderabad. Makhdoom died in Delhi after suffering a heart attack. His body was flown to Hyderabad and he was buried in Durgah Shah Khamosh in Nampally area of the Hyderabad city. Makhdoom was only four years old when his father Ghous Mohiuddin died. He did his matriculation from the high school in Sangareddy in 1929 and came to Hyderabad for higher studies. His uncle wanted him to become a priest. So he did his Munshi Diploma from a high school in Chelapura.

In those days he had to earn his livelihood as well as to continue his studies on his own. He did his M.A. from the Osmania University in 1937, and his dissertation was on the subject 'Drama in Urdu'. In 1939, he joined the City College as an Urdu teacher, which job he resigned in 1942 to become a whole time public worker. In 1939, he founded the Hyderabad City Unit of the then illegal Communist Party of India. In 1936, he founded the 'Anjumane Taraqqi-e-Urdu' (The Progressive Writers' Association) alongwith Sibte Hassan (who later migrated to Pakistan), Akhtar Hussain Raipuri and N.M. Jaisoorya. Sarojini Naidu and J.V. Narsing Rao, one time Deputy Chief Minister of Andhra Pradesh, used to attend the meetings that were held at Sarojini Naidu's residence, the Golden Threshold, which now houses the Hyderabad University.

Makhdoom was a dramatist and an actor, too. His first drama was *'Murshad-e Kamil'* (The perfect priest) which was staged for raising funds for the sufferers of Quetta earthquake in 1936. Makhdoom, in collaboration with Mir Massan, translated Bernard Shaw's drama 'Widowers' House' under the title *Hosh ke nakhun* which was staged in 1935 in the presence of Sarojini Naidu and Gurdev Tagore. He actively associated himself with the then rising Trade Union movement in Hyderabad in the early forties and became the founding President of Hyderabad State Trade Union Congress in 1946.

In 1942, he was tried for an anti-British speech and sent to jail. He went underground in August 1946 during the anti-Nizam struggle. He came out of hiding for a while after the Police Action in November 1948, but went underground again. He was arrested in March 1951, but was released to participate in India's first general elections in 1952. Makhdoom was elected to the Hyderabad State Legislative Assembly in a bye-election from Huzurnagar in Nalgonda district in 1953. Later, he was elected to the Legislative Council of Andhra Pradesh in 1958. He remained the leader of the CPI group in the Council until his death.

His main publications include *Tagore aur unki shairi*

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(Tagore and his poetry, 1935), *Surkh savera* (The red dawn, 1944), *Gul-e-tar* (The fresh rose, 1961) and *Bisat-e-raqs* (The dance stage, 1966).

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R.G.

MALABE KA MALIK (Hindi). The story "Malabe ka malik" (The owner of the Ruin) by Rakesh, published in *Naye Badal* (1957) is a powerful expression of the tragedy of the country's partition. Rakesh has written other stories also on human sufferings in the wake of the partition of India, but it is "Malbe ka malik" which presents so poignantly the tragic fate of man. It penetrates the consciousness of the reader by laying bare the ghastly suffering of life. All the characters in the story are part of the overall atmosphere that dominates the theme.

"Malabe ka Malik" is the cry of the central character whose entire family and belongings were consumed in the flames of communal riots. Those who left for Pakistan with a heavy heart could not forget India. After a lapse of seven and a half years a group of Muslims visit Amritsar and gaze at the old city which was once theirs. It is, in fact, a story of neither the break-down of family life, nor of the mere violence of partition, but of the collapse of human values.

The structure of the story, developed through symbols, is doubly knit. Unity and tolerance are torn to pieces by men like Rakkha, a stock character, representing the mob. even the ruins have a double meaning. Outwardly, it is the ruin of a building; inwardly, it is the break-down of the values of life. Amidst this ruin, sits a dog who barks, suggesting man's degradation. The ruin thus assumes the role of the protagonist in the story. Buried in it are the values of humanity. The question is: who is the owner of this ruin? Abdul Ghani, or Rakkha, or both? In fact, the ruin belongs to neither, since it is government property now. From within the planks of the ruined building emerges a worm, showing a way out. The whole story is interwoven in the texture of symbols and imagistic situations. Worm, door-frame, new building, dog, they are not separate entities, but merge into the total atmosphere of the story. The language on the creative level is highly suggestive and telling. In the New story movement this story is unique because of its content, sensibility, and innovation.

K.P.

MALAIPATUKATAM (Tamil), is one of the idylls in *Pattuppattu* of the Sangam anthology in akaval metre by the poet Perunkausikan. the title of the poem means literally the secretion ('katam') oozing (patu) from the mountain ('malai'). The mountain resembles the elephant in heat, from which flows a secretion which here is metonymy for sound. The title means the sounds issuing from a mountainous region. This title is culled from a significant phrase found in the poem (347-348) where the echoes in the mountain region are compared to the noise made by roaring elephants in rut. The poem is also known as *Kuttararruppatai*, as in this panegyric poem the 'kuttars' (actors) are directed to a patron, Nannan to receive gifts from him.

The poem that runs into 583 lines, is mostly a description of the mountainous country of Nannan and of his qualities. It begins with a description of actors, their women and their various musical instruments, followed by a description of the beauty of the female singers in the troupe. Then comes the description of the virtues and valour of Nannan and also the greatness of his capital, followed by the description of the flora and fauna of his kingdom. Then the perils of the journey are explained after which an account of the hunters in the hills, various sounds which rose from the mountains, different tracts of land and the inhabitants therein is found. Then follows a description of the guarded palace gates and a graphic account of the tributes piled before Nannan's palace. The poem concludes with an account of the King's virtues, his able administration, his rich wealth, the gracious way in which the actors are treated and the generous gifts rewarded to them.

The poem celebrates music, musical instruments and musicians. The particulars of musical instruments and details of the life of the hill tribes found in the poem cannot be had elsewhere.

C.B.

MALAPALLI (Telugu), the first sociological novel in Telugu by Unnava Lakshminarayana, was hailed by Kasinathuni Nageswara Rao, in his introduction to the novel, as a fictional presentation of the evolution of human society. Freeing Telugu writing and Telugu novel from fairy tales and mysteries adopted from Bengali, Unnava gave a new direction to the development of Telugu novel in choosing a contemporary theme. The author was no arm-chair idealist. He actively participated in the freedom struggle, first inspired by the teaching of Bal Gangadhara Tilak later under the leadership of Mahatma Gandhi. Besides, Unnava was a practical social reformer. After a brief association with the great social reformer, Kandukuri Veeresalingam, Unnava founded Sarada Niketan, where he performed remarriages of widows and arranged community eating with the so-called untouchables. The novel is a fictional construct of the social and political convictions of the author. The novel

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was written during the period of imprisoment at Vellore jail between 1921 and 1922. The first part was published in 1922 and the second part in 1923. The Government of Madras under the leadership of C.P. Ramaswamy Iyer, the then Law Member, banned the novel on May 14, 1923. After a heated discussion in the Assembly in which A. Kaleswara Rao and others participated, it was agreed that the ban would be lifted provided the author deleted a few passages which preached united action by workers to safeguard their interests from exploiting landlords. A revised edition was published in 1935, with a foreword by K. Nageswara Rao. The novel was prescribed the same year for study by the Andhra University. But the Government banned the novel, once again, in 1936, and under pressure from the Government it was deleted from syllabus. After the formation of the Congress ministry under Rajaji, the proscription was finally removed in 1937. The proscription of the novel was vehemently criticised by magazines like *Swarajya*, edited by T. Prakasam. An abridged edition of the novel was published by the Sahitya Akademi in 1976. The novel was adapted as a drama by Nagnamuni, in 1974, and presented successfully several times.

The author gave to the novel two titles—'Malapalli' (Hamlet of Untouchables) and 'Sangavijayamu' (Triumph of Sanga)—which indicates a certain ambivalence in his attitude to the central theme of the novel. As Steinbeck said of his ambitious novel, *East of Eden*, 'the story of me and the story of my land', this novel also may be described as the story of the hero and the story of the land. Actually, it is two novels rolled into one, with the author trying to hold them together, without quite succeeding always. The theme particular in the novel deals with the fortunes of the family of Ramadasu, a devout 'dasari' (an untouchable preacher). His two sons, Sangadasu and Venkatadasu (alias Takkella Jaggadu) represent two approaches to social and political problems—the evolutionary and the revolutionary respectively. Although occasionally the author is uncertain about the relevance of the violent approach (as when Ramadasu tells Venkatadasu, 'I cannot say that yours is not an approach. But we must wait and see how it truns out if everybody pursues it, the author finally appears to opt for the non-violent approach of Gandhi by naming his novel, 'Sanga Vijayamu'. As in 'Julius Caesar' the hero dies in the middle of the story; Actually, he is killed by the hired men of the villain in the village, Chaudarayya. But he appears to die into a more glorious life, as his death sets in motion the forces of justice; the impoverished workers unite and struggle together and translate into action Karl Marx's call to the workers of the world to unite. Jyoti, the daughter, represents elevated love, untainted by physical desire, unlike the passion of Kamala. The author showed consummate artistry in the portrayal of human character, especially of women. The evocation of the social atmosphere in a village is authentic and purposeful. Though the author presents the unity forged by the workers as a force to meet the inhumanness of the exploiting class, Unnava ultimately retreats and leaves the triumph of the proletariat uncertain. After all the fret and fury, it is Ramadasu who survives and not the leaders of agitators, including Ramanaidu, a follower of Sangadasu. And Ramadasu retires from all strife reflecting the author's own attitude of resignation. An ending of this kind is certainly defeatistic. As a novel, too, the work is unsatisfactory, since it lacks compactness and unity. A critic observed, *Malapalli* may be a great novel, but Unnava is not a great novelist. He lacks artistry in plot construction and compactness of detail. Further, certain lengthy passages on social conditions, philosophical discussions and a rather confusing identification of Sangadasu with Radha minimise the artistic assets of the novel. The novel was praised in its day as a bold attempt at using the colloquial Telugu. But the style is occasionally awkward and uneven owing to the mixture of the literary and the colloquial.

In spite of a few flaws, the novel is a major work dealing with contemporary social and political reality. It is certainly an ambitious work, breaking the hold of traditional modes of Telugu writing. The novel celebrated the triumph of Sanga or more truly of Sangha (Society). The novel is also interpreted as the Odyssey of the Soul (of Ramadasu) through the physical, social and political stages to the spiritual realisation of the irrelevance of human strife. It is then that *Malapalli* appears like the hamlet of saints (Munipalle); regenerate. Kasinathuni interpreted the novel as an archetypal duel between the right and the wrong. C. R. Reddy described it as 'one of the very few works of undoubted genius in Telugu .. a genuine work of creative art and imagination.'

S.S.P.R.

MALAR(Maithili). The word Malar means a particular melody of Hindustani music which is sung throughout India. The performance of this melody is very difficult for ordinary singers becuase it requires a very high pitch. So it needs a long vocal excercise. There are several varieties of it. Mithila has its own variety of folk style. The theme of the song is the melancholy of separation. It is generally sung in rainy season i.e. from June to September. Rainy season, therefore forms the background of Malar. The composition of the lyric is often interpersed with stanzas in a particular metre called 'chhand'. In Mithila, specially in the Brahman community, marriage is performed generally in the months of Jyaestha and Ashadha. In the first trip, to the bride's home the bridegroom has to perform daily some post-marriage rites and rituals. During these performances Malar is sung in chorus in folk style by ladies. There is a proverb current in Mithila which means that one can sing Malar only when the mind is free from anxiety. It is a melody of joy.

R.J.

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MALARUM MALAIYUM—see page 2636

MALATHI CHANDUR (Telugu) is a multifaceted personality in Telugu literature. The feature column 'Pramadavanam', (Questions and Answers for women) in *Andhra prabha weekly* maintained by her for the last 25 years is a record in the contemporary journalism in India. Malathi Chandur's novels present the picture of outstanding problems of women of today and give a solution to those problems. *Kshanikam* is her popular novel which deals with the problems of women. *Champakamchedapurugulu*, a novel which depicts the story of a cinema actress is captivating. *Lavanyam, Sadyogam* attract the attention of the readers. Her *Vantalupindivantalu* is also popular with the readers. She occupied an important place in the film censor board and contributed to the successful making of good films. Her essays on the need for hobbies among women and the ways to utilise the leisure time constructively are educative, informative and enlightening for women. She introduced the best and outstanding novels of the world in Telugu journals.

G.N.M.

MALATIMADHAVA (Sanskrit) is romantic social play of the 'prakarana' type in ten acts composed by Bhavabhuti, author of the famous *Uttararamacharita* and the *Mahaviracharita*, who flourished under the patronage of King Yashovarman of Kannauj in the eighth century A.D. The theme of the play is original and deals with the ordinary people of the society; though some of the incidents described here find a parallel in the story of Madiravali in the *Kathasaritsagara* based on Gunadhya's *Brihatkatha*. The plot centres round the love stories of Malati, daughter of the minister Bhurivasu and Madhava, son of another minister Dèvarata, and of Madhava's friend Makaranda and Malati's friend Madayantika. The two ministers who were classmates had come to an understanding at the end of their studies that if one of them had a son and the other a daughter they would effect the marriage between them. Later when the children grew up, Malati's father found that the queen's brother Nandana wanted to marry her and the king was also interested in the matter. Two ladies of the Buddhist monastic order, Kamandaki and her old student Saudamini, try to help the hero and the heroine and thwart the king's plan. Madhava's friend Makaranda is dressed as a girl and it sent as the heroine to the wedding of the King's brother-in-law; while the hero and heroine are taken to a Shiva temple for a secret marriage. A tiger dashes through the city frightening people and Makaranda saves Madayantika, and they fall in love with each other. The heroine Malati is kidnapped by Kapalakundala, disciple of Aghoracharya, to a mountain temple to be offered as a victim. The hero runs in pursuit; both become desperate and attempt at suicide. Madhava decides to offer his flesh to ghosts for attaining Malati; he hears a cry, rushes to the temple and saves Malati. Madhava comes in time with the good news, thus preventing Kamandaki and even Bhurivasu from committing suicide. Saudamini brings a letter from the king approving both the marriages. The plot has been so very subtly knit that it is a bit difficult to find the thread of the story. There are plenty of the exhibition of emotional outbursts, and the play is interesting even as poetry. Though love is the main emotion depicted other rasas like karuna, vira, bhayanaka and even bibhatsa are delineated sharply as subsidiary to it. Excellent descriptions of nature in her various moods, polished and chaste expressions and the unbridled originality of the poet's fancy are remarkable. There is no Vidushaka in any of the plays of Bhavabhuti, who seems to have taken life seriously.

It is generally believed that the *Malatimadhava* was written after the *Mahaviracharita* and before the *Uttararamacharita*. It contains the well-known challenge of the poet: "There may be people who talk disparagingly here, and they too may not be ignorant, but this work is not for them. There would arise some one, somewhere at some time who is similar to me in temperament. The world is wide and time is infinite." The play has been edited with Purnasarasvati's commentary in Trivandrum Sanskrit Series.

K.K.R.

MALAVIKAGNIMITRA (Sanskrit), Kalidasa's first play in five acts, is the story of King Agnimitra's love for Malavika, an unknown beautiful girl living in the royal harem and an adept in music and dance. Agnimitra happened to see her in a group picture of the harem inmates. The senior queen Dharini, afraid of inconvenient developments, refused to disclose the girl's name, but her small sister innocently revealed the name. The king was eager to see Malavika in person. He asked his companion, the Vidushaka named Gautam, to arrange it. The Vidushaka instigated a quarrel between the two royal dance masters under whom Malavika and the younger queen Iravati were taking dance lessons. Parivrajika Pandita-Kausiki, a sober ascetic lady who was also living in the harem as the companion of Dharini, was appointed as an impartial judge to settle the dispute on the respective claim of superiority by the dance masters. She ruled that the performances of their pupils should determine the issue. An identical performance was to be given. Malavika's dance recital proved to be better. The performance gave Agnimitra an opportunity to observe Malavika's skill and beauty from close quarters and he fell in love with her.

Agnimitra then asked the Vidushaka to arrange a rendezvous with Malavika. Queen Dharini had a favourite golden Ashoka tree which had not blossomed. Gautama's rash trick made Dharini fall from a swing and hurt her

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foot. She therefore assigned the duty of fulfilling the longing (for flowers) of the Ashoka to Malavika and sent her to the 'Pramadavana', despatching the toilette materials and royal anklets with a maid. Malavika was to kick the tree gently with her left foot; and if it blossomed in five nights Dharini promised to grant her wish. Agnimitra was thus able to meet Malavika and took the opportunity to reveal his heart. But the lover's meeting was spoiled by the arrival of Iravati, whom the king had promised his company for a swing-ride in celebration of Spring and had forgotten about it. Iravati had witnessed the king's overtures of love; she refused to accept the king's apologies and left in terrible anger. She complained to the Senior Queen and Malavika and her companion maid were locked up in the cellar of Samudragriha.

Once again, Gautama found a way out of this predicament. He pretended that he was bitten by a serpent while picking flowers to visit the ailing Dharini. The royal physician was asked to say that a mantra-rite would be necessary to remove the poison for which he wanted an effigy of a serpent. All this was, of course, Gautama's strategy. But Dharini was alarmed at the thought of being an indirect cause of a Brahmin's death and promptly gave her signet-ring which bore a serpent's figure. Gautama showed the queen's ring to the female prison guard, told a few lies, and secured the release of Malavika and her companion. The lovers had their privacy again. But this tryst was also spoiled by the unexpected visit of Iravati who, repenting her haughty behavior in the Pramadavana, had come to make amends. Only an accident could save this situation. Dharini's small sister was frightened by a monkey and everybody rushed to and her aid to comfort the child.

By now, some favourable things had happened. The Ashoka had blossomed in unusual luxuriance and Dharini was ready to reward Malavika for the miracle. Dharini's eldest son, Prince Vasumitra, had won a difficult battle guarding the Ashvamedha horse. The dispute between the two royal cousins of Vidarbha, in which Agnimitra had rendered military assistance, was settled in favour of Madhavasena. It brought the revelation that Malavika was Madhavasena's sister, a Vidarbha princess. Parivrajika was the sister of Madhavasena's minister. Both had escaped during the war, had fallen in the hands of marauders, had escaped again and separately found refuge in Agnimitra's harem. With the revelation of Malavika's identity and the happy events, Dharini personally gave Malavika's hand to Agnimitra.

Some personalities in the paly like Agnimitra and his father Senapati Pushyamitra are historical and belong to the Sunga dynasty (2nd century B.C.). Some events like Pushyamitra's Ashvamedha, the confrontation with Yavanas by the army of horse-guards, the political dispute in Vidarbha and Agnimitra's military intervention have also historical ring about them. But the principal story of love and his weaving of sub-episodes are an imaginative creation of the poet. Kalidasa creates in this play a type of court comedy of royal love, in which harem jealousies and court intrigues mingle to raise romantic situations of love, amusing scenes of confrontation and a merry, light-hearted air which are thoroughly enjoyable. The king-hero's 'minister of love affairs', the Vidushaka Gautama dominates the play. It is his ingenuity, skill and ability for scheming that enable Agnimitra to meet Malavika and finally win her as his wife and queen. In spite of his political direction in matters of State, Agnimitra appears as a passive hero, thoroughly dependent on the Vidushaka for the success of his love affair. The Sanskrit dramatic theory allows the passivity of a hero because the efforts done by his aides are supposed to reflect his own glory. But a mere sighing hero, giving expression to the torment of un-fulfilled love and pining for the heroine may not satisfy the popular conception of a real hero. The dignity of a royal hero may not be consistent with a portrait of a passive lover who is often caught in embarrasing and humiliating situations before his queens. It is to the credit of Kalidasa that he corrects these mistakes in his succeeding two plays, keeping the Vidushaka to his natural subordinate role of a humorous companion, and also avoids the hero's confrontation with his previous wives.

The *Malavikagnimitra* is an amusing play. Kalidasa's skill in creating dramatic situations is beyond doubt. The quarrel of the dance masters leads to an amusing tension with the sensitivity of the older master Ganadasa, Dharini's desperate efforts to stop further developments, and the Vidushaka's hilarious provocations. Vidushaka Gautama proves to be a superb actor too in his pretence of snake-bite and a resourceful schemer. Malavika's dance performance and the Ashoka-dohada scene have the charm of art, the lyrical element of love and poetry, to produce an appropriate emotional impact. Kalidasa's fine dialogue, occasional poetry and the pervading wit and humour add to the play's entertaining value. It should not be surprising that the play created a model which succeeding dramatists like Sri Harshavardhana or Rajashekhara could not help imitating.

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G.K.B.

MALAYAGIRI ACHARYA (Prakrit) was one of the greatest commentators of the Jain canonical literature. Nothing is known about him except that he was an acharya. He refers to Acharya Hemachandra as his guru in his *Avashyakavrtti*. So we can assume that he existed in the 12th century.

His commentaries not only explain the Prakrit text in Sanskrit clearly but also discusses religious issues rejecting them wherever they go against the Jain views. His commentaries are on the following Jain canons-Bhagavati

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(Sataka II), Rajaprashniya, Jivabhigama, Prajnapana, Candraprajnapti, Nandi, Vyavaharabhasya, Brhatkalpabhasya (incomplete), Avasyakavrtti (incomplete), Pindaniryukti and Jyotiskarandaka. Besides this, he has also commented on non-canonical works, such as *Dharmasangrahani Karmaprakrti*, *Panchasangraha*, *Sadashiti*, *Saptatika*, *Brhat sangrahani*, and *Brhatksetrasamasa* and he is also the author of *Sabdanushasana*, a Sanskrit grammar.

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D.D.M.

MALAYANIL (Gujarati; b. 1892, d. 1919), whose real name was Kanchanlal Vasudev Mehra, was a pioneer of short story in Gujarati.

Born in a Sathodara Nagar family of Ahmedabad, he studied literature and science for his B.A. degree from the University of Bombay. He graduated in law from the Bombay University in 1916. He worked for a match-box factory at Ahmedabad for some time and later, shifted to Bombay to work for a solicitor's firm.

Malayanil wrote his first short story 'Rajnun gaj' (Mountain out of a molehill), in 1913. More stories followed, but he wrote just for six to seven years, before his premature death.

The year 1918 proved to be a landmark in his writing career, and also in the history of the short story in Gujarati literature. In that year, his famous short story 'Govalani' (The milk maid), was published in the very famous and popular magazine *Vismi sadi* (The twentieth century). The publication of that story gave him reputation as the pioneer of the short story in Gujarati literature. Many short stories were, of course, written and published in the Gujarati language before this story of his, but it was in this story only that the form of the short story attained its artistic proportions. The story had humour, pathos, poetry and beauty. The milk-maid therein is a very endearing character. The man from the city appearing in it makes a fool of himself trying to make love to this village beauty, but in the process, he, too, endears himself to the readers. The denoument of the story is both and hilarious. No story before this one had all the formal and technical ingredients of a successful piece of art.

Unfortunately, Malayanil died before he could publish his stories in a book form. His wife Bhanumati got the stories published under the title *Govalani ane biji vato* (The milk maid and other stories), in 1935.

Gu.B.

MALBARI BEHERAMJI (Gujarati; b. 1853, d. 1912) belonged to a Parsi community. He is highly esteemed as a classical Gujarati poet. Having been deprived of father's care from his infancy, he struggled all alone against the hardships of life with deligence and achieved success both in life and literature.

Nitivinod (1875) is his first anthology which assimilates simultaneously the feelings of patriotism instilled by Narmad as well as, the didactic element propagated by Dalapatram. His poetry which deals with patriotic emotion, social reformation and didacticism, bears the stamp of his originality and individuality. Moreover, love, nature and devotion to God which are subjects of perennial value are elements of major importance in his poetry. His another anthology namely, *Sansarika* (1898) is noted for its artistic perfection and poetic presentation of subject-matters quite appropriate to the period of transition in literature. His new outlook of life finds a poetic expression in his famous poem *Itihasni arasi*. The poem depicts the dawn and dusk of human civilization.

Wilson viraha (1878) is an elegiac poem, written on his teacher Wilson. It broods over the poet's warm affection for him as well as his achievements in his life. Malbari's English anthology *The Indian Muse in English Garb* (1876) has been widely appreciated by Indian as well as English readers.

It is important to note that Malbari, wedded to impartial views and opinions as a journalist, won fame by editing *The Indian Spectator* weekly and *East and West*, a monthly.

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Ch.V.

MALEGALALLI MADUMAGALU (Kannada) is a novel (1967) by K.V. Puttappa. The novel portrays the manners and customs of the common people.

The basic theme of the novel is 'lust'. Longing for sex and the longing for life have free play here in their natural, raw state. The admirable trait of the characters is their sheer simplicity. They do not make the slightest attempt to disguise themselves and pretend to be what they are not. Moreover, the majority of them belong socially and economically to the lowest strata of society, and have accepted life just as it is. The notable feature of the characters is their naturalness, the closeness of their relationship to their environment. Mukundayya and Chinamma who come into conflict with their environment are a direct foil to the rest of the characters like Aita and Pinchalu, Gutti and Thimmi, Akkani and Pijina etc. and possess their own individual vitality.

A novel of almost seven hundred pages, it tells the story in an interesting manner. It presents what may seem to be the most trivial and insignificant events side by side with the most important ones. For example, the author

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juxtaposes in sharp contrast the elaborate artifice of a petty Christian missionary ceaselessly trying to convert Hindus to Christianity using every means, with the noble endeavour of Swami Vivekananda to hold up before all the world the sublime, universal principles of Hindu religion and Vedanta philosophy, without the least attempt to forcibly convert anyone of any faith.

Pr.Sh.

MALELA JIV (Gujarati) is novel published in 1940 written by Pannalal Patel which gives a complete picture of the social, political, cultural, religious, geographical, ethical and economical environment of the north west region of Gujarat. It is the story of love between Kanji, a peasant and Jivi, a woman from barber caste. Due to the non-permissibility of inter-caste marriage in the prevalent social system, they cannot get married. Kanji is not prepared to displease the people of his caste nor is he prepared to leave Jivi. So, after conferring with his friend Hero, he gets Jivi married to a barber of his village, so that he can get a glimpse of Jivi off and on. Jivi not only agrees to Kanji's commands, but leaves her parents without even informing them. After her marriage, because of village atmosphere, jealousy of Jivi's husband and fear of blasphemy he avoids meeting Jivi who in turn is tortured by her husband doubting her fidelity. Unable to bear the agony of his beloved and due to his own helplessness, Kanji leaves the village. Jivi's cup of unhappiness is full, she mixes poison in her food to end her life but as ill-luck would have it, her husband by mistake takes the food and dies. Jivi is condemned by the village people as murderer and ultimately she goes mad. At the end Kanji when he returns to the village, tries to mend his mistake by taking Jivi with him to the city.

The plot is well knit. The characters are life like, inner conflict is effectively depicted and the style of narration is haunting. The novel is recommended for translation into all the Indian languages under Sahitya Akademi programme and has already been translated into some of them.

C.M.

MALGONKAR, MANOHAR (English; b. 1913), one of the best known and most successful novelists in English, comes from an old Marathi speaking Brahmin family of land-owners and lives in Jagalbet in Karnataka. He graduated with Honours in English and Sanskrit from Bombay University in 1935 and tried several careers including a successful one in the Army before he published his first book, *Kanhoji Angrey* (1959), a historical biography of the Maratha admiral. Malgonkar's preoccupation with the Maratha history led him to write *Puars of Dewas Senior* (1963) and *Chhatrapatis of Kolhapur* (1971). As a historian he has drawn heavily on the researches of others, but his books on history are carefully documented and are as readable as his fiction. Though it was with the publication of *The Princes* (1963) that Malgonkar won fame and recognition, he had already published two novels, *Distant Drum* (1960), a highly sympathetic and absorbing account of life in the British Indian Army, and *Combat of Shadows* (1962), a thrilling drama of confrontation of races in colonial India. *The Princes* and *A Bend in the Ganges* (1964) are his most impressive achievements in fiction so far. In these novels his immense narrative power and skill sustain historical themes of epic significance. *The Princes*, perhaps the most ambitious work by any writer on the disintegration of the old aristocratic order represented by Indian royalty, is a moving story. *A Bend in the Ganges*, a novel on the inter-related themes of violence and nonviolence, also deals with the pre-Independence phase of Indian history. In these two novels, Malgonkar comes closest to stating his own distinctive vision of life. *The Devil's Wind* (1972) is the story of the so-called Indian Mutiny and of Nana Saheb, told from the Indian point of view. Mālgonkar, using uptodate research in the area, has done an admirable job in extricating Nana Saheb from malicious propaganda and presenting him as a human being. Malgonkar has also written a large number of short stories, some of which are included in *A Toast of Warm Wine* (1974). He has novelised Krishna Shah's *Shalimar* (1978) and published a book on the assassination of Mahatma Gandhi, *The Men Who Killed Gandhi* (1978). *Dead and Living Cities* (1977) is a collection of his occasional writing.

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G.S.A.

MALHI, GOBIND (Sindhi, b. 1921), a versatile Sindhi writer, was born at a small village, Tharushah, in the interior of Sindh in a family of a small landlords. His mother died when he was barely sixteen months old. His early schooling started at his village, but was soon shifted to Karachi for further studies under the care of his married sister.

It is interesting to note that young Malhi was drawn to the national movement and took part in political activities at an early age, much against his father's wishes, who was a conservative and law-abiding citizen. This brought him in direct clash with his father, which continued till the father breathed his last.

Shri Gobind Malhi matriculated from the Bombay University in the year 1939, but as communal disturbances overtook that part of Sindh, he obtained the degree in law 1944. Remaining deeply involved in political and literary activities, he did not practice law even for a day.

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When the national struggle for independence reached climax during 1942, Malhi jumped in the fray; he was arrested and imprisoned for three months. He came in contact with a revolutionary Marxist student-leader, Sobho Gianchandani, who initiated him to Marxist philosophy. Later, he joined the communist party and remained Secretary of the Karachi Branch of the party for some time.

He had deep interest in literature even at school. He reminisces in his *Autobiography* (Part I, 1987):' ...I grew up among books. There was a big library in the house, creative person was rising in me....when one of my poems was published in the *Sindhu*, the most outstanding literary magazine of that time, I was simply overwhelmed by joy, and confidence in my creative ability opened up before me!

Being attracted by Marxian thought, he was drawn towards progressive literature and became a pioneer of progressive movement in Sindh. A nucleus was formed under the name of 'Nai Duniya Circle' which became a vehicle for the spread of progressive literary ideas. A monthly magazine *Nai Duniya* was also started and Malhi became its editor.

After the partition of the country, Malhi migrated to Bombay. A literary circle, 'Naon Sahit Mandal', was set up in Bombay of which Malhi became the first general secretary. Thus, he was again in the forefront of Sindhi literary scene, carrying two missions at the same time—his creative activity and promoting the cause of the Sindhi language for its survival in India. An all India platform of writers, artists and educationists, Akhil Bharat Sindhi Boli Ain Sahit Sabha, has been working for the cultural promotion of the Sindhi community for over three decades. Malhi remained its General Secretary for nine years (1963-71) and President of the Sabha for seven years (1980-1987).

Malhi has done pioneering work in the Sindhi cultural field also. He established his Kalakar Mandal (a cultural group) to encourage Sindhi dramatic activity in the year 1951, and inspired many stage artists who are today the pride of Sindhi stage. He ventured in the film world and produced a Sindhi film *Sindha je kinare*. Kalakar Mandal, under his inspiration, turned into a mobile singing group, toured the whole of India and abroad, thrilling millions with Sindhi melodies and folk-songs for over thirty years.

Malhi was associated with the Indian Peoples Theatre Association (1953-58). He occupied important positions in the organisation and came in contact with the stalwarts of Indian Theatre, such as Ritwick Ghatak, R.M. Singh, A.K. Hangal, Sanjeev Kumar and others. His full play, an adaptation of Maxim Gorky's *Lower Depths* in Hindi was staged under the name of *Musafiron ke liye* by the Association.

Malhi's literary output has been huge. He has written twentyfour novels, thirtytwo one act-plays, 40 short stories, and a host of literary articles. He has also translated many eminent writers of English, Hindi and Urdu in Sindhi. His novel *Pyar ji pyas* (Thirst of love) received the Sahitya Akademi award (1973). Some of his novels have been translated into Hindi, Gujarati and Malayalam. One of his stories, 'Hia bi ka akhani ahe' has been translated into many languages.

His works include: Novels: *Ansoo* (1952), *Zindagi je raha te* (1952), *Jivan sathi* (1952), *Pakhiara valara khan vichhidia* (1953), *Man jo meet* (1953), *Lalkar* (1954), *Chanchal Nigahun* (1954), *Sharma b'uti* (1955), *Lok Ahe b'ok* (1955), *D'ehi pard'ehi thia* (1956), *Ishq nahe rand* (1957), *Piyar ji shikast* (1958), *Desi sena kajani* (2 editions, 1959, 1972), *Jin suri bhain seja* (1960), *Hiku Insan sau tufan* (1963), *Smuglar* (1964), *Pritam vio pardes* (1966), *Sindhua je kinare* (1968), *Saudagar sunha ja* (1970), *Piyar ji piyas* (1972), *Tun man hua* (1974), *Muhabat je rah te* (1975), *Masuria ji rani* (1976). Short stories (collections): *Iha bi ka akhani ahe* (1984), *Ag'te kadam* (1987). One-act plays: *Ghot kunwar razi* (1973), *Gustakhi maf* (1988). Autobiography series: *G'alhiyun munhje g'otha Jun* (Part I, 1987), *Sindhri munhji jindri* (Part II, 1988).

Ki.B.

MALI (Malayalam; b. 1915). Madhavan Nair or Mali as he is popularly known is a native of Trivandrum. The son of Sadasyatilakan T.K. Velu Pillai, he had his entire education in Trivandrum. While practising as an advocate he joined the fraternity of journalists and worked for a few years in Bombay and Delhi but became at last an employee of All India Radio, where he continued until retirement as Assistant Director.

Though distinguished as a sportsman and also as one who has published well researched articles on music and certain other arts, Mali is primarily known as a writer of children's literature, in which he earned a lasting reputation. Of the 12 books belonging to this category, *Mali ramayanam* and *Mali bharatam* are deservedly popular. Among the other works including a play and a collection of stories, special mention may be made of *Karna shapatham* (Karna's vow), an experiment in writing 'attakkatha' which attracted vast audiences. He also translated some of his own works into Eglish.

K.S.N.

MALIK, SATYAWATI (Hindi; b. 1907). Born in Srinagar, she developed a fascination for creative writing in Hindi at a very early age. The two main genres in which she has written are short story and sketch on the one hand, and personal essay on the other. She is better known as a short story writer. Her three published short-story collections are *Do phool* (1948), *Baishakh ki raat* (1951) and

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Din raat (1955). Her other works are *Manav ratna* (Biography, 1949), *Amit rekhayan* (Sketches, 1951) and *Amar path* (Essays, 1954).

Satyawati Malik's short stories reveal two important trends in the main. The first is that they offer glimpses of a dream world in a typical romantic mood. The other is an urge to establish firmly the concept of an idealist hero. While she realises the inevitability of a realistic approach for a proper perspective of life's myriad situations, she does not find herself mentally prepared to do away with her idealism. That is her dilemma. This conflict within her psyche does affect the naturalness of her characterisation, but it seems such a self-contradictory approach was inherent in the age of uncertainty and flux of values in which she grew up and wrote. She was very much in the thick of the Freedom Movement that swept the country and inculcated in the people a sense of pride for our traditional values and culture. Some of her stories are representative of the changing moral code and patterns of social behaviour.

Tendentiousness mars the communicability of her biography, *Manav ratna*. Her sketches too suffer from the same malady. Her characters reveal at times a sort of exaggerated approach to an issue, or a too liberal streak of emotionalism gives them a melodramatic flavour. In either case, they create a credibility gap.

Being a woman devoted to the cause of awakening people in general, and women in particular, she has acquired, as a litterateur, a larger than life image.

Ma.C.

MALIK, SYED ABDUL (Assamese; b. 1919) graduated with Honours in English in 1941 from Cotton College, Gauhati, and took his M.A. degree in Assamese from Gauhati University.

Malik began his career as a school teacher in Jorhat Government High School and later served as an Excise Inspector and Civilian Censor during 1942-1944. He then taught Persian at J.B. College, Jorhat, and later, in 1948, he joined the All India Radio. Since 1957 he taught Assamese in J.B. College, Jorhat, until he became a Member of the Rajya Sabha.

Malik has been associated with a number of cultural and other organisations like the Sahitya Akademi, Sangeet Natak Akademi, Lalit Kala Akademi and the National Book trust. For sometime he was the General Secretary of the Asam Sahitya Sabha and in 1977 he became its President. In 1957 he represented Assam in the Asian Writers' Conference and visited the Soviet Union as a member of a team of Indian writers. In 1973, he won the Sahitya Akademi award for his novel, *Aghari atmar kahini*. Malik has also been actively associated with politics. Syed Abdul Malik's literary career began with the publication of his story 'Andha kon?' on the eve of World War II. Since after the War Malik's facile pen has continued to pour out literary creations in almost every genre. He has written short stories, novels, poems, dramas, serious and humorous essays; he has translated and produced research works. Malik has undoubtedly the unique distinction of being the most versatile and prolific living writer in the whole area of Assamese literature. He can be singled out as the only Assamese writer of the post-War period who has to his credit not less than a thousand short stories and as many as thirty seven novels, eight dramas, two collections of poems and several works of translations and miscellaneous writings. Malik has also edited two news magazines, *Paygam* and *Jamjam*.

His collections of short stories include *Rangagara, Ejani natun chhowali, Maraha papari, Siskare sikhare, Maram maram lege, Sil aru sikha, Chhay nambar prasnar uttar, Asthayi antara, Bahut bedana etopal chakulo, Bibhatsa bedana* and *Eka beka britta*. Malik's first novel was *La-sa-gu* which was published as a book under the title of *Omala gharar dhuli*. His other novels include *Ben jui, chhabighar, Rathar chakari ghure, Matir chaki, Rajtirthar, Surujmukhir swapna, Rajanigandhar chakulo, Prachir aru prantar, Pahumara habir bat, Jetuka patar dare, Anya nam mritya, Nal birina khagari, Ui haflu, Anya akas anya tara, Arunabhar sampurna jivani, Mor babe nuruba malati phool, Khara nidan, Jujajur ghat, Agnigarbha, Eha surya, Dukhan nadi eta marubhumi, Bih metekar phool, Adhar sila, Andhakup, Rupabarir palas.* He has two collections of poems to his credit, viz., *Beduin* and *Swkshar*. His other notable works are *Jikir aru jari, Majat mathon himalaya, Tirthayatri, Chirakumar sabha, Mirza Ghalib, Surdas, Pranam natun prithivi*, besides nine dramas viz., *Assam maya, Durar devata, Andha ake chhabi, Miri jiyari, Rajdrohi, Makarajal, Sakuntala, Tejimala*, and *Alahighar*.

Malik is not only a master story-teller and one of the most popular and distinguished writers of the Assamese short story but he has also shown a rare mastery over the technique and conception of novel writing. As a short story writer, Malik has as easily dealt with the most romantic themes as the most realistic ones in all conceivable backgrounds—rural, urban and the exotic. In his almost uninhibited exposure of sexual realities, economic and social evils and psychological depths, he is a realist; but with his dream of social, political and economic changes and with his idealistic sentiments he invariably dilutes his realism with romantic idealism. None, however, can deny the entertaining quality and human appeal in Malik's short stories.

Malik's novels are remarkable for a variety of themes, the breadth of canvas, a penetrating insight into the conflicts of human passions and desires, a sustained imaginative power and a lively style. Perhaps his best novel is *Surujmukhir swapna* which has already been translated into most of the Indian languages.

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His *Jikir aru jari* is the fruit of an admirable work of research into Muslim devotional songs in Assamese.

His versatile talents and inborn sense of humour have also found expression in some of his humorous and satirical pieces and the dramas he has written.

E.U.

MALIKRAM (Urdu; b. 1906) is an eminent Urdu scholar and writer. Born in a Baveja family of Phalia, district Gujarat (now in Pakistan), his father, Nihal Chand, passed away when he was only twelve days old. After receiving his early education in his native town, he did his intermediate from Gujarat Government College in 1926, and then moved to Lahore, where he completed his M.A. in History from the Government College of Punjab University. He also did L.L.B., but started his career as a journalist in the *Arya Gazette*, the *Bharat Mata*, and *the Nairang-e-khayal*. In 1947 he joined government service as a superintendent in the Trade Commissioner's office in Egypt. Later in 1947 he joined Indian Foreign Service, and after many an assignment as Secretary (Trade) in the Middle East countries, he retired in 1965. He was appointed Editor (Urdu) by the Sahitya Akademi (1965-67) to edit the collected works of the late Maulana Abul Kalam Azad, a project on which he is still working, and the following works have already appeared: *Tarjumanul Quran* (four volumes), *Ghubar-e-Khatir*, *Tazkirah*, *Khutbat-e-Azad* (Vol. I).

Malik Ram is considered one of the foremost Ghalibian scholars, and has so far written, edited and compiled more than twenty-five books in Urdu, covering Ghalibian studies, literary biography, and Islamic history and culture. Some of his best known works are: *Zikr-e-Ghalib* (first appeared 1938), *Talamizah-e-Ghalib* (1958), *Tazkirah-e-muaasirin* (4 vols.), *Fasana-e-Ghalib* (1977) and *Hali* (M.I.L. Series of S.A. 1982). He has also edited Felicitation volumes for A. Arshi, (President) Zakir Husain, Abid Husain, (Col.) B.H. Zaidi, and (Hakim) Abdul Hameed. He has received numerous awards and honours, some of which are Sahitya Kala Parishad Award (1975), Ghalib Institute Award (1976). Sahitya Akademi Award (1983) and Zakir Husain Aalmi Urdu Award (1986).

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G.N.

MALKANI, MANGHARAM UDHARAM (Sindhi, b. 1896, d. 1980) was an eminent playwright, poet, critic and literary historian. He became a legendary figure of the Sindhi world of letters in his life time and was popularly known as the 'Grand old man' of Sindhi literature. Born in an educated Amil family, he graduated at D.J. Sind College, Karachi, and started his career as a lecturer in English. His first book *Gum thial sandukri* (A missing briefcase, 1914), a translation of an English novel, was published when he was just 18. He formed Rabindranath Dramatic Club at Hyderabad (Sindh) in 1923, the foundation stone of which was laid by Mahakavi Tagore himself. On that occasion the club presented Tagore's play *Chitrangada* in which he played the important role of Arjun. His first adapted full-length play *Kismat* (Fate) was presented by the club in 1927. *Khina ji khata* (Mistake of a moment, 1930) was his original short play which was adjudged as the best play of the year. Another short play *Tea party* (1935), was also very well received by audience and drama critics. A collection of his five short plays *Panja nadhra nataka* (1937) made him a pioneer of Sindhi drama. He struggled hard to pave new ways in this neglected form of literature and came out successfully with many plays in the Sindhi theatre world. He translated Tagore's *Gitanjali* (1942) and *Malancha* (1940). After the partition, he migrated to Bombay and worked as Professor of English at Jai Hind College from where he retired in 1962, and settled down in Calcutta. He was one of the founders of Sindhi Sahit Mandal (1940) at Bombay for encouraging the budding writers and remained its President for 14 years. He authored over 50 books which include 35 one-act plays and five full-length-plays, two of which were awarded prizes by Rabindra Nath Literary and Dramatic Club, Hyderabad (Sindh). He rendered yeoman's service to the Sindhi literature with his book *Sindhi nasr ji tarikh* (History of Sindhi prose, 1968), which is considered to be a historical document of pre and post-partition Sindhi literature. This scholarly treatise was acclaimed as the most authentic piece of writing in India and Pakistan and was reprinted in Sindhi. The book won him Sahitya Akademi award in 1969. The Sahitya Akademi honoured him by awarding him fellowship in 1972 at a special function at Calcutta. His bold play *Pyara ji seja* (Bed of love) was awarded first prize in All India Sindhi Drama Competition held at Calcutta in 1973. His last book *Bharat mein Sindhi sahit jo mukhtsar jaizo* (A shot survey of Sindhi literature in India, 1980) is considered to be a worthwhile contribution to the post-Partition Sindhi criticism. Many of his books have been prescribed as text books in various universities.

His works include *Anarkali* (A play, 1937), *Adabi usula* (Literary principles, 1950); Short plays: *Jivan chahichita* (Episodes of life, 1957), *Papu kina punju* (Sin or virtue, 1962), *Khurkhabita pia timkani* (Fireflies keep shining, 1967), *Akhrin bheta* (The last presentation, 1976), *Samund ji gajkar* (Roar of the sea, 1979); Poetic prose: *Javania ja jazba, piria jun yadgiryun* (Emotions of youth, reminiscences of old age, 1975); *Sahitkarani jun smrityun* (Memories of litterateurs, 1979).

L.B.

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MALKANI, NARAINDAS RATANMAL (Sindhi; b. 1890, d. 1974) was a non-fiction prose writer in Sindhi. Among other books, he published *G'othani chahira* (vol. I, 1933; vol. II, 1934) and *Anar-dana* (1942). Known for his own inimitable style, the author enriched the field of personal essay in Sindhi. Beginning his career as a Professor of Economics, he ended up as a nominated member of Rajya Sabha (1952-62) in independent India.

Thereafter, he was associated with Lajpat Bhawan, New Delhi, an organisation devoted to the socio-cultural advancement of the country. When he was an inmate of Lajpat Bhawan, he published his autobiography *Nirali zindagi* (1973) in Sindhi.

Some select pieces from the two volumes of *G'othani chahira* were included in *Anar dana* which was marked by humour and satire in style and sensitive portrayal of socio-economic conditions in content. His essays from *Anar dana* make a good reading material for text-books of Sindhi prose.

His *Nirali zindagi* recalls his association with national leaders like Gandhiji and Jawaharlal Nehru and looks back at the time before and after the independence of the country in 1947.

Mo.J.

MALLAYYA SASTRI, BANKUPALLE (Telugu; b. 1876, d. 1946), an eminent and renowned Sanskrit scholar, is specially remembered today as the earliest translator of the *Rigveda* into Telugu. Mallaya Sastry was the eldest son of Ganganna and Srimati Suramma. Ganganna was a protege of the Zaminder of Urlam (Sri Kakalam District). Mallayya Sastri had his early and advanced education in Sanskrit Grammar under Mahamahopadhyaya Parevastu Rangacharyulu of Tuni and Sri Nanduri Venkata Sastri of Srikurmam logic, Vedanta and *Bhagavadgita* under Kurelle Suryanarayana Sastry of Vijayanagar and under Bhallamudi Dakshina Murthy Sastri; and the *Mantra shastra* under Bankupalle Kama Sastri.

In 1897, Mallayya Sastri joined as a Telugu pandit the High School in Srikakakulam and subsequently at the High school in Parlakimidi (Ganjam district, Orissa). The Raja of Parlakimidi was impressed by the profound scholarship of Mallayya Sastri and made him a Lecturer in Sanskrit at the local college and also honoured him as his court-scholar. While a scholar in the Parlakimidi Raja's Court, Sastry mastered astrology under Nilamani Panigrahi, who was the court-astrologer. He also studied mimamsa under Ganti Suryanarayana Sastri and English from Gidugu Ramamurthi. He acquired a knowledge of music from his own father-in-law, Pokala Simhachalam, who was the court-musician of Parlakimidi. Simhachalam gave his daughter in marriage to Mallayya Sastri, after the latter lost his first wife. With his knowledge of music, Mallayya Sastri used to render in song, before large audiences in towns and villages, under the name 'Purana Harikatha', themes from the *Ramayana*, the *Mahabharata*, and other Sanskrit and Telugu classics.

At some point of time in India's religious history, centuries ago and quite early, some vested interests tabooed the shudras (men of the fourth caste) and the women from learning the Vedas; the shudra, under the Sacred law (Dharma shastra) could even be harshly punished, if he dared even to listen to the Veda. As a consequence, like the Pope's ban in medieval Europe against the translation of the *Bible* into the European vernaculars, in India there was an orthodox sanction that the Veda, which is in Vedic Sanskrit, should not be rendered into the vulgar and vernacular tongues of the country, as this would make possible for the Shudras and the women to go through it. Till the turn of this century, the orthodox among the Hindus obstinately persisted in this taboo against the Shudra and the woman. These people though they could not object to the translation of the Vedas into the European vernaculars by people like Max Mueller, successfully excommunicated the Indian scholar who dared to translate the Veda into the Indian vernaculars. In Telugu, Bankupalle Mallayya Sastri, boldly and successfully revolted against this tyranny of the orthodox over knowledge (the Veda). Much to the chagrin of many an orthodox pandit he helped the translation of the Vedas into Telugu in the forties of this century. Himself a translator of the *Rigveda*, he was the general editor for the translation of the other Vedas, by different scholars. Telugu translations of the Vedas were published in the 1940's by the Vinayasraman, headed by Gollapudi Sitarama Sastri, a disciple of Mahatma Gandhi.

Among the other important works of Mallayya Sastri, besides the translation of the *Rigveda*, may be mentioned his commentary on the *Bhagavadgita*, called *Gitarahasya*, based on the *Purushottamatattva* of Aurobindo and a Telugu rendering of the *Sahitya darpana*, Viswanatha's Sanskrit work on rhetoric. He wrote a number of 'yakshaganas' in Telugu—the *Chaitanya charitramu*, the *Rukmini kalyanamu* etc, to name only a few among many others. He wrote Harikathas in Sanskrit, *Sitakalyanamu*, *janaki vahni praveshamu*, etc. and was conferred the title Purana Vachaspati by the raja of Chikati state. While on his way back home from Kashi,where he went on a pilgrimage with his wife, Mallaya Sastri met with his death.

C.V.R.R.

MALLIK KUMUDRANJAN (Bengali; b. 1882, d. 1970) was a teacher in his village school (Mathrun High School). The even tenor of his life and the placidity of his temperament were as much reflected in his poems as in the way he lived his life. He was intensely religious and a devout Vaishnavite. His language is devoid of literary

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artistry and is as simple as the natural surroundings in which he lived. His strong attachment to the values of the indigenous culture and to the rural way of life marked all his poems. His devotional nature was not of an abstract kind, and in his scheme of poetry love of God and love of the common man were very often interchangeable terms.

Ujani (1911) is his most representative book of poems. Among the others are: *Bantulasi* (The wild basil, 1911), *Shatadal* (The lotus, 1911), *Ektara* (The one-stringed instrument, 1914), *Banamallika* (The wild jasmine, 1918), *Rajanigandha* (The tuberose, 1942), Ajay (The river Ajay, 1927), *Swarnasandhya* (The golden evening, 1948).

N.C.

MALLIK VAIDYANATH (Maithili; b. 1912, d. 1987), pen name 'Vidhu' was born at village Biraul in Madhubani district (Bihar). Due to poverty he could not get formal education. And an early age he had to enter the service of Rajnagar Estate as a Nayab Patwari and served there till he retired. He also practised Homeopathy. For some time he edited *Chandni*, a Hindi monthly of short stories published from Patna. He was also a correspondent of *Aryavarta*, a leading Hindi daily of Bihar. He got the Sahitya Akademi Award for his *Sitayana* in 1976.

His only published work *Sitayana* (1974) is a testimony to his poetic hower. It is a voluminous epic based on the mythical and popular story primarily of Sita and secondarily of Rama. So the character of Sita is more exalted here. The poem consists of seven parts, and each part is divided into seven chapters. Thus the whole poem is completed in 49 (7x7) 'sargas'. The first part describes the land of Mithila, the story of Sita's previous birth and her present incarnation. The second part deals with her childhood, her lifting of Shiva's bow, Janaka's vow, and the curse of a she-parrot on Sita. In the third, the 'Dhanusha-yajna' and the marriage and departure of Sita are described in the typical folk style of Mithila. In the fourth, Sita proceeds to the forest with Rama and Lakshmana. The fifth deals with the abduction of Sita. The sixth describes her return to Ayodhya, the coronation of Rama, and the abandoning of Sita. In the last part, Lav and Kush are born and brought up, and ascend the throne, and Sita re-enters the womb of her mother, Earth. Deficiency, if any, in refinement and classical touch is amply compensated by the charm of folk-style and smooth flow of the story.

Bh.J.

MALLINATHA (Sanskrit; 14th century) was a Telugu brahmin of Kashyap Gotra of Kolachala family. He is well-known as 'Kolachala Mallinatha Suri'. His father's name was Kapardin. Of his two sons Peddibhatta and Kumaraswamin, the latter wrote a commentary on the *Prataparudriya* of Vidyanath, a treatise on alankar shastra. He was invited by Devaraja of Vijayanagar to settle some disputes about the 'vaishyas'. His Telugu treatise named *Vaishyavansha sudhakar* has been recently discovered.

Mallinatha was honoured by Srvajna Singabhupala of Racharla family with a Kanakabhisheka (showering in gold and pearls) for his erudition, on the occassion of Shodasha-sacrifice. Mallinatha is well known in the history of Sanskrit literature on account of his studied commentaries on six mahakavyas viz., *Raghuvamsha* and *Kumarasambhava* of Kalidas, *Shishupalavadha* of Magha, *Kiratarjuniya* of Bharavi, *Naishadhiya charita* of Shri Harsha. He has also written commentaries on *Ekavali* of Vidyadhara, *Amarakosha* of Amarasinha and *Tarkikaraksha* of Varadaraja. The commentaries of Mallinatha are scholarly and profound. He has quoted from not less than a hundred standard works to substantiate his view-points on various subjects. About his commentary, he proclaims

"Namulam likhyate kinchit
Nanapekhitamuchyate".

(Nothing is written without evidence and nothing unexpected is mentioned in my commentary).

S.V.

MALLYA, PURUSHOTTAMA N.(Konkani; b. 1929), is a staunch protagonist of Konkani language, and through his writings, he has been trying to protect and promote this language among the Konkani speaking minority in the Kerala state. All his literary activity is , therefore, aimed at that direction. His books include such publications as *Konkani eka svatantra bhasha* (Konkani, an independent language, 1969), *Konkani loka gita* (Konkani; folk-songs, 1976) and *Kankanyalo manyo (*Konkani proverbs, 1978).

His research work includes *Cochin Tirumala Devaswon Temple* (1964) and *Konkani Community in Cochin* (1980). Mallya has written a few poems and short stories which have not yet been published in the book form. Besides Konkani, he knows Malayalam and English and has published a few titles in these languages.

He edits a Konkani quarterly, *Konkani vikas*. Most of his writings do not have literary significance, although his contribution to the recognition of Konkani language in Kerala and outside in substantial. He was President of the 13th session of All India Konkani Sahitya Parishada, held in Bombay in 1980. He has worked on various committees and institutions.

Su.K.

MALSHE SAKHARAM GANGADHAR (Marathi; b. 1921) was born in Gangari (Taluka Chiplun), had early education at Anjarle, Chiplun and Dabhol School, and

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College education in Bombay colleges. He was receipient of N.C. Kelkar Gold Medal (1949). He did his Ph.D on 'Lingual and Literary Study of Fr. Stephan's Christapuran' in 1961. He was Professor of Marathi at Siddhartha and Kirti College, Bombay from 1960 through 1966. After that Director of Research Association. From 1968 onwards Professor and Head of the Department of Marathi, SNDT, up to retirement in 1981. Presently he lives in Bombay.

He edited *Maharashtra sahita patrika* for three years, *Marathi Sanshodhan Patrika* for four years. *Iye Marathi-chiye nagari* for five years. He also edited research journal of S.N.D.T. for 6 years. He was a member of Sahitya Akademi's Marathi Advisory Board. He was renowned for his editing and research work in ancient literature.

Amongst his recent publications are *Ani itar ekankika* (1971) and *Rinanubandhanchya gathi* (1947). His main contribution is in the field of criticism, linguistics and research *Avadnivad* (1959), *Keshavsutanchya kavitanche hastalikhit* (1966), *Fr. Stephan yanche Christapuran* (1959), *Shodhnibandhachi lekhan padhdhati* (1970) *Neerksheer* (1975), *Vidhva vivah chalwal* (1978) *Sahityabhyasachi shaililakshi paddhat* (1981), *Santarpan* (1985) *Agala vegala* (1986), *Ani tartamya* (1987), *Bhasha vidnyan parichay* (1987) are some of his books. Amonst the prestigious books edited by him are *Christapuran* (1975), *Don punaivivah prakarane* (1977), *Zenduchi Phule* (1972), *Bhasha viduyan varnatnak ani itihasik* (1982), *Marathi kavitecha ushakkal* (Edition 1986), *Marathi Sanshodhan, Vol* 3 (1967), *Marathi vangmayacha itihas, Vol. 2* (1982), *Phule samagra vangmay* (1969), *Savarkar atmacharitre* (1972-73).

Besides editing, he has also translated 9 books among which are *Sahitya siddhanta* (1982) (Criticism of Rene Wellek) and Eugene O'Neill's play *Strange Interlude* as *Sikha pahata* (1969), and Jack Sheffar's short stories translated into Marathi in a collection called *Sukhachi survat* (1956). Recently he has translated the biography of Sayajirao Gaikwad, written by V.K. Chawda.

He has written eight books as his contribution to children's literature based on the childrens' short stories of different countries, e.g. Iran, Africa. Belgium, etc. among which are *Kazicha nyay* (1954), *Chatur Ganpatrao* (1977), *Jaducha dhol* (1977) *Jaduche swapna* (1973), *Jaducha diva* (1973).

His literary criticism has always been truthful, logical and that of a lover of literature entirely, free from any sort of bias. This aim is to present a work of art before his readers along with revealation of its various facets. As a critic he never indulges in any sort of literary controversy. He is wellknown for his writing in introduction of New trends in the literature of Western developed countries. He wanted Marathi literature to be enriched with development in new branches of knowledge. As a researcher also his approach is studious, logical and academic. He has contributed to comparative literature through his works on great literary works.

D.T.B.

MALUKDAS (Hindi; b. 1574, d. 1682), a medieval saint-poet, son of Sunderdas Khatri, was born at Kada, near Allahabad (U.P.). He is said to have shown signs of divine love and desire for renunciation from his childhood. He is one of the chief saints of the 'Nirguna School' of poetry. The recurring themes of his poetry are knowledge, devotion, renunciation, truth, non-violence, compassion and forgiveness. He has described the Brahman as non-dual, omnipresent, omnipotent and eternal. His works are *Gyanbodh*, *Gyanparochi*, *Bhakti-vivek*, *Bhakta-bachhavali*, *Ratankhan*, *Brajlila*, *Ramavatarlila*, *Vibhayavibhuti*, *Dhruvacharit*, *Sukhsagar* and *Barahakhadi*. He was free from sectarian narrowness as is evident from his works like *Ramavatarlila* and *Dhruvacharit*. He tried to establish religious harmony among different sects through his writings. As a poet he does not occupy a high place. Like many other saints of the Nirguna School he took to writing to propagate his thoughts on religious and spiritual subjects. He was a practical Yogi and preached Yoga in his book *Gyanbodh* as a means to salvation.

De.S.

MALWAD, SANGAPPA SANGANBASAPPA (Kannada; b. 1910, d. 1987) was a scholar and writer. Educated at Bijapur, he entered Karnataka College, Dharwad, as a lecturer in Kannada (1929) and later retired as Professor (1966). He championed the cause of Kannada and succeeded in introducing it along with Marathi and Gujarati in the old Bombay State. He worked as Director of Kannada Research Institute (1968-70). He wrote widely on literature and culture, *Kannada sahitya samskriti darshana* (1939) and *Sahitya sangama* (1970) being the best known of his works. A devotee of Sri Aurobindo, he wrote several books on the sage and his philosophy. His *Virashaivism* (1980) offers insights into the cult of Virashaivism. He wrote the biographies of several great men in different walks of life, like Basaveshwara, Sishunala Sheriff and Uttangi Chennappa. He painstakingly collected material, analysed it, and presented his subject with meticulous care. He travelled widely in India and his travelogues present his experiences vividly. *Halliya huduga* (1980) is the first part of his autobiography. His approach to literary criticism is often historical, and he sees literature in its social and historical context. His prose is clear and persuasive.

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V.H.

MALWAD, SHANTADEVI (Kannada, b. 1922) is a Kannada writer. She is the wife of S.S. Malwad, a noted critic. Besides Kannada, she knows English, Hindi and Marathi. Encouraged by her husband, she studied both literature and the philosophy of Aurobindo. She presided over the Dharwad District Kannada Literature Conference and was honoured by Karnataka Sahitya Academy. She is also a social worker.

Shantadevi's stories deal with familar domestic situations of women. The greatness of Indian women and the women of Karnataka are the subjects of *Atma shree* and *Kannada tai* respectively. *Sobagina mane* and *Mahileyara alankara* deal with decoration of homes and women's cosmetics and jewellery in ancient India. She has also written about the Virashaiva saints, Basaveshwara and Akka Mahadevi.

V.H.

MAMANG LEIKAI THAMBAL SHATLE (Manipuri), a slender collection of 35 poems in 56 pages by Laishram Samarendra Singh, was published in 1974. It won the Sahitya Akademi Award in 1976. The poems deal with common incidents and the simple feelings they cause in the sensitive mind of the poet. As the poet looks at these apparently common incidents from a poetic angle, they all assume different shapes and colours and appear in a completely new light. Some appear ridiculously shameful while some others appear to cause mirth and laughter. Such poems as 'Ingagi nong', 'Huramba macha' and 'Mamang leikai thambal shatle' are mildly satirical in tone while the poems like 'Konung kang tubada', 'Keisampat' and 'Lairaba inakkhubai wa' contain sentiments which testify to the poet's deep understanding and sympathy. *Mamang leikai thambal shatle* has been one of the trend-setters in Manipuri poetry and has come to influence the works of other poets.

I.R.B.S.

MAMMATA (Sanskrit; b. 11th century) is one of the most important writers in the area of Sanskrit poetics. Mammata had the title 'Rajanaka'. Both the name and the title being exclusively peculiar to Kashmir indicate that Mammata was a Kashmirian. His date cannot be precisely determined; yet he can roughly be assigned to the later half of the eleventh century A.D. It is recorded by a later commentator that Mammata was the son of Jayyata. It is also maintained that Mammata had his education in Varanasi.

Mammata was the author of *Kavyaprakasha*, an important work on poetics, as well as of *Shabdavyapar-avichara* (published by Nirnaya Sagara Press, Bombay), which discusses the functions (vyaparas) of the words, which convey the various types of meaning. A work on music, viz., *Sangitaratnavali*, is also attributed to Mammata by one Gajapati Narayanadeva in his *Sangita-narayana*.

Kavyaprakasha is Mammata's *magnum opus*. It is believed that a very short portion of this work was composed by a co-author named Allata. But Mammata was the author of the major portion which also embodies the more momentous decisions on certain controversial issues. This book is traditionally called an 'akara', i.e., 'a source book', and this epithet is justified in so far as it provided the definitions of various literary elements to be quoted by later commentators of literary works, and also set a model for the later works on poetics in respect of the scope and the order of treatment of the topics of poetics. *Kavyaprakasha* deals with all the topics of poetics except dramaturgy. A later notable work, *Sahityadarpana*, which has a chapter on dramaturgy, follows almost the same pattern as that of *Kavyaprakasha* in respect of the other topics of poetics. Much of Mammata's discussions is based on the works of his predecessors such as Bhamaha, Vamana, Rudrata, Udbhata, Anandavardhana and Abhinavagupta. Yet Mammata does not lack originality. He also refutes the views of the predecessors wherever necessary. *Kavyaprakasha* is aimed at upholding the theory of 'dhvani', propounded by Anandavardhana (c. A.D.850), which recognises a suggestive potentiality (called 'vyanjana') of the words and meanings of poetry (kavya), and also claims that suggestive poetry is the best type of poetry and 'rasa' (i.e., aesthetic relish) is the most appealing and most desirable element of poetry. Some later theorists, e.g., Mahimabhatta, author of *Vyakti-viveka*, vehemently criticised the views of Anandavardhana. Mammata on his own refuted all the adverse arguments of the opponents of the dhvani theory. In the course of doing so Mammata has given a very good account of his vast erudition and particularly of his mastery over Vyakarana, Nyaya and Mimamsa. Some salient features of Mammata's literary theory are as follows: (i) Mammata believes that the poet is a creator, (ii) According to Mammata one can become a poet with (a) inborn literary talent, (b) training and (c) practice—all taken together, (iii) There are three levels of literary composition, viz., the 'best' (i.e., where the suggested element predominates, 'mediocre' (i.e., where the suggested element does not predominate); and the 'worst' (i.e., where there is no suggested sense but only a figure of sense or a figure of words), (iv)Poetry brings forth fame, wealth and well-

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being to the poet, and wisdom, well-being, agreeable counsels, and an extraordinary joy to the readers, (v) Poetry consists of words and meaning free from blemishes ('doshas'), endowed with qualities ('gunas'), and normally endowed with figures of speech, (vi) So-called qualities (gunas) are the qualities of rasa, and not of words and senses. The number of qualities is only three and not ten, (vii) It is implied that poetry, worth the name, should invariably have the suggestion of some sentiment (rasa).

The text of *Kavyaprakasha* is characterised by utmost economy of words and recondite intellectual references, so much so that it cannot be understood without a prior acquaintance with various lores such as Mimamsa and Buddhist logic, and without a commentary. Consequently it became a mark of scholarship to be the author of a commentary on *Kavyaprakasha*. To put it in the words of P.V. Kane, "except the *Bhagavadgita* there is hardly any other work in classical Sanskrit that has so many commentaries on it."

Mammata's *Shabdavyaparavichara* (also referred to as *Shabdavyaparaparichaya* by S.K. De) is a smaller work having contents similar to those of the second chapter of *Kavyaprakasha*, where there is a treatment of the various powers (vyaparas) of the words with which the primary, secondary and the suggested meanings are conveyed as well as of the power with which the sentence conveys its total meaning. Philosophical systems like Nyaya and Mimamsa are concerned with these powers because of epistemological considerations, since verbal testimony is recognised by most of such systems as one of the 'pramanas' (i.e. instruments for the attainment of valid knowledge). Philosophical systems are, however, opposed to the recognition of a suggestive potentiality, which is the very forte of the dhvani theory. Mammata establishes the conception of the suggestive potentiality of words and meaning after refuting the views of the opponents. In the *Shabdavyaparavichara* Mammata mainly refutes the views of Mukulabhatta as expressed in his *Abhidhavrittimatrika* (published by Nirnaya Sagara Press, Bombay).

It is a pity that Mammata's *Sangitaratnavali* is known only from reference and remains yet to be dicovered.

Incidentally, the views of Mammata, who was an intellectual prodigy, also did not go unchallenged. Vishvanathakaviraja and Panditaraja Jagannatha, for instance, vehemently criticised various views of Mammata in their respective works *Sahityadarpana* and *Rasagangadhara*. Siddhichandra Gani (1587-1666) wrote a book called *Kavyaprakashakhandana* with the sole aim of refuting Mammata. There is also another similar work of an unknown author which bears the title *Kavyamritatarangini* with the sub-title *Kavyaprakashakhandana*.

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M.M.S.

MAMTORA, ASANAND (Sindhi; b. 1903) was born at Karachi. He did B.A. (Hons.) in English as well as in Sindhi literature from the University of Bombay. He also did B.T. and M.R.S.T. (London). In his early career, he worked as a teacher, and later, as a Principal at Karachi and Bombay. Mamtora had the honour of being the Chairman of Karachi Vidyarthi Sangam and also Chairman of the Reception Committee of Akhil Bhartiya Vidyarthi Sammelan in 1931 at Karachi, which was presided over by Pandit Jawaharlal Nehru. In early 1920, Mamtora abandoned studies and actively participated in the Non-cooperation Movement. After the Independence of India, he migrated to Bombay and established a High School for Sindhis in the heart of Bombay city. Mamtora's contribution in the field of education is immense and laudable.

Mamtora is the most accomplished fictioneer in Sindhi from the pre-Independence era. He entered the literary scene with a booklet *Felsufu: Prem ain amrit* (Philosopher: Love and nectar, 1927) and never looked back. During the long span of his literary career from early twenties to eighties, the number of books brought out by him are less in quantity, but rich in quality. *Jivat: Prem ain papa jun kahaniyun* (Life: stories of love and sin, 1939), *Arsi* (The mirror, 1943), *G'anwarin* (The illiterate, 1978) are distinguished collections of his short stories. *Shair* (The poet, 1941) and *Halima* (1977) are his novels. *Pakistan*? (1945) is a book which reveals his socio-political thoughts. *Hanj chug'animoti* (1985) is a collecton of his selected essays.

'Kiki' (1939), one of his most famous and controversial stories, in which Mamtora deals with the theme of sublimation, is considered to be a milestone in Sindhi literature and has been translated into English and other Indian languages as well as in foreign languages. The substance of the story shows of the influence of James Joyce on Mamtora. Truly, the credit of introducing the trend of stream of consciousness goes to Mamtora. Mamtora's novel *Shair* is his another noteworthy achievement. *Shair* is known for its imaginative and innovative style. L.H. Ajwani, historian and litterateur, hailed *Shair* in 1941 as unlike anything yet attempted in Sindhi—a marvellous mosaic phantasy which opened up new possibilities in Sindhi language and literature.' *Shair*; with its finer qualities and aesthetic heights, lucid and poetic language created a wave of self-confidence among all the Sindhi writers of that time. Mamtora's second novel, *Halima* (1977), which he considers his best, is a heroine-oriented novel in which the heroine Halima accepts the

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challenge in her life, fights, and undergoes numerous agonising experiences. In his short stories and novels, Mamtora's approach is quite unique and different from that of his contemporaries. He is very much known for a profound study of human psyche and also for his metaphysical quest. The study and deep knowledge of Freudian theories and influence of the great master of French short story, Guy De Maupassant, and Rabindranath Tagore gave new look to Mamtora's writings. In his themes, he dealt with various mental complexes and spiritual aspirations through the characters.

In the year 1985, he received a cash award of Rs. 5,000/- from Sarva Bharat Sindhi Boli Sahitya Ain Kala Vikas Sabha, Bombay. He also received a cash award of Rs. 10,000/-for the year 1987-88 from Maharashtra Sindhi Sahitya Academy for his outstanding contribution to Sindhi literature.

At the age of eightysix, Mamtora is still active and mentally alert. A wizard with words, he still writes essays and articles on various subjects for literary magazines, and commands respect from all the generations of writers.

Sh.J.

MAMU (Oriya) is a remarkable social novel by Fakirmohan Senapati, written and published about the year 1913. This is the author's third novel which came fifteen years after the publication of his masterpiece *Chhaman atha guntha*. This is a domestic novel and the plot is set against the backdrop of the social and economic conditions of Orissa during the period 1840-1880. *Mamu* (uncle) in its structure, design, treatment and temper has a number of affinities with his previous famous novel, *Chhaman atha guntha*. *Mamu* like *Chhaman atha guntha* deals with economic exploitation, jealousy, hypocrisy, and the inhuman treatment meted out by greedy relatives to their minor dependents. Babu Dasarathi Das is a revenue moharir serving the Collectorate of Cuttack District. In Cuttack he lives in a rented house. His wife Menaka Dei and two sons Banambar and Natabar live at Rukunadei, his home village. Menaka Dei is always ill and her sister Saraswati Dei, a widow, looks after their household. Dasarathi has one daughter named Chandramoni who has been brought up in luxury and parental indulgence. She is beautiful. While Natabar is clever, sturdy and industrious, Banambar is indifferent and never applies himself to studies. Pratap Uditta Malla Roy of Naripur Zamindari is their classmate. Natabar and Pratap Uditta pass their Entrance Examination. Meanwhile Banambar has married, and now it is time for Chandramoni's marriage. She is married to Pratap Uditta Malla Roy. Dasarathi Babu is worried about his other son, Natabar. The father in his worry arranges his marriage with Bishakha, a poor village girl. After Dasarathi Babu retires from his service in the Collectorate, Natabar is appointed in his place as Nazir. Gradually it becomes evident that Natabar Das's only purpose in life is to amass wealth by means fair or foul. In achieving this goal he takes to collection of illegal money, keeping his eyes shut to virtue and morality. His wife Bishakha is clever and a well-intentioned lady. Natabar Das takes his wife Bishakha to Cuttack. Chitra, a woman of dubitable character, regularly visits their house.

Chandramoni after her marriage with Pratap Uditta Malla Roy lives very happily. Pratap Uditta soon becomes popular with his tenants as a benevolent and upright landholder but their happiness is short-lived because Pratap Uditta dies. Chandramoni who was very much devoted to her husband now bcomes desolate and grief-stricken. Saraswati Dei comes to live with Chandramoni to look after her and her property. The death of Pratap Uditta Roy provides an opportunity to Natabar Das to usurp the vast property of his sister Chandramoni. Hearing the news of the death of his brother-in-law, Pratap Uditta Roy, Nazir Natabar Babu rushes to Naripur where his sister Chandramoni is lying unconscious in utter grief. Natabar Das behaves as a well-wisher of his sister and her son Naru and volunteers to perform the rituals. For this he cleverly extracts a large sum from his sister. Saraswati Dei does not suspect Natabar Das's dubious activities. As Chandramoni's son is a minor, he volunteers to take the management of the estate in his hand and he obtains the signature of his sister on a plain sheet of paper. On returning to Cuttack, he persuades the District Magistrate to vest the management of his sister's estate with him as the guardian. He somehow manages to steal away the jewellery of his sister. He persuades his sister Chandramoni to leave her son Naru for study at Cuttack and accordingly Naru remains with him. For this also Chandramoni is required to make a monthly payment to her brother Natabar Das.BishakhaDei is not kind to Naru. She harrasses him in every possible way and her brother Raghab, misguided and mischievous as he is, begins to spoil Naru. Chandramoni falls seriously ill, while Natabar in the name of her treatment, extracts huge money with the help of Pitambar. Chandramoni is treated by an expert physician and cured. But gradually the wealth of the estate of Pratap Uditta Roy is drained out by Natabar Das.

The situation at Naripur further deteriorates as Natabar Das heavily comes down upon the tenants and extracts revenue. But he does not deposit the same with the Government. His plan is that Naripur Zamindari will be put to auction for non-payment of Government revenue and he would bid and buy off the estate. He is opposed severely by one villager called Haribol Barik whose role throughout the novel is replete with seriousness and humour. Chitra, a wicked and ill-famed lady, has been the sole adviser of Natabar Das in his various shady deals. Raghab becomes a drunkard and there is Prabhudayal Bhagat, another wayward man, to assist Natabar in his plan and design. Now Natabar realises that huge

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money will be required to buy the Naripur Zamindari. Natabar goes on thoughtlessly demanding tax from the tenants and deposits the huge amount in the chest in his bed-room. But the money is stolen by Chitra, Prabhudayal Bhagat and Raghu Mohanty jointly. Now on the charge of misappropriation of Government revenue, Natabar Das is arrested and tried in the Court of Law. Raghu Mohanty, Prabhudayal Bhagat and Chitra are sentenced to imprisonment. Natabar Das is full of remorse and repentence for his misdeeds.

This is a typical rural theme and in executing the same Fakirmohan has shown tremendous and remarkable craftsmanship. He displays a fine power for description, blend of pathos, humour, satire and keen observation of rural life which has sustained the theme from the beginning to the end. He is an adept in presenting characters in various dimensions. His language has a beauty and rhythm. *Mamu* is an adequate and symptathetic study of rural life. It is full of humour and irony and exibits a deep understanding of human relationships.

G.M.

MANA (Maithili) in Maithili literature is a sort of erotic song, depicting the anger or the indignation of the heroine, and the effort of the hero to calm and soothe her. Sometimes the theme works in the opposite direction. A confidant of the heroine is described, trying to reconcile the hero and the heroine. This kind of songs is said to have originated from Vidyapati. Some of his songs in which a lover tries to win back his indignant beloved, offended by his infidelity, were highly popular. Following him, the later poets produced a large number of manas. A mana has a certain dramatic effect, since it develops through the succint words of the hero and the heroine (or her confidant) addressed to each other. Because of this effect almost all the 'kirtania' dramas of Mithila and Nepal have accommodated some songs of mana. This is why the ability to sing mana was considered an essential qualification for the actors or performers of the kirtania dramas.

Vidyapati wrote manas, depicting different moods and moments of love. Amongst them, the most charming are those where the hero passes the whole night kneeling before his angry beloved and cajoling her to pardon him. The later poets wrote a number of manas in the manner of Vidyapati. Ultimately this sort of mana developed into the type, 'parati' (morning song). During a marriage ceremony mana is invariably sung in early mornings for four days.

Manas written by several poets of Mithila and Nepal are very popular. Besides Vidyapati, mana-writers deserving mention are Govinda, Kansanarayan, Chaturbhuj, Umapati, Ramapati Nandipati, Jagajjotirmalla, Vanshamani, Jagatprakash Malla, Bhupatindra malla and Harshanath. In the modern age also Jivan Jha has some mana songs to his credit.

R.J.

MANABODH (Maithili; 18th century) or in full Manabodh Jha, is said to be identical with Bhaba-kavi Bholan as recorded in the Maithili genealogy. He flourished in the first half of the 18th century. He was an astrologer. He was the first known Maithili poet who heralded a new era of prabandha-kavya or epical poem. His only work, *Krishnajanma*, was first edited by George Abraham Grierson and published in the Journal of the Royal Asiatic Society of Bengal in 1882. Later on it was published several times edited by different scholars like M.M. Umesh Mishra, Ramanath Jha, Surendra Jha Suman and others. In Mithila there were many persons known by the name of Manabodh. Among them the author of the *Krishnajanma* is identified as above on the evidences available so far. In Grierson's edition the said work is called *Harivamsha*, but in all other editions it is called *Krishnajanma*. Being the first prabandha-kavya in Maithili, it is regarded as having some historical importance. Manabodh was the first writer in Maithili who rescued Maithili literature from the narrow confine of the lyrical composition of Vidyapati's tradition. While Krishna in Vidyapati's tradition is an amorous, erotic, sportive and jubiliant figure, Manabodh's Krishna is a loving object of affection, a daring hero and a social leader. The *Krishnajanma* tells the story not only of the birth, as the name suggests, but also of the deeds of the Lord including the slaying of Kamsa and Jarasandha. Woven in the most simple quadruped (chaupai) metre, it enjoyed great popularity, next only to lyrics, thanks to its use of the most simple, rustic natural spoken form of contemporary language punctuated with charming local songs, attributed to him. Available in some anthologies, they are fine examples of the Vidyapati tradition where the emotional feeling is as moving as the language is charming.

Su.J

MANADANDAM (Malayalam). Joseph Mundassery's (1903-77) *Manadandam* (measuring scale), published in 1946, consists of three essays on literary criticism and is an attempt to assess the poetic genius of Kalidasa. The title itself is a word borrowed from the first stanza of that great Sanskrit poet's *Kumarasambhava*, in which the Himalayan mountain is depicted as the measuring scale of the earth.

The first of the three essays, captioned 'Simhavalokana' is an intellectual peregrination through the epics, the *Ramayana* and the *Mahabharata*, and also through the major works of Kalidasa. This is followed by an examination of the influence of Sanskrit literature on some standard Malayalam works. While discussing the poetic beauty of Kalidasa's works, the author observes, contrary to the established critical opinion, that *Kumarasambhava* is superior to *Raghuvamsha*. He also urges critics to attempt an exhaustive analytical study of the works of

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great masters. He also exhorts modern writers to present old themes with a socialistic outlook, approving the theory of Stephen Spender that all good literature has a revolutionary impulse.

The second essay establishes its caption "There is only one sandeshakavya, the kavya mentioned being the *Meghasandesha* (Cloud-messenger) of Kalidasa. But admirers of Malayalam would be disappointed to see *Mayurasandesha*, the great work of Kerala Varma Valiya Koil Tampuran, being relegated to the position of a mediocre work. Thus the description given in it of the town Kollam (Quilon) is condemned as silly, childish and artificial in comparison with that of Ujjaini in Kalidasa's work. The author seems to have been blinded by his over-enthusiasm for the Sanskrit classic to overlook the beauties of even such major Malayalam works as *Unnunilisandesha*.

The third essay is an appreciation of Kalidasa's 'shaili' or style. According to Mundassery, style is a simple way of presenting complicated ideas and the success of Kalidasa lies in his sense of proportion and propriety. Kalidasa's bias towards 'Vaidarbhi' style with few compound words, his careful selection of metres and the power of his imagination contribute to the glory of his works, says the author.

According to the author, poetry should please and move. In *Manadandam* he elaborately discusses this and other characteristics of great poetry which stands the test of times. So, though the work is small in size, having only 75 pages, the author's intellectual insight and penetrating arguments make it interesting and thought-provoking.

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M.A

MANAMANTHANA (Kannada) is a prose work by M. Shivarama which received the Sahitya Akademi Award in 976. The object of the book is to acquaint the lay reader with the symptoms of mental diseases. Once a mental disease reaches an advanced stage cure is both difficult and slow. Early diagnosis helps both the patient and the family. The book comprises two parts. The first gives information about diseases like hysteria, paranoia and schizophrenia; the second explains how the mind works and discusses the body-mind relationship. A number of cases are presented in a homely and conversational language. Incidents are placed in the context of everyday life and the tone is informal. Shivaram has a fine sense of humour. His narration is lively, while the exposition itself is characterized by an interest in and sympathy for the patient and an understanding of the problems of those around him. It is the voice of an elderly, compassionate man that speaks throughout. The explanations of the diseases themselves are clear and accurate. The treatment for each disease is briefly discussed with a clear indication of how those who love the patient can help him.

The book is not just a medical exposition in popular style. Its concern for the well-being of the patient and his family, its understanding of human nature, and, above all, its human approach make it a work of literature.

L.S.S.R

MANAQIBO (Sindhi) is a form of devotional folk-poetry. The Sindhi word 'manaqibo' (pl. manaqiba) is derived from the Arabic word, 'manqabat', which literally means 'praise, virtue'. In Sindhi folk-poetry, manaqibo is a lengthy narrative poem composed in the praise of the early prophets, or the Holy Prophet Muhammad and his companions or the revered saints. Manaqibo is different from the similar Sindhi poem 'Madaha' and 'Munajata', keeping in view the essential characteristic of narrating a story or an incident from the life of the person praised. In manaqibo a story or an incident so described should delineate meritorious deeds or qualities of the character, but such description should not include a miracle, which again is a subject-matter of the different genre of poetic compositions called 'Mujazo'.

The stories or incidents narrated in manaqiba are mostly those which have already gained popularity among common folks. As the manaqibo poems are meant for recitation in the assemblage of the village folks, it is the general appeal of the theme of the poems rather than its historical authenticity that matters. The aim of these compositions is to impart knowledge of Islam to the masses in their mother tongue by presenting stories from the life of Prophet or the revered saints. Thus, these poems are generally narrative and didactic in nature. The use of the same rhyme throughout the entire poem, or in its given section by generally lengthening a final vowel into 'a', is a popular technique followed by many poets in manaqibo compositions. A few manaqiba are also composed on Persian metres.

The earliest manaqibo poems in Sindhi which have come to light so far, are those composed by Makdhum Ghulam Muhammad Bugai (alive in 1735) and Makhdum Abdul Rauf Bhatti (1683-1753). N.A. Baloch has compiled manaqibo poems under 'Sindhi Folklore and Literature Project', as a second book under this series. It contains seventy-three selected manaqiba classified into four parts as follows: (;) one manaqibo in the praise of the early prophet, Joseph (ii) 54 composition in the praise of the Holy Prophet Muhammad, (iii) 14 compositions in the praise of the Prophet's companions and (iv) 3 compositions in the praise of the revered saints.

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M.K.J.

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MANASAMANGAL (Bengali) is the most popular and widely known among the Mangala poems. The different versions written at different times between the fifteenth and the seventeenth centuries by a host of poets may be divided into three groups: (1) the versions from the Rarh area (Bipradas, Ketakadas Kshemananda, Sitaram Das, Rasik Mitra etc.); (2) the versions generally known as Padmapuran from East Bengal (Narayandev, Bijay Gupta, Bansidas etc.) and (3) the versions from North Bengal and Kamrup (Tantrabibhuti, Jagajjiban, Jivana Mitra, Bishnupal etc.). The different versions clearly demonstrate the way in which legends and myths were integrated to build a compelling narrative of divine caprices and the supreme human defiance.

The story of *Manasamangal* consists of three parts: (1) Manasa's birth, her quarrels with Chandi and her marriage with Jaratkaru; (2) Manasa's craving for human worship and adoption of questionable means to secure worship first from cowherds, then from the Muslim farmers and after that from a fisherman family and (3) Chand's continued defiance of and eventual grudging submission to Manasa. The third part is the most popular one and the story may be told briefly as follows. When Manasa assumed the status of a goddess because of her proximity to Shiva, her only concern was to secure human devotees for her worship. Through dubious means she succeeded in securing worship from cowherds and fishermen. She now craved recognition from the upper class, particularly from the merchant community. With this objective, she concentrated on Chand, the merchant Prince who was a staunch devotee of Shiva. Chand possessed divine knowledge and a matted lock and a scarf from Shiva that made him a formidable rival for any god. Manasa first secured the worship of Chand's wife, but when Chand discovered it, he kicked the sacred pot away. Manasa was angry and tried to harm Chand in various ways. In the guise of a beautiful woman she seduced him and this resulted in the loss of his divine knowledge. One by one she killed the six grown-up sons of the merchant Prince. But Chand remained unruffled and unbending. When his youngest son Lakhindar came of age, Chand chose Behula as his bride and fearing Manasa's reprisal, had an airtight iron chamber built for the couple to spend the bridal night. But Manasa managed to suborn the builder who left a chink in the wall through which her thinnest serpent entered and killed Lakhinder. As was the custom, the dead body of Lakhinder was put on a raft and set adrift in the river Balluka. Behula, unable to reconcile with the loss of her husband, accompanied the corpse. In the course of her journey, she encountered all the evil forces and all sorts of temptations. Eventaully she reached heaven and having entertained the gods with her songs and dance, asked for her husband's life. On Shiva's command, Manasa was compelled to give back Lakhindar's life but Behula had to promise that, in return, she would persuade her father-in-law, Chand, to worship Manasa. Behula's triumph is the eternal triumph of chastity. Chand, who defied Manasa's spite and threats through all tribulations, finally succumbed to Behula's tearful persuasions and offered worship to Manasa (albeit with his left hand) not with devotion but with extreme reluctance. However, Manasa's purpose was served. She got established as a deity among all classes.

Readers and critics have found seeds and potentiality of an epic in the story of *Manasamangal*. The triumph of Behula's chastity and Chand's supreme defiance are the stuff of which epics are created. But it seems that no poet of *Manasamangal* had the necessary poetic genius to lift the narrative above the tradition of Panchali and Mangalkavya and create an epic out of it. The character of Chand offers an interesting study for the sociologists as to how nonconformism could exist in the representative of a predominantly conformist (merchant) class. The narrative also lends itself to meaningful archetypal interpretations.

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Mo.A.

MANASINGHA, MAYADHARA(Oriya; b.1973), eminent poet, playwright and critic, was educated at Ravenshaw College, passed M.A. in English from Patna University and obtained Ph.D. degree from Edinburgh University (U.K.). He worked as a College teacher, Educational Adviser for the Eastern States, Inspector of Schools, and as Principal in various Colleges of Orissa. He edited a literary journal called *Samkha*. He was the chief compiler of the Oriya encyclopaedia, *Oria gyanakosha*. His first poem, 'Konark', appeared in *Baruni* in 1926. His most well-known collection of love lyrics, *Dhupa* (Incense, 1931) bears testimony to his poetic genius. *Hemashasya* (Golden crops, 1933) and *Hemapushpa* (Golden flowers, 1935) treat of love and are both sensuous and idealistic. Another notable collection of poems, *Matibani* (The voice of the soil), depicts beautiful scenes of the rural Orissa. *Bapu-tarpana* indicates the poet's sincere love and regard for Gandhiji. *Jiban chita* (Pyre of life, 1947) projects the mysteries of inner life. *Swarajya ashrama* contains some beautiful satires based on the post-Independence times. His collections of sonnets like *Akshata* (The unbroken) and *Krusha* (The cross, 1956) reveal the metaphysical experiences of the poet. Besides these, he wrote a number of poems which found place in his complete works under the titles of *Sedinar kabita* (The poems of the bygone days), *Kishora kabita* (Poems of youth) and *Bindu o sindhu* (The drop and the sea, 1962). Mansingha also wrote some fine kavyas like *Jema* (1947), *Sadhaba jhia*

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(1946) and *Kamalayna* (1947). The first one deals with the tragic life of a widow, the second one centres around the folklore of Taa poi, a legendary daughter of a Sadhaba (the Sadhabas are a traditional business community in Orissa). *Kamalyana* is written in the epic style and depicts the problems of pre and post-Independnce India, through the life sketches of Kamala, the hero and Karuna, the heroine. Mayadhar Manasingha wrote poetic plays such as *Rajakabi Upendra* (Upendra, the Poet Laureate, 1928), *Pujarini* (1932), *Nasta nida* (The spoiled nest, 1931), *Buddha and Durbhiksha*. *Kabi o kabita* (Poets and poems) and *Matira mahakabi Saraladas* (Sarala Das, the great poet of the land) are critical works of high order. *Siksha bitra gatha* (an autobiography) and *Saraswati Fakirmohan* are also remarkble for their style and approach.

S.C.P.

MANAV, VISHWAMBHAR (Hindi; b. 1912) was born at Dibai in district Bulandsahar (Uttar Pradesh). He started his career as a teacher. Later, he worked with the All India Radio for a few years. He is a poet, a dramatist, a novelist, and a critic, though he is better-known for his critical writings. He made a keen study of such trends in literature as 'Chhayavad' and 'Rahasyavad', and wrote about them. He laid more emphasis on the content than on the form of 'Chhayavad', and held that while an epic excels through its depiction of 'bibhava' the lyric touches the reader by the power of its 'bhava'. The esemplastic imagination achieves emotional synthesis. Herein lies the particular strength of 'Chhayavad'. 'Rahasyavad', dismissed summarily by Acharya Ramchandra Shukla, was given its due by Manav. His commentary on *Kamayani* and such critical works as on *Premchand* and *Khari boli ke gaurav grantha* are well-known.

His play *Lahar aur chattan* (Waves and rocks) was written originally for the All India Radio, but it was not much of a success. He wrote a novel also, *Premikayen* (Beloveds), adopting the romantic idiom of love, but the excess of sentimentalism detracts from the beauty of the work. He wrote lyrics too in the tradition of the post-Romantic poetry, but here as well his sentimentalism carries him away. Some of his well-known works, besides those mentioned above, are *Mahadevi ki rahasya sadhana* (1944), *Avasad* (Anthology of poems, 1944), *Sumitranandan Pant* (1951), and *Nayi kavita* (1957).

Manav is essentially an aesthetic critic and writer. He does not subscribe to any external code, but values a work on its intrinsic strength.

His criticism aims at understanding the work and its creator. The finest form of such criticism is seen in his *Mahadevi ki rahasya sadhna*. Keeping himself at a distance from political creeds he respects human values and the creativity of a work of art.

K.P.

MANDAL, ANOOPLAL (Hindi; b. 1867), born in Sameli in the district of Purnea, Bihar, he began his career as a teacher in a local primary school. Later, he shifted to Sethia College, Bikaner, as a teacher in 1928. Finally, he gave up teaching to establish a publishing house of his own, Yugantar Sahitya Mandir, Bhagalpur.

He entered the field of literature with an edited work, entitled *Rahiman Sudha*, in 1927. His first original novel, *Nirvasita*, which has a social backdrop, appeared in 1929. Another of his novel *Mimansa* formed the basis of a successful film 'Bahurani' in 1940. Apart from these two novels he wrote or edited the following works: *Panchamrit* (ed.), *Maharshi Raman*, *Yogi Aurobindo*, *Upanishadon ki kahaniyan* (2 Vols.), *Upadesh ki kahaniyan* (4 Vols.), *Samajshastra* (trans.), *Bhagwadgita* (trans.), *Kendra aur paridhi* (novel), *Rakta aur Rang* (novel).

He had also a stint at the Aurobindo Ashram, Pondicherry, where he stayed for two years and became its life member. He also worked as officer-in-charge of the publications programme of the Bihar Rashtrabhasha Parishad for some years.

He is reckoned as one of the major novelists hailing from Bihar. His importance lies in a deep and sympathetic understanding of the social milieu of the people and their problems and a forthnight expression of his reaction thereto. This directness of expression accounts for the vitality of his creative writings.

Ma.C.

MANDANA BANDHARO (Gujarati; b. 15th century), was a poet who was by caste, a Bandharo. He lived at Sirohi in Rajasthan. He is the well-known author of *Prabodhabatrisi* (Thirty-two chapters on enlightenment), a collection of didactic verses divided into 32 parts according to subjects. Here the poet satirized contemporary society; he also employed in his compositions the popular proverbs of his times. The philosopher poet Akho who lived more than a century after Mandana, was indebted to the *Prabodhabatrisi* for his satires and one can cite many a parallel passage from the works of the two poets.

Apart from writing *Prabodhabatrisi*. Mandana also composed some other works. His *Ramayana* is a versified summary of the famous epic, *Rukmangada katha*. It presents the mythological story of King Rukmangada. He also wrote a few other works which are available in the manuscript form.

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B.J.S.

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MANDUKYA UPANISHAD (Sanskrit) belongs to the *Atharvaveda*. It is the smallest Upanishad containing only 12 verses. It appears to be the last of the older batch of the Upanishads.

Mundukya upanishad maintains that whatever there is beyond the threefold time is only a syllable Aum. All this is Brahma. This self is Brahman, which has four states of being. The recognition of the four chief states of individual consciousness waking, dreaming, sleeping, and transcendental—has played a great part in the later Vedanta philosophy. The analysis which the *Mandukya upanishad* makes of the four states of consciousness is very significant. Corresponding to these four states of consciousness there are four kinds of the soul. The first kind is called Vaishvanara which is conscious only of external objects and enjoys the gross things. The second kind is called Taijasa which is conscious only of internal objects and enjoys the subtle things. The third kind is called Prajna which being centred in itself enjoys bliss. The fourth kind of the soul is that of pure self-consciousness, when there is no knowledge of internal objects, nor of external ones, nor of the two together. The great originality of the *Mandukya upanishad* consists in positing the fourth state of consciousness, which corresponds to the fourth kind of the soul. The last kind of the soul alone is ultimately real. It is the Absolute of upanishadic philosophers. The *Mandukya upanishad* describes the Absolute mostly in negative terms, "The Absolute is neither inwardly cognisant, nor out-wardly cognisant, nor on both sides together. It is not a cognition-mass. It is neither knower nor non-knower. It is unseen, impracticable, ungraspable, indefinable, unthinkable, unpointable. It is the essence of the experience of self-identity; in it all this universe ceases. It is tranquil, blessed, and without a second".

Several Upanishads advocate meditation by means of Aum for the realisation of the self. But the *Mandukya upanishad* surpasses all others in the exaltation of Aum. It is described as not merely the supreme means of meditation, but the goal to be reached by the meditation itself. It divides the symbol Aum in three different morae, a,u,m, and adds a fourth mora-less part. The reason for this four-fold division of the symbol Aum appears to be to bring in its correspondence with the parts of Aum, the states of consciousness on the one hand, and the kinds of soul on the other. The mora-less part of Aum has correspondence with the fourth state of consciousness as well as with the fourth kind of the soul. The spiritual significance of this correspondence of the parts of Aum lies in the great help that is supposed to be given by meditations on it in intuiting the fourth kind of the soul.

Gaudapada, the teacher of Shankara's teacher wrote his famous 'Karika' on this Upanishad, thus lying the foundation of the later Vedantic philosophy.

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H.M.

MANE, LAXMAN BAPU (Marathi; b. 1949) belongs to a nomadic tribe. He passed B.A. in 1986 from Kolhapur, and presently he is a freelance journalist. His literary career starts his first book with *Upara* (Autobiography), which got him the Sahitya Akademi Award in 1981. It was translated into French in 1987. This work is recommended for the students of three Universities. His second book is *Band darwaja* (Close door, 1984). He edits a Marathi magazine exclusively devoted to nomadic tribal research titled *Band darwaja*. For his work, *Upara*, he received a Ford Foundation Fellowship, and many other awards, including Homi Bhabha Fellowship in 1985. He is a member of many social and educational institutions. His work is a 'clinical expose' of the caste-corroded Hindu society, with the bitter experiences a socially handicapped Dalit has to encounter. Yet the work is fraught with human sympathy and does not have the rancour of a reformist zealot's retributive wrath. The narration shows artistic restraint, and yet it is an acid comment on the upper-class, upper-caste hypocrisy and the loud-mouthed but hollow idealism.

P.M.

MANEK, KARSANDAS (Gujarati; b. 1902, d. 1978) was born in Karachi and had his primary and secondary education there. Thereafter he joined Gujarat Vidyapith (National University) started by Gandhiji, and then moved to the Vishwa Bharati University. He took active part in non-coperation, salt-'satyagraha' and other movements started by Gandhiji and went to jail several times. In the late 30's he shifted to Bombay, and took to journalism.

Manek has successfully tried his hand in almost all the genres, such as poetry, novel, short story, drama, and essay.

He began his literary career by translating two of Tagore's verse dramas *Muktadhara* and *Saradutsava* in Gujarati which were published in 1922 when he was twenty.

His composition are *Khakhnan poynam* (1934), which is an elegy, touching the innermost recesses of the heart. *Albel* (1936) and *Madhyanah* (1957) contain lyrics on various topics depicting different moods in an enchanting style. *Mohabatne Mandve* (1942) is a long love poem in a rhythmic style. *Kalyan yatri* (1945) is an eloquent tribute

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to Gandhiji. *Aho raijuji suniye* (1945) and *Vaishampayanni* Part I & II (1946) are satirical poems, written in medieval 'akhyana' style. They are his unique contribution to Gujarati poetry. *Ram taro divedo* (1968) is collection of devotional songs. *Satabdi-nau smito ane ashmo* (1969) which was published in the Gandhi Birth Centenary year, depicts the joy of the pre-Independence era and the tribulation, disillusionment and frustrations of the post-Independance era in a graphic style.

His verse dramas *Pratigna Pursoltaru* (1967), depicts the final hours of Lord Krishna's early life and is a review of the mission accomplished by him. *Dharma kshetre Kurukshetre* (1969) is a collection of seven verse plays dramatically presenting the message of the *Gita*.

He has to his credit two novels *Sindhunun samarpan* (1964) and *Darpan ane samarpan* (1968). Both have in the background the history of Sindh. His collection of short stories, *'Matini'* contains psychological interactions.

In his *Mahabharat katha* (1959) he lucidly and artistically narrated the story of the *Mahabharata* with a commentary in which there are indirect comments on the political situation of the post-Independence era.

His first collection of essays, *Vatnan vadan* (1972), consists of 42 essays, mostly philosophical, His second essay collection, *Geeta vichar*, contains 50 essays bringing out the essence of the *Bhagvatgita*.

C.M.

MANGAL KABYA (Bengali) Apart from the 'padabali' (Vaishnava lyrics), the charita-sahitya (biographical literature) and the bhasha-puran (free translations from the *Ramayana*, the *Mahabharata* and the *Bhagavata-purana*), mangal-kabya stands as a distinctive genre of medieval Bengali literature. It was Jayadeva who first employed the term 'mangal' in *Gitagovindam* in connection with the praise of Krishna. Indian classical music contains one mode which bears the same name. The term 'mangalgit' frequently occurs in the *Mahavamsa*, the *Harivamsa*, and the *Ramacharitmanas* of Tulsidas, and clearly indicates that song-cycles, markedly recitative in nature, played an essential part in marriage ceremonies and on other auspicious occasions.

The term 'mangal kabya' gained currency as a result of the Turkish invasion (1202 A.D.) which apart from causing socio-cultural confrontations at various levels, created a value-vacuum in Bengal for over a century. Islamic lawgivers and caretaker governments did not necessarily aim at a complete overturning of indigenous cultural patterns. In fact many of them beguiled their leisure by listening to Bengali tales well-stocked with mythical allusions. By and large an element of acculturation, imbued with a sense of catholicity, was evident in the position they took up. But the assault from without, together with the cultural encroachment it brought, produced a sense of unity among local inhabitants. They sought to evolve a means of personal as well as collective expression motivated by sheer defence mechanism. Scholars like Sunitikumar Chatterji have persuasively suggested that in this way the authentic Matter of Bengal based on legendary and semi-historical stuff, came to the fore as a distinct from the Matter of Sanskrit (or ancient Hindu world). While the former constitutes the essence of the mangal-kabyas, the latter persists as a perpetual source of norm-making literature, available through regional renderings particularly in Bengal, Assam and Orissa.

Along with the search for its lost identity mangal-kabya reveals the urge to evolve and extol deities, so as to protect their devotees and nurture the latters' earthly aspirations. These deities correspond to clear needs. Kabikankan Mukundaram Chakravarti, author of the brilliant *Chandi-mangal* (1589) expressed this desire when he wrote: 'I laud the village deity amid the gathering' ('gramer devata bandi asar bhitar'). This attitude is herotheistic in nature. On a surface reading, mangal kabyas often denote the supremacy of one determined goddess or god over another. It is true that at times these deities are capable of descending to the lower depths of internecine strife which is loathsome even for humans. But once the battle is over the divine greatness and the transcendental dignity are restored to them.

It is not, however, the appeasement of local religious deities that can be described as the cardinal feature of the mangal-kabya. Their pivotal personages are human beings of flesh and blood. In some of the mangal-kabyas gods or god-like beings are reborn on earth because of some pecadillo. Their lives on earth are full of vicissitudes and ordeals till they prove their integrity and are ultimately rewarded. It is the paradise regained on earth that the whole narrative is centred on. Their redemption and ultimate return to heaven are sometimes shown in the manner of an epilogue which merely rounds off the story.

Both the puranas and the upapuranas have vitally contributed to the texture of the mangal-kabya. The puranas are described as having five characteristics, viz., genesis (sarga), dissolution (prati-sarga), the triumph of gods (vamsha), the division of time (manvantara) and biographies of the kings worshipping a particular god or goddess (vamshacharit). All these features are present in the mangal narratives. But their motivation comes from the upapuranas, where local cults, sects and totems play the major part. The non-Aryan totems such as serpents and golden lizards appear there as motifs symbolizing yearnings, tribal or sectarain. The fusion of the Aryan and the non-Aryan systems of beliefs testifies to the eclectic bent of the Bengali mind.

It has to be admitted in this connection that the puranas underwent a profound transformation in the mangal cycles. The fact that some mangal kabyas have

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been also described as 'bijayas' (the defeat of the enemy) and puranas, leads to the surmise that they imply the spirit of an imaginary perfect future. It is not only the conquest over the opponents, but also an optimistic reorientation of time which has been intended here. For purana (mythology) also connotes replenishment and not merely a blindfold preservation of the past. In other words it is the renewal of the time-honoured themes in terms of the present requirements and future prospects. This *melange* of imagination and realism can be termed as a salient aspect of the mangal-kabya. In the *Manasa-mangal,* as the heavenly couple Usha and Aniruddha are reborn on earth as Behula and Lakhindar, the ancient culture goes through a process of tansmigration in medieval Bengal.

What emerged in this process has gone down in the history of Bengali literature as a living documentation of psychological realism. The *Chandi-mangal* (paean to goddess Chandi) by Mukundaram Chakravarti, the most outstanding of the mangal poets, testifies to this. Rameshchandra Dutt is right when he says, 'In Old Bengali literature there is one poet who stands head and shoulder high above all others, and that is Mukundaram. He is a true poet, a true creator, and his portraiture of the humble, peaceful Bengal village life will live for ever.' The designation 'true' is apt as far as the poet's environmental awareness is concerned. One can only add here that his poetry is not a mere mimetic presentation of humble and peaceful Bengal village life. It is also a normative representation of the Bengal village life which the mangal poets dreamt about. His idyllic description of Kalketu, a rustic hunter turned ideal landlord through the grace of Chandi clearly shows the empirical as well as the sublimated characteristics of the Bengali folk-culture in the Middle Ages.

The psycho-realistic manifestation of the Sakti cult is equally noticeable in the *Manasa-mangal.* Identifiable with goddess Saraswati, bedecked with white snakes, cast in the Vedic-mythological tradition, Manasa has been represented also with a trident and covered with peacock feathers in the Buddhistic tantric tradition. That a peacock, the arch-enemy of serpents, has been employed later on as a decorative motif of Manasa, the goddess of serpents, is a pointer to the mysterious ambivalence of this myth which became immediately popular not only in the West and East Bengal but also in Assam. There are evidences that from the fourth century A.D. on, the snake-mythologies of the Aryan and the non-Aryan sources merged. In Bengal, a region rich in snakes and permanently threatened with inundation, this very ambiguity and unpredictability enhanced the popularity of goddess Manasa. She came to symbolize the shadowy depths of this riverine culture. The touching passages on Manasa's ceaseless cravings to win over the tradesman, Chand Saodagar, together with the characterization of the latter's daughter-in-law, Behula, are some gems of poetical description. Ketakadas Kshemananda (17th century), one of the most distinguished poets of the *Manasa-mangal* succeeded in showing social anomalies in medieval Bengal through the delineation of Behula. When her brothers come to take her back to their parental home, Katakadas lets the young widow Behula express her dissent in the following manner, 'I do not fit in any longer in my parent's house. All my sisters-in-law fall foul of me/I cannot stand harsh words at all/Why do you, brothers, wail in vain on the shore?' And yet this Behula defies death and brings her husband back to life again. What appeals to the readers of *Manasa-mangal* is a tacit bond of predestination and power between Manasa and Behula. Anthropologically speaking, Mangal-kavyas with pronounced matriarchal mould have been most efficacious in the Gangetic delta. Shashthi, the deity of fecundity, Shitala, the deity healing smallpox, and many other faminine semi-divinities are aspects of this design of matriarchy. John Wodroffe spells the issue out in a very significant way when he says: 'Did not Kipling say something about Kali who is Parvati, who is against the small-pox? So also every philosophical principle is an aspect of another principle, but never a well-circumscribed, independent thing by itself?' The principle referred to here is to be seen as one of organic coordination. This principle is not always confined to female domination. Dharma-mangal kabyas, for instance, are emphatically masculine in their approach. Dharma commingles the triple stress of Hinduisim, Buddhism and Islam and incorporates a militant yet secular ethos drawn from the Bengali psyche. The term 'dharma' signifying religion, thus loses its narrow contour and acquires a wider import. A deeper analysis reveals that dharma gradually recedes into the background and permits a casteless pariah couple such as Kalu Dom and Lakhai Domni to contend against all sorts of socio-economic injustice. Manikram Ganguli's version of *Dharma-mangal* (1569) exceeds in the exposition of this popular spirit as well as beautifully unabashed revelation of the Hindu Trinity.

Mangal-kabyas went on serving spatio-temporal requirements in Bengal till rather recently. Ray-mangal, for example, has not yet completely ceased to exist as the tiger-deity of the southern sundarbans. Biharilal Chakravarti (1835-1894), the precursor of neo-Bengali poetry, wrote *Sarada-mangal* (1879), which bearing a remote resemblance to the medieval mangal-kabyas survives as a lyrical narrative dedicated to the Muse of poetry.

Mangal-kabyas are a living medley of epic, ballad and lyrics. It is, however, not the artistic quality which makes them unique. Their primary merit lies in the quality of a mind constantly renewing its own identity.

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A.D.

MANGALA KAVYA (Rajasthani). Marriage is the happiest bond of love. Epithalamion on this occasion is common to all countries, classes and castes. It comprises the feelings of the fulfilment of one's desire, prosperity and happiness, the prayer to Vishnu and his blessings. In Rajasthani the nuptial poems are of three varieties: 1. Jain mangala kavya, 2. Charan mangala Kavya and 3. folk poetry of marriage.

Jain mangala kavya: It describes the nuptial of the Tirthankaras, the saints and the nuns, the marriage of God and soul or the sadhika with herself. It shows the superiority of spiritualism over materialism and secularism.

Charan mangala kavya: These poems express beautifully the wedding of Krishna and Rukmani, Shiva and Parvati and thereby bring out the elements of heroism, devotion and love. The poets have reproduced the puranic stories with the medieval settings of the rajas and feudal lords.

Folk poetry: These poems describe the rites and ceremonies, the dress, diet and drink, the decoration and make-up of bride and bride-groom. Many puranic stories popular among the people are sung on the occasion of marriage. Krishna and Rukmani, Shiva and Parvati are no longer divine; they are represented as human beings. These songs exhibit the devotion of the people to their wordly lords, the embodiment of love and valour. Through the characters of Krishna and Rukmani, Shiva and Parvati, the poet aims at the emancipation of the women of India. He paints the beauty, the separation, the conflict and difficulties in love and marriage, the victory of the hero, the various aspects of love, the birth of a son and so on. The poet intermingles in his poem wit and humour and makes it palatable to the people. Some of the mangala kavyas that entertain and delight are:

Sahasmal *Rukmani mangal* (1648); Hirdaya Ram, *Rukmani mangal*; Priya Das, *Rukmani mangal*; Indraman, *Rukmani mangala*; Hiramani, *Rukmani mangal*; Agar Chand Nahata, 'Rukmani mangal Udo' in *Prachin Kavyon Ki rup parampara*; Kesho Rai, *Rukmani mangal* (1693); Mahachand Dvija, *Rukmani mangal* (1722); Bansidhar Sharma, *Rukmani mangal khayal,* Uma Dutt, *Rukmani mangal, Rukmani mangal gitavali;* Kayastha Kavarchand Mulachandot, *Krishna Rukmani mangal* (1849); Agarchand Nahata, 'Rukmini mangal' in *Prachin kavyon ki rup parampara*, (Bikaner); Mehtab singh Alakh, *Janaki mangal* (1852), Samaya Sunder, *Rukmani mangal*; Rupmati, *Rukmani mangal* (1906).

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P.L.M.

MANGALA SHLOKA (Malayalam) is a verse written in praise of a person and presented to him on some auspicious occasion. The system of composing such verses started during the 'Manipravala' period in Malayalam, ie., in the 14th century. In the anonymous Manipravala works like *Chandrotsava* there are references to verses composed and dedicated to the heroines and devadasis of the period. And a large number of shlokas are available in early Manipravala literature in which these heroines and beautiful ladies have been described with erotic sentiments and deep passion.

In later periods, the practice of dedicating mangalashlokas to lords and kings became very popular. Men with some poetic gifts used to write poems in praise of some respectable person with the desire to obtain his favour. Even long poems in praise of kings were composed and sometimes such verses are found interpolated in other works. For example, there is a Sanskrit shloka in a drama entitled *Balamartanda vijaya* written by Devaraja, a court poet of King Martanda Varma. In this shloka, the king is described as the sun who pleases the scholar-lotuses, who dispels the hostile darkness and who fulfils the desires of man. Ramapurattu Warier wrote a boat-song, *Kuchelavrittam vanchippat*, in which the poet who is going to meet the maharaja is described as Kuchela going to meet Srikrishna.

On the birthday of nobles and kings the local poets used to compose poems in praise of them. *Srimula raja vijayam* by the renowned poet, the late K.C. Kesava Pillai, is such a work. Pillai has written another mangla stotra kavya in Malayalam on the 'Shastipurtti' (sixtieth birthday) of the late Kerala Verma Valiyakoil Tampuran, the pioneer of modern Malayalam prose. It goes like this:

> Sree Kerala Varma the royal jewel of the Parpa family shines immensely and his fame is beyond any limit. This glorious lamp keeps on shining day and night with unequaled brightness.

A number of mangalashlokas were written in the early period by various poets known and unknown but in the post-Independence period the tendency has shown a downward curve.

V.S.S.

MANGALA SHLOKA (Sanskrit) literally an auspicious stanza. In Sanskrit dramaturgy the term signifies a benedictory verse (or verses) at the beginning of any sustained literary composition or scientific treatise. It was

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customary among writers of classical Sanskrit, or Prakrit or even regional languages of medieval India to begin their works (except isolated verses) with a benediction generally in the form of a verse or verses. It was considered 'mangala' (auspicious) since it was believed to possess the power of removing obstacles in the way of completion of the work undertaken, be it of composing an original work or expounding, amplifying, commenting upon or studying an original work. It was thus believed to be beneficial not only for the author of the work, but also for its expounders, commentators and students; it was also believed to give them strength and long life, and prosperity.

Essentially, mangala shloka is of an invocatory nature. It invokes grace of some deity which might either be the favourite of the author (e.g. in Kalidasa's *Raghuvamsha*, its subject is Rama, Lord Vishnu's incarnation, but its mangala shloka invokes Lord Shiva and his consort), or appropriate to the subject-matter of the work (*Ratirahasy*, a treatise on erotics, invokes in its mangala shloka Kamadeva, the Indian god of Love) or in some cases, both favourite and appropriate (Mammata, himself a Sarasvata brahmin invokes Goddess Sarasvati, the Indian Muse of poesy, in mangala shloka of his *Kavya Prakasha*, a work on poetics).

The invocation may contain only a salutation to the deity (Bhavabhuti's Rama-plays) or may, as it often does, combine with it blessings for the reader- listener-connoisseur, actor, student, audience, etc. in some such a way as: 'May the diety protect you' (mangala shloka of *Dhvanyaloka)* or 'fulfill your desires' (*Venisamhara*) or 'bestow welfare upon you' (*Priyadarshika*) etc. Sometimes it is so composed (or, more often so interpreted by the ingenious commentators like Raghavabhatta on *Abhijnana shakuntalam*) as to suggest the theme or plot or principal characters of the composition, especially of drama. Some of the Trivandram plays ascribed to Bhasa have peculiar *mangala shloka* containing a verbal figure of speech called 'mudra' ('impress') in which words are so juxtapased as to introduce the names of the important *dramatis personae* of the play e.g. mangala shloka of *Svapnavasavadatta*.

R.N.

MANGARASA III (Kannada; b. 1508). As there are more than one Mangarasa in Kannada literature, it is cutstomary to denote them in numbers according to chronology. Mangarasa the First lived in the middle of 1350 A.D. He was the author of *Khagendramanidarpana* which deals with poisonous medicines. Mangarasa the Second is said to have lived during the later half of the fourteenth century and was the author of *Mangaraja nighantu*, which comes under the classification of lexicon. Mangarasa the Third was a Jain who belonged to a royal family, in charge of Kallahalli, located near modern Hunsur, and he has to his credit six works. D.L. Narasimhacharya has identified one more Mangarasa, who was later to Mangarasa III and his work, *Manmatha vijaya* is written in Bhamini Satpadi.

Mangarasa III belonged to a learned family and the well-known poet, Nanjunda, the author of *Kumararama charita* was related to him. The works of Mangarasa III, as noted by R. Narasimhacharya, are *Jayanrupa kavya, Sripala charite, Prabhanjana charite, Supa shastra, Nemijineshana sangati* and *Samyaktva kaumudi.*

Jayarupa kavya is written in parivardhini satpadi containing 16 chapters and 1037 stanzas in all. The story of Jayanrupa occurs in Jinasena's *Mahapurana* which is in Sanskrit. The poet takes the theme from that book and narrates it fairly well. Mangarasa often gives beautiful descriptions in his work and he tries his best to add poetic quality to the mythological theme. The work is noted by scholars more for its form than for its poetry.

Supashastra is a work on cookery written in *vardhaka satpadi*. There are six chapters and more than 350 stanzas and this deals with the preparation of several dishes. The book is informative and it testifies to the versatile taste of the poet.

Samyaktva kaumudi is also a work written in satpadi, which the poet calls uddanda satpadi. (Though scholars have discussed much the relevance of calling this satpadi uddanda, it is in no way different from vardhaka satpadi). There are twelve chapters. There are a number of stories in this interesting work which uphold the greatness of Jainism. Mangarasa narrates these stories very effectively. Both the style as well as the art of poetry blend together harmoniously. Even the metre of the work is best suited to the successful narration of the work.

Mangarasa's three other works, viz., *Prabhanjana charite*, *Sripala charite* and *Nemijinesha sangati* are written in sangatya metre which was one of the popular metrical forms in the 16th century.

Among the works written in sangatya, *Nemijinesha sangati* happens to be one of the foremost works from all points of view. A close study of his works along with the *Kumararama charita* and *Ramavijaya kavya* by Naujunda and Derappa respectively reveals that they were influenced by Mangarasa. The continuous and sincere efforts of these Sangatya poets may be said to have paved the way in Kannada literature for the production of Ratnakarani's *Bharateshavaibhava* which is regarded as a masterpiece written in sangatya. Thus Mangarasa III occupies an important place in Kannada literature both because of the variety of his works as well as of his talent and sound scholarship.

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G.V.R

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MANGESH RAO, PANJE (Kannada, b. 1874, d. 1937) regarded as the pioneer of Kannada renaissance, was born in Bantwal, South Kanara. He lost his father when he was sixteen, had his secondary education in Mangalore with the financial help from relatives. In 1884, he was appointed Assistant Kannada Pandit in the Government College, Mangalore. He took his B.A. degree in 1904 from Madras and also attended the Teacher's Training Course (L.T.). Returning to Mangalore he worked for sometime in the Government College but soon was appointed Sub-Assistant School Inspector of Mangalore. Subsequently he became the Headmaster, Teacher's Training School, Mangalore and also the Headmaster of Central School at Marcara.

Panje edited a monthly literary journal, *Suvasini*, from 1990 to 1903 in which the first short story in Kannada appeared (1900). Other stories and lyrics appeared in the issues of *Suvasini*. With his contact with the Basel Mission, Mangalore, he got acquainted with new methods of teaching. The Basel Mission's journal, *Satyadipike*, published some of his essays. In 1905 a Kannada Grammar by Panje was published by the Mission. In 1912 the Basel Mission brought out an anthology of poems edited by Panje which included a few compositions of his own. The second book of poems appeared in 1919. In 1916 the Basel Mission published his *Bala kathavali*—a collection of stories for children. He started his own publishing house for children's literature, Bala Sahitya Mandala Ltd., in 1921. He organised the literary conference of Mangalore in 1927 and was President of the Kannada Sahitya Sammelan at Raichur in 1934.

The distinguishing feature of Panje's prose is its simplicity and directness of appeal. His essays are mildly satirical. His lyrics have an absorbing rhythm and an engaging style. Panje was a notable writer of children's literature. For children's stories he chose fables with animal and bird characters rather than stories from mythology. He chose the themes suited to the child's mind. Panje was interested in the folklore of the region which he exposed extensively. His *Koti-Chennaya* is based on the local legend about two young heroes of yore—Koti and Chennaya.

K.S.H.B.

MANI, MADHUKAR (Rajasthani, b. 1942) was born at Rajgadh, district Churu (Rajasthan). He has two verse collections to his credit. The first one *Sudhi sapnon ki tir* was brought out under his pen name 'Madhukar Sadhana Sajan', rather a romantic sort of name. The book mainly contains his Hindi poems and a few Rajasthani ones are also appended. Practically all of the poems follow the romantic trend. He is more known for his second book *Pagafero* (Auspicious or inauspicious arrival of a person, 1974), which won the Sahitya Akademi award in 1975. As usual, being a committed writer, he delves deep into the plight of socially persecuted man and depicts his lot. With many poets the depiction of social reality has been rather a fashion and Madhukar seems to be no exception. His poems lack true feelings for the downtrodden. Nevertheless, he has been able to bring out the agony of such people to a certain extent. His diction and style of expression are powerful, and he seems to know his subject well. The book contains eighty-three poems, and some of them are individualistic. He has also made a mark in the field of theatre. He has made certain experiments in the art of stage and introduced indigenous styles which have proved to be very popular. He has been honoured by the Literary Institutes, and stands apart as a unique personality. A post-graduate of the University of Rajasthan, he also edited literary magazines like *Kalpana, Akath, Rangyog* and of *Akriti*. Equally efficient in Hindi writings, his works have been translated into a number of regional and European languages.

Raw.S.

MANIAN (Tamil; b. 1933) or Sitaraman Venkata Subramaniam was associated with *Ananda vikatan*, a popular Tamil weekly for nearly two decades before he started his own weekly, *Idhayam pesugiratu* in 1977. He is currently the editor and publisher of *Gnana bhoomi* and *Manian*, a monthly besides *Idhayam pesugiratu*. He is a run-of-the-mill popular writer with nearly twelve novels to his credit (All of these were serialized in popular Tamil weeklies).

Manian's first novel *Kadalittal poduma* (Is it enough only to love, 1968) was of a pure Mills & Boon genre. *Ten sindhum malar* (Honey-dripping flower, 1971) was a story of the relationship between two girls—one set to avenge her brother's death and another magnanimous enough to forgive even a person who had harmed her. *Unmai solla vendum* (Speak the truth, 1975) was written to coincide with the birth centenary year of Mahatma Gandhi. To Vanaja, the heroine of the story, truth is the most precious thing in the world. Even after her marriage, she remains steadfast in her friendship with Sundaram maintaining that her friendhsip is pure, though it wrecks her marriage. *Illavu katta kili* (Parrot that waited in vain for the ripening of the fruit) is the story of three sisters falling in love with the same person. This was filmed as *Sollathan ninaikiren* (I want to confess). *Mogum muppatu Varusham* (Passion for thirty years, 1975) was also made into a film.

G.Vi.

MANIAR, PRIYAKANT (Gujarati; b. 1927, d. 1976). Priyakant's poetry is a dialogue with eternity. It has carved for him a special niche in the heart of the people of Gujarat. He has written such powerful and meaningful poetry that so long as Gujarati poetry and language will

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survive, his poetry will live. There are seven collections of his poems: *Pratik* (Symbol, 1953), *Ashabda ratri* (Silent night, 1959), *Sparsha* (Touch, 1966), *Sameep* (Nearness, 1972), *Prabal gati* (Powerful speed, 1974), *Vyom lipi* (Sky's alphabet, 1979) and *Lilero dhhal* (Green slope, 1979). He always saw the world with a childlike wonder and enjoyed it, and in the same strain, he has written soulful poetry overflowing with emotions. In this sense he can be called a poet of abundance. He has composed his poems in metrical, prosodic, orthometric and blank verses. Priyakant has written songs in lyrical form full of sentiments with matchless melody. After Meera, Dayaram, Nanalal and Rajendera Shah, Priyakant is the only poet who has written songs like pearls strung in a beautiful necklace. Priyakant's contribution to the lyrical compositions is all the more great for his songs of amorous play, separation in love and devotion to Krishna.

Niranjan Bhagat, Priyakant Maniar, Hasmukh Pathak and Nalin Raval are the four principal poets of the modern group who exhibit a new sensibility. In the structure of construction also a new technique-motive is adopted. Novelty in the use of brackets, new images, new sensation and emotions and the traits of the symbolic composition are clearly perceived. Priyakant's first symbolic poem is 'Dove'. Then he wrote another symbolic poem, 'Cow'.

In his collection, *Silent night*, except for 'Squirrels' and 'In silent night,' all the poems express harsh reality and a faceless recognition—'we are like thousands of copies of some newspaper' of human agony. Due to his boundless love for India, the world and the whole human race, we get from him his three poems 'Those people', 'Blood of war' and 'Massacre', written in heated anger against the exploiters of man, his murderers or the war-mongers.

To Priyakant Maniar poetry flows easily like a stream. He was a poet with an agonized heart. So he wrote passionate poems—songs steeped in emotional love and lust and choked with emotions in devotion to Krishna. On the one hand he composed traditional poems—songs of love, lust and devotion while on the other hand, imbibing fully the consciousness in the context of his age, he also composed the poems of dehumanization and alienation. He wrote with commitment and involvement. Among all these tunes, there lay at the poetic centre the dialogue with—'water merges into water and flows into water'—the supreme being. For this very reason he had a dialogue with eternity. Therefore, with a heart of Gopi, he composed melodious songs of longing for Shri Krishna. Like the skill of a powerful accomplished poet, Priyakant has presented all the halos, the geography of emotions and the experiences of life. Gujarati poetry has been enriched by a fresh imagery in every poem, novel symbols and new techniques he adopted. For his skilful poetic work and a continuous enlightened search for the poetic language, Priyakant Maniar will remain immortal in Gujarati literature.

Y.T.

MANIKKAVACHAKAR (Tamil; b. 9th century A.D.) is one of the four major poets in the Shaivite tradition. Some consider him the oldest poet of thhe tradition, dating him back to the sixth century A.D. but that is not generally accepted. Most scholars place him in the eighth or ninth centurry. Unlike the work of three other major poets whose work is known collectively as the 'devaram hymns', Manikkavachakar's output is styled *Tiruvachakam*,, the sacred chant. Apart from the body of work inccludedd in *Tiruvachakam*, another work, *Tirukkovaiyar*, was also written by him.

Of the 'Four' poets ('Naalvar'), who is more popular than who else is a disputed question. Each has his own admirers and most Tamils of the Shaivite persuasion know most of the works of the Four by heart and sing them, if they can, at their daily pujas. The chants attributed to the Four are chanted daily in temples and inspire most listeners though the old modes of singing these songs are not available. Tiruvachakam songs also accompany the dead. The manner of singing might be lost but the songs remain, though a tradition of a kind both in rendering and in the poems themselves remain.

Like most of the poets of the ancient times, the Shaivite Four are surrounded by mystery, miracles and legends. Except saying that the legendary has a way of turning into reality in most Indian cases, the legendary is accepted even in these rational days as real, with a most willing suspension of disbelief. Legends connect Manikkavachakar with the court of the Pandya king of Madurai by the name of Arimardhana though his name occurs in no other list of the Pandya kings. The real name of Manikkavachakar is not known; he was of brahmin birth and is identified as belonging to the village of Vathavur to the south of Madurai. He early acquired a reputation for scholarship and learning and all kinds of traditional knowledge and it is said that the Pandya Arimardhana invited him while he was still in his teens to become one of his ministers. His knowledge of various things was proverbial. His knowledge among other things, of horse lore and his ability to read the signs on the horses was considered fabulous, and was to be his undoing.

Vathavurar, as most of the story-tellers and most traditional accounts call him because he hailed from Vathavur acquired the name of Manikkavachakar because of the 'gem like' quality of his poems, 'gemlike' in sharpness, in bbrightness and in clarity. It is a name believed to have been bestowed on him by his guru himself. A Venetian traveller who came to Madurai a couple of centuries later, the famouss Marco Poloo, was to

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remark upon the Madurai king's horsemen. He remarked not only on the skill of Madurai horsemen but also on how the fine-bred Arabian horses brought to India by Arab traders by ship perished in the uncongenial weather of Madurai and were a constant source of expense for the Madurai king. The king had never a sufficient supply of horses. There was a time when Manikkavachakar was a minister and the king, knowing that the saintly young man was skilled in recognising horses of noble strain and in reading of their body signs, called him, entrusted him with a large sum of money and sent him to buy as many horses as he could from the Arabian traders who were by hearsay camping at Titupperundurai, a village in the Chola kingdom near some eastern port.

The saintly young man, no doubt skilled in recognising horses of noble quality, set out equipped with palanquins and foot soldiers and courtiers befitting the minister of a powerful king. But when he neared his destination Fate interfered in the form of a learned expounder of the Shiva doctrine; legend credits this guru with having been none other than the Lord Shiva himself. Manikkavachakar fell under his spell, disbanded the courtiers and asked his palanquin bearers to go back to Madurai. He himself donned mendicant robes and placed everything he had at the disposal of the guru. Manikkavachakar had a large amount of money meant for buying horses. But instead of buying horses, the money now went to the building of a Shiva temple in Tiruperundurai, a temple which we can still see adorned with many horses in stone as reminder of Manikkavachakar's original purpose of buying horses.

Soon rumours were afloat that the funds entrusted to him were being misused in building temples and in various other ways. And perhaps the need for horses for the army was becoming more pressing! The king sent for Manikkavachakar and the story traditionally says that the saint came of himself, but he might have been brought forcibly back to Madurai. Accused of misusing royal funds, he prayed to Lord Shiva, and replied that the Pandya would have his horses on a given date. Jealous of Manikkavachakar's reputation, his rival countries accused him of prevaricating and under their influence the king punished Manikkavachakar severely. But Manikkavachakar was unmoved, repeating that by the given date the Pandya would have his horses.

And the horses did miraculously come, led by a noble looking stranger who is identified as Lord Shiva himself by the legend. The horses, like the horsemen, were of exceptional quality and Manikkavachakar was reinstated in royal favour.

But the ensuing midnight was a night of confusion. All the new and noble horses miraculously turned into jackals and apart from killing the real horses in the stable, escaped into the city striking terror into the hearts of the citizens of Madurai howling as loud as they could. Vathavurar again fell from royal favour and was jailed by the all-too-willing fellow ministers of his. The legend continues that with the sending of the floods to Madurai by Lord Shiva and the slow opening of the Pandya's eyes to the "true" religion of Shiva—he had evidently been a Shamana or a Bauddha till then though the queen was a reputed Shaivite—and finally after caning Shiva himself, which caning by the king was felt by every one living, including the king and queen, the Pandya was convinced that Manikkavachakar was a great man of God. He released him from his ministership as well as prison and sent him on his "vagabondage of God", visiting temple after temple, singing his songs of Shaivite sweetness. The legend is loftily silent about the lost royal funds; the legend is concerned only with establishing the greatness of Manikkavachakar.

Manikkavachakar is said to have visited various temples at Tiruvadamarudur, Tiruvarur and others until finally he came to Chidambaram, won over the Buddhists in debates and attained salvation. At what age he died is not clear. He was born at Vathavur and died at Chidambaram.

The Tamil tradition of devotion, both Vaishnavite and Shaivite, is replete with great poetry of a kind which has accompained the Tamils in their daily lives. And Manikkavachakar is one of the greatest singers in the tradition. His poems and songs are on the tongue of the people and both amateurs and professionals sing the songs in the divine presence in temples. There is both clarity and an immediacy of recognition and experience in the poetry of Manikkavachakar. It is moving in many of its parts and the Tamils have a saying that he who is not moved to tears by Tiruvachakam has a stone heart and cannot be moved by anything else.

One experiences the immediate and palapable presence of something divine in the reading of Manikkavachakar's poems.

"Thou art a flower of flame
In what form else do I need to know you?"
"Thou art formless truly
But I see you as a flame."
"Thou art man; thou art woman;
Thou art both man and woman;
Thou art the eunuch;
Thou art the flaming Heavens
Thou art all else one can name besides.
Thou art beyond and behind them all!"

"You are the Mad Fellow.
You are everything and all
Beside everything. You are

The Supreme Trickster
Your tricks are beyond knowing."

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And lastly

"Thou art available:
I have only to spread my net of Devotion
And you will become my prisoner; you are the Great one."

K.N.S.

MANIKYACHANDRASURI OR MANIKYASUNDARSURI (Gujarati; b. 15th Century), was a medieval Gujarati prose-writer, disciple of the Jain sage, Merutungsuri of Anchalagachcha. His teacher and mentor was the Jain sage, Jayshekharsuri. Since his literary work indicates the date of composition as 1407, it may be surmised that he belonged to that period. No further details are available about his life. His contribution to literature covers the Medieval Gujarati prose and poetry and small compositions in Sanskrit as well. He has been identified as 'Manikyachandrasuri' by some of the Gujarati scholars and as 'Mankyasundarsuri' by many others.

Pruthvichandracharit (1422) is known to be his most impressive prose composition. This story, divided into five Parts, is greatly fascinating and important on account of its fantastic story element, wonderful set of characters, and minute description. *Neminathkumar rajimati charitra phaag* (Nemishwarcharitphaag, 1442), is yet another composition of this kind. It occupies an important place in Medieval Gujarati 'phaag' poetry as it happens to be an excellent specimen of what is known as 'phaag kavya' and also the way in which it reflects the poet's style of dynamic representation of facts, vivid descriptions and use of rhyme. Apart from these compositions which are published, there are four unpublished compositions such as *Satarbhedi sat prakar katha*, *Vichar sar satvan*, *Parshwanath stavan* and *Chaknaputra-kathanak*.

His composition in Sanskrit, *Chanra-dhaval Dharmadatta-katha* (1422) has been published whereas his other compositions such as *Shreedhar-charitra* (1947), *Gunadharmacharitra*, *Chaturpoorvi champoo-katha*, *Shukraraj-katha*, etc. are still unpublished. He occupies a remarkable and important position as a prose-writer and creative artist in medieval Gujarati literature.

B.J.

MANIMEKALAI (Tamil) which is suposed to have been composed by about 600 A.D. by Chattan is said to be one of the five major epics in Tamil, the rest being *Silappadikaram*. Both these works are considered to be twin-epics. It is said that these two together expound the four values and objectives of life viz., 'aram' (virtue), 'porul' (wealth), 'inpum' (love) and 'vitu' (salvation), of which *Manimekalai* stands for the last and *Silappadikaram* for the three rest. It is to be noted that the religious tolerance and broad-mindedness of *Silappadikaram* are absolutely absent in *Manimekalai* which is purely a mouthpiece of the Buddhist propaganda.

The epic, *Manimekalai*, is named after its heroine's name. Manimekalai is the daughter of Kovalan and Matavi. When Kovalan is unjustly killed, Matavi abandons all the arts and luxuries of women of her profession and turns her daughter also to vows of austerity. All this is unwelcome to the mother of Matavi and she begins helping Utayakumaran, the prince of the land, to court Manimekalai. Though the pretty Manimekalai is firm in her pursuit of truth, she is in danger of distraction, for she finds herself drawn to Utayakumaran in spite of herself for the reason that she had been his wife in previous births. Therefore, in fleeing from him, she is actually fighting herself, trying to free herself from the temptation of human ties. When the prince importunes her, Manimekalai, her guardian spirit, after whom she has herself been named,helps her in her struggle; she lifts her up by air to a distant place, endows her with some superhuman powers, causes her to come back by a magic bowl which when filled by the hand of a chaste woman will go on issuing food eternally. She is now a chastened nun with a never-failing bowl of food. This change is also not taken seriously by the prince. He gets himelf involved in a serious scrape. There is a famine in the land which she helps to relieve with her magic bowl. To avoid the attention of the prince she disguises herself as Kayachantikai, a well-known woman there. But the prince sensing the trick pursues her. Kayachantikai's husband who is unaware of these, believing that the prince in all earnestness is making love to his wife, kills him on the spot. The bereaved mother of the prince gets angry with Manimekalai and tries to harm her in several ways, like putting her in prison. But his mother is quickly brought to her knees by Manimekalai's miraculous escape from all assaults, and the king sets her free. She then learns the various schools of philosophy. While thus learning, she comes to know that the city of Kaverippattinam, the capital of the Cholas and her mother's place has been washed away by the sea. Finally she joins her unfortunate mother, from whom she had been separated by her guardian spirit, and then goes to Kanchipuram and meets there Aravana Adigal, an enlightened Buddhist seer and saint. He teaches her the Buddhist philosophy. She then performs 'tapas' (penance) to end all future births.

The story of *Manimekalai*, thus, is rather loosely constructed. Though the main thread of the story sounds interesting, it is indeed a difficult task to extricate it from the mass of confusing details found in the work. There is no specific plot, no hero and Manimekalai herself is not a very interesting heroine. The sole purpose of the work is to propagate the Buddhist religion and philosophy. In the aspect of religious disputation, the work is the fore-runner of several such later writings. The work is a mine of

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information on Buddhist logic and philosophy, which are not to be found elsewhere in the whole of Tamil literature.

The work is also important for its didactic and social values. The Buddhist ideal of being detached from the worldly ties in spirit while serving all living things is preached. Pity for animals is stressed. Yet it is very intolerant in ridiculing the Jain religion. It is to be noted that though it refutes nine schools of thought, its main target for attack is the Jain School.

Manimekalai follows *Silappadikaram* in the use of 'achiriyam' metre. It also has the same number of thirty chapters (over 4800 lines). Superficially, indeed, there are some more point of comparison between these two works. Frequently, the same images, sentiments, phrases, sometimes even the same clauses occur in both the works. But it does not deal with 'muttamil' viz., 'iyal' (the subject matter of all literary composition), 'isai, (music) and 'natakam' (dance, drama, and dramatic composition), the traditional three-fold classification of Tamil literature, whereas *Silappadikaram* deals with it. The social, religious and national integration emphasised in *Silappadikaram* finds no place in *Manimekalai*.

Though *Manimekalai* makes good poetry in places, especially while praising the Buddha, it is hardly conceivable as an epic. Considering the lapse of a few centuries and the similarities and dissimilarities between *Silappadikaram* and *Manimekalai*, they cannot be called twin epics as has been done by some. However, the greatness of *Manimekalai* cannot be underestimated. It is a treasure house of information on Buddhism.

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C.B.

MANIPRAVALA (Malayalam) is the name given to a particular linguistic style that originated in Malayalam during the early stages of its development. 'Manipravala' literally means the combination of 'mani' (pearls) and 'pravala' (corals). Applied to literature, it implies a mode of poetry that adopts an aesthetic combination of Malayalam and Sanskrit words.

Manipravala is a direct off-shoot of the sociological conditions of the age in which it originated. The Aryans who migrated to Kerala roughly by the middle of the 8th century A.D. brought Sanskrit with them and in order to teach the language to the native Dravidians, they combined it with the indigenous vocabulary. Even during religious festivals and dramatic performances, they blended Sanskrit words with Malayalam. For example, in kutiyattam, the traditional Sanskrit theatric form of Kerala, the hero's speech in Sanskrit found a parody or sometimes a parallel speech rendered by the Vidushaka, in which this mixed language was employed. This device made the intricacies of drama intelligible to all sections of society. Thus, out of this cultural communion between the Aryans and the Dravidians, a hybrid language emerged, which was termed manipravala.

The specifics and characteristics of the corpus of manipravala literature are found in *Lilatilakam*, a 14th century work of unknown authorship. It is evident from the profuse quotations and usages in manipravala that the text was preceded by a considerable bulk of literature belonging to it. *Lilatilakam* defines manipravala as a mixture of Malayalam and Sanskrit ("bhashasamskritayoga Manipravalam") and proceeds to explain that manipravala is that which appeals to men of good taste. *Lilatilakam* considers Malayalam as the more important ingredient in manipravala, and Sanskrit as a means to the enrichment of Malayalam. In the earlier phase of the development of manipravala, three methods of adaptation were in vogue: (1) mixing Malayalam words and Sanskrit words having inflectional endings, (2) Sanskritising the existing Malayalam vocabulary, and (3) adapting inflectional uniformity in nouns and adjectives in Malayalam, imitative of the Sanskrit grammatical pattern. As time progressed, this language became so multivalent and comprehensive that it set the aesthetic standard in literature for later ages and periods.

Among the major manipravala works that were written before *Lilatilakam*, mention may be made of *Unnunilisandesham*. Written in the form of a 'Sandesha-kavya' (messenger poem), this poem describes the situation of love-in-separation, but in the poem there also emerges a picture of the social background of the age from the descriptions of places, life-style, customs and manners, etc. Among the other major sandesha kavyas, *Kokasandesha, Mayuraduta, Kokilasandesha, Bhramanasandesha*, deserve mention.

As time progressed, manipravala poetry began to develop under several conventional branches like champu, pattu, stotras, attaprakaras, kilippattu, etc. Champu is a form which integrates both poetry and prose in its structure. Among the champus of the earlier age are *Unniyachchi charitam. Unniyati charitam*, and *Unnichchirutevi charitam*. In a later stage, Punam Nambutiri's *Ramayana champu* and Mazhamangalam Nambutiri's *Naishadha champu* are best illustrative of the aesthetic precepts of manipravala as enjoined in *Lilatilakam*. The transformation of themes from the *Ramayana* and *Nishadha* into the complex structure of champu made them favourites with the educated and sophisticated classes of society. The lyrical, romantic, devotional and epical strains in these poems found themselves in complete harmony with the manipravala tradition. For example, in *Ramayana champu*, the description of Sita at the time of her swayamvara goes like this:

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Her hands the lovely garland holding,
and beetles o'er the flowers humming,
overwhelmed with virgin modesty,
stealing intermittent looks of Rama's face,
and learning on her confidantes
the scene she illuminated with her grace;
and trembling with joy, she walked slowly
up to her lord with beautiful steps

(trans. by P.K. Parameswaran Nair)

Champus were adapted by chakyars (actors of kutiyattam) for narration, and they were known as prabandhas. They were imitative of their Sanskrit counterparts; hence were ridden with Sanskrit vocabulary, and Malayalam usages were scanty. Attaprakaras and kramadipikas, theatre manuals of kutiyattam, were also written in manipravala, largely in prose interspersed with poetry, containing a generous mixture of the vocabulary of the ordinary folk. Pattu was comparatively more indigenous—among the composers of pattu, the three Kannasans or Niranam poets are significant. Pre-eminent among them is Rama Panicker, the author of *Ramacharitam*. Stotras or poems in praise of God in his multifarious manifestations were also written in the manipravala style.

Though in the earlier phase of Malayalam literature, manipravala was more simple and direct, later it tended to be stale and exaggerated—excessiveness of eroticism, recurrent formulas, circumlocution, etc. set in. For example, in *Chandrotsavam*, the subject matter is centred around the courtsan named Medinivennilav, who celebrates the Moon Festival. The introduction of the courtesan as the central figure is in keeping with the tradition of manipravala in which shringara is the dominant rasa. But apart from the recounting of feminine charm at great length, the poem also digresses to give the readers glimpses of the medieval society of Kerala.

A reaction to the excesses of manipravala is seen in the works of Tunchat Ezhuttacchan, the harbinger of a new kind of poetry in Malayalam. His contribution to Malayalam literature has been put succinctly by P.K. Parameswaran Nair thus: 'He felt that the ideal medium would be one which incorporates the essentials of manipravala which was the prime literary force of the day into the texture of Malayalam with its innate strength and simplicity". In his *Adhyatma Ramayana* and *Mahabharata* Ezhuttacchan mastered this unique blending and emerged as a people's poet. Secondly, he deviated from the manipravala convention treating shringara as the dominant rasa, and instead emphasised bhakti (devotion). The whole gamut of human experience falls under his purview and he created superb poetry of incomparable force.

Manipravala is thus not merely a style of writing, but a part and parcel of a rather elitist culture. It conformed to the taste of the upper class society, and did not relate to the life of the ordinary people either in subject-matter or in treatment. This is perhaps the reason for its deterioration and decline in the ages to come.

Su.G.

MANIPRAVALA (Tamil) In the continuous history of Tamil language and literature, the emergence of the language of manipravalam or the manipravala style is a phenomenon which has to be analysed not only in its linguistic framework but also against its socio-political and religio-cultural background. The term 'manipravala' is a hybrid form which means the combination of Sanskrit and Tamil just as pearls and corals in a garland. One can trace the origin of the manipravala style from the inscriptions and copper plates of Pallava and Pandya kings from the 5th century. A.D. onwards. In Pallava period, the language of manipravala was used as a court language for official communication. Later the language of manipravala was used in religious discourse and this tradition might have played a binding force among the commentators of religious works especially those who wrote commentaries on the hymns of Nalayira divya prabandham. Initially it was in practice among Jain and Buddhist scholars, and later it was adopted by Vaishnava scholars headed by Tirukkurukaippillan who wrote the first commentary on *Tiruvaymozhi* of Nammalvar around A.D. 1060. His commentary is known as *Arayirappati* (six thousand granthas). This time the use of manipravala as a medium of writing commentary was legitimately accepted by the scholars who were well versed in both Sanskrit and Tamil. Though Sanskrit was not the lingua franca of the region it is a matter for consideration why these scholars started writing commentaries in a language which was unintelligible to the layman who can easily understand the language of these religious works even now without the help of the commentaries. Was that kind of literary convention allowed in those days among the Vaishnava scholars to retain their sectarian identity intact in the name of religion? We have the commentary of six thousand granthas in this style. Nampillai, Alakiya Manavala Jiyar, Periyavaccan Pillai and Vatakkut Tirvitip Pillai also wrote commentaries on *Tiruvaymozhi* consisting of nine thousand, twelve thousand, twenty-four thousand and thirty-six thousand granthas respectively.

In contrast to *Lilatilakam*, a Malayalam grammar, which describes manipravala as *Bhashasamkrittayogam* i.e., "the union of indegenous speech and Sanskrit", *Virocholiyam*, a Tamil grammar by Puttamittiranar, criticises the style of manipravala as 'nataiyetum illa manipravala', i.e. the manipravala style is no style. More than this, the language of commentaries in manipravala style is not only the mixture of Sanskrit 'tatsama' forms and native words which is against the phonemic system of Tamil but was also a violation of the syntactic structure of Tamil. Linguistically speaking, the manipravala style is now a kind of creolized language, unintelligible to the Tamils

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who are now totally away from the cultural moorings of Sanskrit. As a result manipravala style has almost vanished from both the creative and the critical side of the literary tradition of Tamils.

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C.Ra

MANIPRAVALA SHAKUNTALAM (Malayalam) The *Abhijnanashakuntala* of Kalidasa rendered into Malayalam by Kerala Varma Valiya Koil Tampuran (1845-1915) is popularly known as *Manipravalashakuntalam* because of the preponderance of Sanskrit in the language used by the author. One of the first and foremost writers of Kerala to introduce a work of Kalidasa in the vernacular, Kerala Varma got the appropriate distinction of being referred to as *Keralakalidasa* throughout the land.

The publication of the Malayalam rendering appeared in 1882, though it was first serially published in the pages of the monthly magazine called *Vidyavilasini* edited by P. Govinda Pillai, the first historian of Malayalam literature. Later the text was slightly revised and issued in a book form from the Keralvailasam Press. The original title given to the work was *Keralabhashashakuntalam*.

But the title belied the expectations of the Malayalam readers. The style evolved by the author was grand, being saturated with the vocabulary and idiom of Sanskrit and an excessive measure of rhyme. The alliteration of the second syllable in every line of the stanza, popularly known as 'dvitiyaksaraprasa', was scrupulously followed by the author since he advocated that genre of literary style. Though Kalidasa was known for grace and simplicity, being the best exponent of the 'vaidarbhi' style, his translator did not bestow any attention in following his original author. Instead he pressed into service his own pedantic style with all its grandeur. In fact he believed that his was the better style and hoped that some day people would come to accept it.

Though people applauded him for his unique translation of *Shakuntala* they began to complain about the excessive use of Sanskrit in this Malayalam version.

At last he bowed to the pressure from the world of scholars and effected some revisions before he re-issued the book some nine years later under the new title, *Manipravalashakuntalam*. There is some limitation in the style of the author since he was an ardent admirer of Sriharsha, the author of *Naishadhiyacharita*. Hence, however much he tried to simplify his style, for the common reader it remained as inaccessible as before.

Historically speaking, it was Ayilyam Tirunal Maharaja of Travancore who translated *Shakuntalam* into Malayalam for the first time. His rendering was in prose form exhibiting the peculiarities of the time. But it remained unpublished for long. Ironically, it was printed by the same press which published Kerala Varma's great work. Just after its publication the prose version too appeared in the same year. Though the translation was in a highly Sanskritised Manipravala style, the classic in the new garb made tremendous appeal both on and off the stage. It was hailed as a landmark in the history of Malayalam dramatic literature. In fact it could claim the unique position of being the first ever Malayalam drama. Attracted by its unprecedented success, Sanskrit plays began to appear in the vernacular one by one in quick succession.

Valia Koil Tampuran's work has its own merits and limitations. The deliberate attempt at rhyming has curtailed the flow of sentiments and natural grace. The popular belief that a perfect translation is yet to come prompted scholars to make fresh attempt in this direction. Attur Krishna Pisharoti collected readings from different regions in India and tried to bring out a translation of a critical text constituted by him and his effort was rewarded. A.R. Rajaraja Varma, known as *Keralapanini* on account of his work on grammar, tried to present a simple Malayalam version for which he gave the significant title *Bhashashakuntalam*. It is considered to be a protest against the highly Sanskritised version of his renowned predecesor. Vallattol Narayana Menon also brought out a good translation in which he succeeded to a great extent in bringing the salient features of the original. Still the enthusiasm for translating *Shakuntalam* remains unabated. Today more than two dozens of translations have already appeared. In spite of all these later attempts Kerala Varma's version remains a classic with all its merits and limitations.

N.P.U.

MANJHAN (Hindi; b. 1513, d. 1593), one of the eminent sufi poets, was a disciple of Sheikh Muhammad Ghaus. His philosophy of life is based on eternal and profound love, achieved through humanitarian acts.

Manjhan is famous for his only work in Hindi, entitled *Madhumalti*. It was written in 1545 in the regime of Salimshah Suri, the son of Shershah Suri.

Madhumalti is the love story of Manohar, the hero, and Madhumalti, the heroine. In form, the poem is a metrical romance, written in Awadhi. The poet follows the traditional technique of *Karvakant Dhatta* of Apbhramsha literature. Description of physical beauty, separation in love and depiction of nature in different moods are the salient features of the poem.

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Madhumalti is, indeed, an important work in the sufi tradition, dealing with exalted love and beauty.

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A.P.D.

MANKAD, DOLARARAI RANGILDAS (Gujarati; b. 1902, d. 1970) is a renowned Gujarati critic, well-versed in Sanskrit poetics. He is also an archaeologist. He did his M.A. with Sanskrit and Gujarati from the University of Bombay. After having worked as a professor and principal, he became the Vice-Chancellor, Saurashtra University for five years. He was awarded the Ranjitram Gold Medal for his outstanding contribution to the fields of literary criticism and research. He was honoured posthumously with the D. Litt. degree from the University of Saurashtra. He edited two monthly journals *Nagarik* and *Urmi*. He had good command over English and Gujarati. He enjoyed reputation as a learned scholar in his own language and outside for his evaluation and analysis of literature with the help of the tenets of Sanskrit poetics. Works like *Sanskrit natyashastrana vikasni ruprekha* (1928), *Kalidas and Guptas* (1944), *The Ancient Indian Theatre* (1950), etc. earned him the reputation of a scholar and researcher in the field of the Sanskrit language and poetics. With *Kavya vivechan* (1949), *Naivedya* (1962) which brought him the Sahitya Akademi Award for the year 1964 and *Gujarati kavyaprakasho* (1964), he came to be respected as a critic with a discerning vision, balanced view and flexible attitude. He also discussed features of various literary genres like novel, short story, Sanskrit champu katha, one-act plays, etc. Dolararai's significant contribution is his scholarly and scientific attempt to critically evaluate modern poetry with the help of Sanskrit poetics.

Dolararai propounds the theory that the process of simplification is meant to be applied to the process of appreciation by the interested reader. Among his articles on literary criticism are his incisive reviews of the translation of *Shakuntalam*, *Sharvalik*, *Gher to peedhar chee jani jani*, etc. Along with his scientific and literary outlook, these also reveal his attitude towards life with his concern for cultural and social progress. In his discussion about language, Dolararai has given the translation of *Nirukta*.

In his articles on archaeology, Dolararai reveals his devotion to truth, fearlessness and scientific attitude as a researcher. In his *Anusritinun yattatattya*, he takes a positive attitude and suggestes that one must proceed on the assumption that the details compiled in *Anusriti* are most probably authoritative. He has translated *Rudradhyaya* (1929), *Shakradaya stotra* (1929), *Ahunavar* (1935). Apart from these, the most significant contribution by Dolararai is the translation of *Dhvanyaloka* (1964), with commentary. *Rigvedaman Vashishthanun Dashar* (1964), *Hindudharman madhyamamarge* (1964), *Gitano buddhijoy* (1969) are good fruits of Dolararai's study of religion and philosophy. The *Yugapuranam* (1951), *Kishkindha kandha* (1965) are the well-edited versions prepared after a deep study of those works. *The Puranic Chronology* (1952) and *The Date of Rigveda* (1952) are the two important works of archaeological research. Dolararai has also composed a well-knit long poem *Bhagawanani lila* (1948) of 1273 lines in the flowing 'anushtubh' metre based on a folk-tale. Dolararai was a leading scholar who made a thorough study of the concepts in Sanskrit literature and evaluated them in an authoritative manner.

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Ma.S.

MANKAR (Assamese), an early sixteenth century panchali poet, wrote during the reign of the Koch King Bishwasimha (1510-1540) of the Kamata Kingdom which consisted of parts of the present western Assam and northern West Bengal. Panchali as a verse medium for the Tantric or Sakta relgious literature flourished in Assam and Bengal towards the later part of the 15th century and during the sixteenth century. Panchali literature may also be called Ojapali literature since this verse literature was intended to be sung by Oja, a singer-cum-dancer who was to interpret to the audience the verses he sang with the help of his main supporter called the Dainapali and secondary supporters called Palis. The Ojapali literature generally dealt with the myth of the snake-goddess Manasa and Beula. Another branch of this literature narrated stories from the *Ramayana*, the *Mahabharata* and the *Puranas*. This branch of Assamese literature is akin to the Bengali panchali literature.

Mankar belongs to the panchali groups of poets like Durgabar, his contemporary and Sukavi Narayanadev, his successor, though, as a poet, he is inferior to both. There is reason to believe that he himself was an Oja. His verses reveal his close association with the common poeple. His language contains more colloquial words or the idiom of the masses than the sophisticated words and idioms of the written language. His style has thus the charm of the folk-songs. In his taste too he is very much a commoner

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who occasionally degrades his writing with crude elements of humour and sex. But at the same time, his verses are full of the pictures of the domestic life of the people of his time. Mankar's available verse story of the goddess Manasa is, however, incomplete. While a full-fledged *Manasa kavya* contains two parts: the story of the snake-goddess's birth, life and might, and the story of Beula, the daughter-in-law of the merchant Chand, an orrogant antagonist of Manasa who is finally subdued. Mankar's *Manas kavya* has in its present form only a part of the goddess Manasa's story. Even this is incomplete as it deals only with the story of creation, the marriage of Hara and Parvati and the birth of Manasa.

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Go.S.

MANKUTIMMANA KAGGA (Kannada) is one of the popular works of Gundappa D.V. Ever since it was first published in 1943, the Kannada reading public has welcomed it whole heartedly. Many of the stanzas of this collection are as popular as the compositions of Sarvajna.

The name of the book *Mankutimmana kagga* (The boredom of Mankutimma) itself looks rather strange. Gundappa has created a character known as Mankutimma and through him he has given expression to his rich experience. It is customary in Kannada to call a dullard as Mankutimma and the word 'kagga' is equally contemptible because it conveys the sense of boredom which is despised by one and all. This fictitious character Mankutimma is a village school master who used to take pleasure in teaching a few pupils. He was a bachelor and hence he had no responsibility of married life. Still, he had an attachment to his nephew, Somi, who was his sister's son. Somi went to the city for his higher education. In the meanwhile, Timma was also transferred from Mudaluru to Mandugere. All of a sudden, Timma went to see his nephew and he fell supremely happy that the boy was progressing well. He came back to his village contented and after a few days, he took leave of the village without informing anybody. After the lapse of one month, Somi's father received a letter from Timma informing that he had come to Tirupati and would proceed to Kashi to spend his last days of life. He had stated clearly that he owed nothing to anybody and he had resigned his job. He had expressed his joy for the progress of Somi and lastly, he had added a line stating that he had left behind a bunch of papers containing some writings meant for his beloved nephew, Somi. His last request was not to think of him any longer. In case they could not resist his remembrance, he advised them to light a candle in his memory in the nearby temple of Shiva. This prelude to the book is not only interesting but also instructive. The imaginary character, Mankutimma, represents a person with rich experience in life and still very humble in his attitude. The author preferred to give his utterences through such a person who was virtually a personification of dispassionate itself. The word 'Mankutimma' used as *Nom de-plume* (ankita) in each stanza actually stands for the author who is a reputed scholar in different spheres of knowledge. Similarly, the much debased word 'kagga' acquires infinite meaning in this context since the whole book is a kind of treasury of golden thoughts meant for one and all.

The text resembles the rich collection of stanzas of Sarvajna in Kannada, of Vemana in Telugu and above all of Tiruvalluvar in Tamil. Each one of these stanzas reads like the subhashitas of Sanskrit. The author has followed the pattern of quatrain in his construction of the stanza which ends in his *nom-de-plume* Mankutimma. Though each stanza may be treated as an independent unit, the author himself has grouped them under a number of sub-titles. A casual glance at these subtitles gives the reader an idea of the vast range of his subjects which covers all the aspects and attitudes of human life. In all, there are 945 stanzas. The greatness of these stanzas lies in the fact that they are so popular among the Kannada speaking people ranging from an average man to a learned scholar. One can derive full benefit even if it is read at random. Many of these stanzas are often quoted by people. Though the content of these stanzas is mainly didactic. They are palatable because of their poetic approach in general. The rich similes from daily life, the thought provoking expression of the author, the incorporation of noble ideas of great thinkers of the world render preciousness and popularity to these compositions.

G.V.R.

MANMOHAN (Marathi; b. 1911) was a pen name adopted by Gopal Narhar Natu. By his bold, non-traditional, paradoxical and satirical rhymes he came to be popularly known as Lok Kavi Manmohan, i.e. poet of the masses. He was educated up to matriculation. His poetry is both neo and non in character. He became the leader of Youth League, Pune in 1932 and joined the freedom struggle. He refused to follow the beaten track and set a new blaze in parody and satire which was his own. His earlier compositions carried the distinct impression of imitations and adaptations, but soon he set his own style. He was temperamentally a free bird of forthright expression. He severely attacked blind following of tradition. In his formative years he was greatly impressed by Gandhiji and his earlier poems reflect the influence. Principal exponent of sonnets in Marathi, he came to fame with his *Suneetganga* which is a collection of his Marathi sonnets. Combining humour and parody, his poems became popular. He came down heavily on contemporary poets

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attacking them with his caustic intelligence. He challenged through his poems the vanity and vainglorious attitude of self-styled poets which had then become characteristics of the intellectuals of that time. *Collegian* (1929), *Uddhar* (Uplift of the untouchables (1933), *Bomb* (1934), *Yugayugache sahpravasi* (Eternal fellow-travellers, depicting Hindu-Muslim unity (1946) are some of his popular long poems. He showed a new style in these compositions expressing his sense of vengeance against a society neglectful of his talent.

He compared himself with Omar Khâyyam and proudly proclaimed that he breathed poetry and contrary to the socalled 'Rajkavis' (Royal Poets), he was a 'lok kavi' (Poet of the people). His poem 'Rajsinh maza nijala' (Here sleeps the royal lion) on Subhashchandra Bose earned him wide acclaim. *Hi nadi saraswatachi* (The sacred river of Literature), 'Shwasach asashi tu ge maza' (I breathe thee), 'Shreshtha kavi janmala yava' (So that a great poet be born), and 'Priya hi mazi kavita premal' (My dear loving poetry) ably project his characteristic traits. Nevertheless, he mellowed down to a humble poet in his later life to say 'Me na maza rahilo' (I haven't remained my own self), Ya nadila ghat chhota bandhuni me chalalo (I am going ahead after building a small shore to this river).

He also wrote under another pseudonym Meenakshi Dadarkar. Besides poetry, he wrote several historical novels as well as novels on social themes. A four-part series of novels on Chhatrapati (Shivaji) instantly became popular. *Zapurza* is another bestseller he wrote. He also wrote a couple of plays and booklets on games like cricket and carrom. Nearly 100 books stand to his credit. A prolific writer, he is still engaged in literary activities.

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M.G.T.

MANMOHAN NATU (Marathi; b. 1911) began writing poetry as early as in 1921. A prolific poet, Manmohan has to his credit, besides a large number of as yet uncollected poems, thirteen collections of poetry. They are: *Tai teleen* (1926), *Suneet-Ganga* (1928), *Collegian* (1929), *Shankhadhyani* (1932), *Uddhar* (1933), *Afoochya golya* (1933), *Jeevanadhar* (1934), *Daryatil khaskhas* (1936), *Yugayuganche sahapravasi* (1946), *Kuhu kuhu* (1949) and *Shiv-Shilpan-Jali* (1965). A representative selection of Manmohan's large poetic output, edited by Shankar Vaidya, appeared in 1971 in a volume entitled *Aditya*.

The fact that Manmohan has always chosen to describe himself as Lokakavi (People's poet) as against Rajkavi (Poet Laureate) is in some measure an indication of his non-conformist, rebellious poetic spirit. A man of progressive outlook right from the beginning, Manmohan was fascinated by great historical figures such as Savarkar and Mahatma Gandhi. His early poetry shows traces of the influence of contemporaries like Madhav Julian and Gadkari. Around 1945, however Manmohan's poetry underwent a change which may in part be related to the change in literary ethos caused by the Second World War. It was during this period that Manmohan became an iconoclast, sometimes even a bitter one, trying to lash out vehemently at the literary establishment and its outdated poetic conventions. *Yuga-yugayanche sahapravasi* (Fellow travellers of ages), for a long time a forgotten classic of poetry, but now restored to its proper place, came out in 1946. A long poem dealing with Hindu-Muslim riots in Bombay, *Yuga-yuganche sahapravasi* is based on the theme of the degeneration of human relationships under the impact of fanaticism in the longer context of poverty, mechanization, power politics and atomic weapons and in general violent bloodshed all over the world. Equally significant is Manmohan's use of style and technique in this poem. He manipulates metaphors in a bold surrealistic attempt to portray the strange, fascinating borderland between dream and reality, conscious and unconscious, life and death. For a poet who began as a rebellious romantic, this foray into surrealistic experimentation was a major achivement. This is the reason why a new generation of poets in the sixties, fighting a similar battle against the literary establishment, rediscovered Manmohan and acknowledged their affinity with him.

C.J.

MANNI PUNAV (Konkani) is a collection of seventeen essays by Dattaram K.Sukhthankar, published in 1977. The work was picked up for Sahitya Akademi award for 1978. Most of the essays are humorous and satirical. Sukhthankar is a leading essayist in the language who has been contributing consistently to the genre for over twentyfive years. Goa and the Goans are the author's constant obsession. *Manni Punav* is the name of a famous zatra in a Goan village, called Mashel, the author's birthplace. The publishers have rightly called these essays, "the writings on a single theme of Goa and Goans, the author's first love." The author shows keenness of observation and wields a cartoonist's pen in delineating the unusual typical characters and situations which he excellently caricatures. Essays like 'Mashel', 'Alampeddyar and Honvollo', 'Mhalo', 'Madvall' are good illustrations. Some of the essays, while being humorous, are also tinged with serious introspection and musings on the themes like urbanisation of Goan villages, a continual drift towards cities and a lament over the change over. The very first

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essay 'Mashel' is an instance in point. The author usually weaves his essays around situations and persons, and when the characters come vividly alive, one almost sees one's own reflection in them. Sukhthankar's is a simple conversational style interspersed with local idioms, word-play, childhood reminiscences, dialogues, etc. Most of his humour is regional. Structurally, the author's approach is traditional, having a beginning, exposition and development of the theme, a little digression and a planned ending. A publication of Vivek Prakashan, Bombay, this small book is really worth treasuring.

P.G.T.

MANOEL-DA-ASSUMPSAM (Bengali) was a Portuguese missionary and the writer of the first Bengali grammar. Nothing definite is known about his life except that he was a native of Evora and served as the rector of an Augustinian mission near Dacca. His first work is entitled *Kripa shraster arthabhed* (Meaning and implication of the Faith of Mercy). Written in 1734 and published from Lisbon in 1743, it is a bilingual work in the form of a dialogue between a guru and a shishya, interspersed with short tales of moral intent. Both the Portuguese text and its Bengali translation are printed in Roman type. The Bengali version provides useful linguistic information as a specimen of the variety known as the 'missionary Bengali' which was used for the propagation of Christianity among the speakers of Bengali. Since this variety was based on the Dacca dialect, it also gives an approximation of the phonological shape of various forms as spoken in that area two and a half centuries ago. The verbal and pronominal forms are mainly of the written variety (sadhu bhasha). The influence of the Portuguese syntax is apparent. His second important work is the Bengali grammar which was published along with a Bengali-Portuguese lexicon under the title *Vocabulario em Idioma Bengalla e Portuguez* (1743). The first forty pages deals with grammar and are written in Portuguese. In the absence of an existing model, the writer adopted that of the Latin grammar. This is the reason for his presenting nominal and pronominal paradigms in six different cases. Any deviation from Latin was looked upon as a defect of the language. The writer also expressed a strange notion that Bengali was a hybrid of Sanskrit and Hindustani. Besides these two liguistically important works, he also translated Dom Antonio's catechism from Bengali into Portuguese.

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T.W.

MANOHAR MADHAV (Madhav Balwant Vaidya, Marathi; b.1911) wrote under the pseudonyms 'Pancham' and 'Saraswat'. He is a drama critic, playwright, novelist, translator and columnist. He was educated in Nasik. He passed his B.A. from the University of Bombay in 1934. He first taught in the S.N.D.T. School for girls and then in the same institution's university.

Under the name 'Madhav Manohar' he started publishing short stories and poems from 1928. Between 1930 and 1933, he published in the magazine *Vagishwari* of Nagpur poems such as 'Jo sampate youvan', 'Ashwasan' and 'Sa—' as also stories including 'Parisacha shodh', 'Deshdrohi', 'Kartavyacha marg' and 'Phulachi abhilasha'. He wrote prolifically in these forms as well as in drama, fiction, biography and criticism. His literary and critical columns have been conducted in such periodicals as *Kesari, Sobat, Rasarang, Navashakti* and *Menaka*. He has written more than 200 articles about Marathi literature, some 125 short stories and several adaptation of plays from Indian & foreign languages and one-act plays.

Madhav Manohar is the author of the novels *Jwala* (1940), *Sukhdukh* (1975), *Kaifiyat* (1977) and *Doura* (1978). His novels are unusual in theme and narrative format, portraying intimate relations among unconventional characters. Among his translated novels are *Annadata* (1945), *Ek ani doan* (1948), *Eka ratrichi goshta* (1953) and *Killi* (1974). In these he has covered some of the classics of literature from the East and the West. Madhav Manohar is best known for his dramatic adaptations. These include *Aai* based on Karel Capek's *Mother* (1942), *Ajobanchya Muli* (1943), *Sashachi shinge* (1947) and adaptations of Priestley's Time Plays (*Zoplele naag*, etc.), Clifford Odets's *Waiting for Lefty* (*Davrechi waat*) and Maugham's *The Breadwinner*. Most of these plays have been staged by avant-garde troupes of the Marathi theatre.

In the late forties and fifties, Madhav Manohar was one of the two or three playwrights whose work had a key role to play in the revival of the Marathi theatre under the aegis of the Mumbai Marathi Sahitya Sangh. In later years progressive producers like Atmaram Bhende consistently staged the adaptations of contemporary experimental plays made by Madhav Manohar. This includes the one-man show by Bhende of Samuel Beckett's *Krapp's Last Tape* as translated into Marathi by Madhav Manohar. Madhav Manohar had natural empathy for the playwrights and actors of the Group Theatre in America.

Madhav Manohar has a collection of translated short stories to his credit called *Chandrashekhar* (1963). His one-act plays include *Aapan Sarya Durgabai* and *Souda*. Madhav Manohar's journalistic writing has always been provocative. Literary events, problems and controversies have always been his favourite subjects.

Dy.N.

MAHANOR, NAMDEO: (Marathi b. 1942). Mahanor comes from a farmer's family in Palaskhed, a village near the

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world-famous Ajanta caves in the Aurangabad district. With the publication of his very first collection of poems, *Ranatalya Kavita* in 1966, Mahanor emerged as a significant poet with a distinctive idiom of his own. Since then he has had three more collections to his credit, *Vahi* (1971), *Pavasali Kavita* (1982) and *Ajanta* (1984). He has also written a novel, *Gandhari* (1973) and stories brought together and published in a volume entitled *Gavatalya Goshti* (1981). In addition, he has edited three books, *Gapsap* (1972), a collection of folk-tales; *Punha Ekda Kavita*, an anthology of contemporary Marathi poetry, edited in collaboration with Chandrakant Patil; and *Palaskhedchi Gani* (1982) a collection of folk-songs found specifically in the vicinity of his village. Mahanor has also written songs for an award-winning film, Jait re Jait. From 1979 to 1984, he was a member of the Legislative Council. Mahanor's contribution as a poet, novelist and film-song writer has brought him many awards and prizes.

Mahanor's career is the example of a poet who, rejecting the modernist, experimental tradition of metropolitan sensibility, goes back to the relatively less exploited tradition of folk-poetry and forges his own individual idiom out of it. Mahanor's precursors in this tradition were Lowlekar and N.G. Deshpande. Finding in them kindred souls, Mahanor tapped for his creative purposes the resources of the folk-tradition he had known so closely since his childhood days in the vicinity of the Ajanta caves. His very first collection, *Ranatalya Kavita*, containing sixty-three poems, provides ample evidence of this. Using rural space as the central principle of his poetry, Mahanor absorbs a variety of folk-rhythms into his poetic texture and depicts different aspects of nature and folk-life in terms of changing moods and emotive tones. The basic energy of this kind of poetry comes from the poet's unambiguous identification with nature, not as an abstract, superhuman principle, but as a concrete, palpable locale replete with age-old folk-beliefs, customs and rituals. Love in its unsophisticated, erotic aspects finds abundant expression in images drawn from nature and agricultural life. Mahanor continued to write in this vein in his later collections such as *Vahi and Pavasali Kavita*. *Ajanta*, his latest, is a slight departure in that it combines the lyrical with the narrative. It unfolds, against the masssive backdrop of the beautiful Ajanta caves, the tragic love-story of Major Gill, an army officer and painter in the East India Company and Paru, a tribal girl. Taken together, Mahanor's poetry can be described as an authentic extension of Marathi romanticism to folk-tradition.

Mahanor's prose fiction which includes a novel *Gandhari* and a collection of short stories, *Gavatlya Goshti* provide a somewhat different dimension to his sensibility as a poet. Mahanor's concern with the primeval relationship between man and nature as enshrined in folk–traditions continues in his prose works also. However, he now sees these hitherto stable folk-traditions as caught in the process of social change. This disruption of rural culture by the forces of urbanization, modernism and politics creates a crisis of values. Mahanor explores this crisis in his prose fiction.

C.J.

MANOHARAN (Tamil) is a drama by Pammal Sambhanda Mudaliar in five parts and nineteen scenes written in the year 1895. He was a lawyer by profession. The author was the first to introduce the parameters of modern drama such as the time frame, serial sequence, and a touch of seriousness to the Tamil drama. For these reasons and for the list of more than eighty plays he has written and enacted, he will be remembered as the pioneer of the modern trend in Tamil drama.

The play *Manoharan* dwells on the age-old theme of good prevailing over the evil ultimately. The hero Manoharan, the heir apparent to the throne of Chola Kingdom, has been portrayed as an embodiment of all the virtues of the medieval royalty. The story tells about the odds he had to overcome in the cold war with Vasantasenai, his father's second lady, who wants to get rid of the prince and his mother by expediently using the king's involvement with her. Vasantsenai, through her insidious plans, makes the king despise the queen and ascends the royal throne by winning the king's confidence. By further villainous manipulations and fabrications, she also procures the king's order for the execution of his own son Manoharan. The outraged Manoharan challenges the king in the open court, but his mother intervenes and makes him accept the royal order. This incident restores sanity in the king who cancels the execution order at the last minute delivering the message himself, disguised as a messenger. With all the plots against the royal family unearthed by the king himself, Vasantsenai meets her deserved end by killing herself and her son. The play closes in with the coming back of Manoharan and his friends from their self-imposed exile to a battlefield to help the wounded, retreating king and his forces. After the inevitable victory the curtain falls with the happy reunion of the family and friends in the royal court.

The play in totality in simplistic in its objectives and their communication. Vasantsenai's character needs special mention here. A western proto-type lady villain character was a novel experience to Tamil drama. Her unwavering adherence to her objectives and her impenitence round up her character to perfection. *Manoharan* like other plays of P. Sambhanda Mudaliar, deserves commendation for its historical importance in the growth of Tamil drama.

M.Ka.

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MANONMANIYAM (Tamil), a Tamil play in verse written by Rao Bahadur P. Sundaram Pillai (1855-1897), was first published in 1891 in Madras. The Renaissance in Tamil dramatic literature began with this work. Justice K.G.Sesha Iyer of Trivandrum High Court said: "It is altogether one of the healthiest and most suggestive books to be found in Tamil. It bounds in great thoughts felicitously expressed. Its lessons reach our hearts, inform our minds, quicken our finer sensibilities, and elevate our whole moral being".

Manonmaniyam is an adaptation of Lord Lytton's *Lost Tales of Miletus : The Secret Way*, and the play within the play 'Shivakami charitam,' of Oliver Goldsmith's *The Hermit*. Though Sundaram Pillai attempts to give the play a historical versimilitude, it is throughout romantic. To suit his dramatic requirements, he has effected omissions, additions and modifications, and steeped Manonmaniyam in shroud of mysticism, in keeping with his personal philosophical and Oriental view of life.

Like a great painter, P.Sundaram Pillai paints the delicate lights and shadows of his characters endowed with virtues and vices in varying proportions: Manonmani is the embodiment of grace, filial duty, and of a love touched with a supersensuous element drawn from a far-off region of thought. Among the other characters, there are Purushottaman, Vani, Natarajan, Jivakan, Narayanan and Kudilan, with their own individual traits, all juxtaposed in an impressive, dramatic manner.

By careful plot construction, judicious use of dialogue, development of characters and incidents, skilful manipulation of diverse characters, P. Sundaram Pillai leads us to the main action. Manonmani's marriage is an event out of human control, but the unseen power leads victims toward the inevitable denoument.

In the non-observance of unity of time and place, Sundaram Pillai follows Shakespeare. The entire play is in verse, agaval metre, the simplest in Tamil prosody and closest to blank verse. K.N.Sivaraja Pillai is of the opinion that verse should have been reserved for leading personages and dramatic situations and prose for menials, farmers, soldiers, citizens, etc. to establish close links with reality. Dialogue is skilfully constructed, taut, appropriate, easy and effective, though at times long, which may be condoned as the play was meant for reading and not for the stage.

P.Sundaram Pillai demonstrates wonderful control over his language. Diction is of choice and varied, though occasionally it slips into blase rhymes and alliterations. The diction, especially in Shivakami charitam, is simple, clear and direct, and hence incredibly effective. He has introduced new turns of phrases, concepts and figures of speech from English literature: prick the pride, knowledge is power, vox populi, vox dei, silence implies consent, two strings to a bow, all is well that ends well. References to Vedantic concepts, scientific theories, gravitation, eclipse, cross fertilization, etc. and scientific instruments like mariner's compass and hand lens are novel and very useful, opening to the Tamil audience a window on Western science and technology.

Invocation to Tamil Muse, in the prologue has been a kind of National Anthem of Tamil Nadu. The prologue has some references to Aryan culture which did not find favour with some critics. Conceived in the classical oriental mode and presented in occidental Shakespearean model, *Manonmaniyam* is a fine blend of rare flavours from the East and the West.

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V.K.S.

MANSAROVAR (Hindi). *Mansarovar* is the title given to the eight-volume collection of Premchand's short stories. The first two volumes were published by Premchand himself in March, 1936. The selection of short stories herein was done by Premchand himself. The six subsequent volumes were published by his elder son, Sripatrai, after Premchand's death. The selection was also done by Sripatrai. Later, Premchand's younger son, Amritrai, published eight volumes of *Mansarovar* from his Hans Prakashan, Allahabad.

The first volume of *Mansarover* (27 short stories) contains, amongst others, such widely acclaimed short stories as 'Algyojha' 'Idgah' 'Shanti', 'Pus ki raat', 'Thakur ka kuan'. The second volume (24 stories) too has some well-known short stories like 'Nyaya', 'Do bailon ki katha', 'Dudh ka daam', and 'Jadu'. The third volume, compiled by Sripatrai, differs from the first two compiled by Premchand. It contains 32 short stories. Prominent amongst them are 'Stri aur purush', 'Nairasya lila', 'Muktidhan', 'Shatranj ke khilari', 'Satyagrah', etc. The first 16 short stories have been borrowed from *Prempramod* and the later 16 from *Prem pratima* published earlier. The fourth volume (1939) consists of 20 short stories. Amongst them mention may be made of 'Sadgati', 'Darogaji', 'Mritak Bhoj', 'Savaser gaihun', 'Sabhyata ka rahasya', etc. Nineteen of them figure in four of his compilations published earlier. The fifth volume (1946) consists of 24 short stories, prominent amongst them being 'Ramlila', 'Mantra' 'Himsa paramodharmah', 'Kajaki', 'Sujanbhagat', and 'Istifa'. The sixth volume (1946) consists of 20 short stories, outstanding among them being 'Yeh meri matribhumi', 'Raja Hardaul', 'Rani Sarandha', 'Garihdah'. The seventh volume has 23 short stories. Best known amongst them are 'Atma Ram', 'Bare ghar ki beti', 'Panch prameshwar' 'Shankhnad', 'Suhag ki sari', etc. The last volume published both by the Saraswati Press, Benaras and Hans Prakashan, Allahabad in 1950 consists

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of 31 short stories, such as 'Balidan', Pashu se manushya', 'Vimata', 'Burhi kaki', 'Har ki jit', 'Guptadhan', 'Namak ka daroga', 'Sajjanata ka dand' and others.

In short, *Mansarovar's* eight voulmes contain Premchand's 203 short stories. About seventyfive other short stories by Premchand do not figure in these volumes and could have been accommodated in another two volumes to make the set exhaustive and complete.

These short stories relate to almost every facet of Indian life during the British rule, impoverished at every level. They are living documents of Indian social problems. They reinforce indealism tinged with a robust sense of realism and do not in the least mark an escapist approach. They reflect a sense of purposefulness and an urge to remould the social structure on the basis of human relationships and a regard for the basic values of life. He belongs to no group or sect, and subscribes to no political 'ism' or dogma; his sole approach is that of a humanist, trying to better the lot of his suffering brethren the world over. Premchand represents the zenith of excellence in terms of both thematic variety and artistic craftsmanship in Hind short story.

Vi.S.

MANSOORI, ADIL (Gujarati; b. 1936). His real name is Mansoori Farid Mohammad. He is an eminent Gujarati and Urdu poet, ghazal writer of the younger generation. He ran a textile shop for some years. At present he is working as a copy-writer in an advertising firm at Ahmedabad. In the beginning, he was writing ghazals only in Urdu, but later, he turned to Gujarati ghazal as well. Even now he continues to write in Urdu and has earned reputation as an experimentalist Urdu poet. With sound background in Urdu poetry, he soon made his mark as a promising young Gujarati ghazal-poet. In fact he, alongwith some contemporaries, revolutionised the Gujarati ghazal which had by then become too much hackneyed and tradition-bound. He replaced the heckneyed images and symbols with fresh ones, used a new diction and thus changed the entire face of the Gujarati ghazal. However, he never betrayed the true colour, mood and essence of the form of ghazal. He became an important member of the Rey Group, an off-beat group of young *avant garde* poets and writers of Ahmedabad, which had changed the literary scene of Gujarat in the sixties. Adil's first collection of poems *Valank* (Turn, 1963) proved a turning point for Gujarati ghazal. The next year he published another collection named *Pagarav* (Sound of footsteps) which enhanced his reputations as a leading young modern Gujarati ghazal-poet. In 1970 he came out with yet another collection of poems named *Satat* (Continuous). His absolute command over Persian metres, successful handling of subtle emotions and bold experimentation earned him a high and permanent place in Gujarati ghazal. He has also written some prose poems which bear his hallmark as a modern creative poet. Adil is also one of the pioneers who heralded the advent of absurd plays in Gujarati. His two collections of such one-act plays entitled *Haath-pag bandha yela chhe* (Hands and legs have been tied down, 1971) and *Jo Nathi te* (One which is not, 1972) are the examples of his command over the form. However, he will always be remembered as the one who completely transformed the Gujarati ghazal.

Bh.S.

MANTO, SAADAT HASAN (Urdu; b. 1912, d.1955) was born at Sambrala, district Ludhiana and died at Lahore (Pakistan). He had his education at Amritsar and Aligarh. He got married in 1939 and had three daughters. He lived at Amritsar, Lahore, Delhi and Bombay. He migrated to Pakistan after the partition of India.

Manto started his literary career in early thirties as translator of the well-known English, Russian and French classics, but soon made his mark as a short story writer of great distinction. His plays also attracted wide attention. Through his writings, he was actively associated with the All India Radio, a number of distinguished literary journals and film organisation during the course of his literary career. Several films based on his stories have been made in India and Pakistan. The years of his life in Pakistan after partition were full of agonised literary activity of a very high order. Some of his stories were the subject of Court trials on charges of so-called pornography. Manto's works include: short stories: *Aatish paray* (Fragments of fire, 1936), *Manto ke afsane* (Manto's stories, 1940), *Dhuan* (The smoke, 1941), *Janaze* (Corpses, 1942), *Afsane aur drame* (Stories and plays, 1943), *Lazzat-e-sang* (Pleasure of the stones, stories and essays, 1947), *Siah hashie* (The black marginalia, 1948), *Chughad* (The fool, 1948), *Khali botlen, Khali dibbe* (Empty bottles, empty boxes, 1950), *Badshahat ka khatima* (End of a kingdom, 1951), *Yazid* (The arch heretic, 1951), *Upar, niche, darmiyan* (Above, below, in-between, 1954), *Shaitan* (The devil, stories and plays, 1954), *Baghair ijazat* (Without permission, 1955) and *Burquey* (The veils 1955): novel: *Baghair unwan ke* (Without a title, 1940); plays: *Teen auraten* (Three women, 1942); essays: *Manto ke mazamin* (Manto's essays, 1942); sketches: *Ganje frishte (The stripped angels, 1953).*

The following works of Manto were published posthumously: *Ratti, masha, tola* (The tiny measures), stories; *Shikari auten* (Women, the hunters), stories; *Karwat* (The changed side), plays; *Loud speaker*, Sketches; *Namrud ki khudai* (The kingdom of Nimrod), stories; *Sarak ke kinare* (By the road side), stories, *Sarkandon ke pichhe* (Behind the reeds), stories; *Manto ke drame* (Manto's plays); *Phundane* (The tassels); *Talkh, tursh, shirin* (Bitter, sour, sweet), essays, *Thanda gosht* (The cold

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flesh), stories; *Nakhun ka qarz* (The nail's debt), impressions; *Chashm-e-rauzan* (The window's eye), stories. *Ghulab ka phool* (The rose), stories; *Majzoob ki bar* (The ascetic brags), stories; *Nurjahan, Saroor Jahan* sketch; *Ismat Chughtai*, a biographic sketch. He has also lift behind the manuscript of an unfinished novel. Manto's works have been extensively translated into several Indian and European languages.

Manto is a story teller par excellence, a master craftsman with an eye for the structure and precise, significant detail. The so-called red-light areas, prostitutes, pimps, profligates, hangers-on of sorts, their lusts and cravings form the back drop of Manto's stories. Most of his characters both men and women seem to have lost their grace long back. Manto seldom tries to explore the history of their fall. He is primarily concerned with their contingent existence, their lost innocence, their tarnished happiness and dwindling wealth of affection and understanding which, here and there, still treats them benevolently. Some of them like Mozelle Saughandi and Babu Gopinath have the strength to transcend their sordidness. Manto never sits in moral judgement over his characters. In fact, time and again, he attempts to restore them to their state of meaningful being alongwith their lost innocence and happiness. 'Hatak' (The insult), 'Babu Gopinath', 'Kali shalwar' (The black trousers), 'Naya qanoon' (The new law), 'Boo' (The odour), 'Khole do' (Undo it), 'Mozelle', 'Toba Tek Singh', 'Shaheedsaz' (The martyar maker), 'Thanda gosht' (The cold flesh), 'Phundane' (The tassels), 'Siah hashie' (The black marginalia) and his play *Is manjdhar men* (In this midstream) are some of his representative creations.

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Ba.K.

MANTRA (Sanskrit). The theory of the 'mantra' is that it is a word of power born out of the secret depths of our being where it has been brooded upon by a deeper consciousness than the mental. It is framed in the heart and not constructed by the intellect. It is held in mind, again concentrated on by the waking mental consciousness. It is then thrown out silently or vocally.

The mantra creates new subjective states in ourselves. It can alter our psychical being. It can reveal knowledge and faculties which we did not possess before. It can produce similar results in other minds. It can produce vibrations in the mental and vital atmosphere.

The word, in the system of the ancient mystics, is power and it creates. For, all creation is expression. Everything exists already in the secret abode of the infinite, 'guhahitam', and has only to be brought out here in apparent form by the active consciousness. The vedas proclaim that the worlds have been created by the goddess Vak. In the vedas even 'anushtubh', 'trishtubh', 'jagati' and 'gayatri', which are poetic measures of the sacred 'mantras', are considered as symbolic of the universal movement of things.

By expression, then, we create and by affirmation we establish. As a power of expression the word is termed 'gih' or 'vachas', as power of affirmation 'stoma'. In either aspect it is named 'manma' or 'mantra', expression of thought in mind and 'brahman', expression of the heart or the soul.

Fashioned by the heart the *mantra* is confirmed by the mind. Poetry is the mantra only when it is the voice of the inmost truth and the ancient vedic poets claimed to be uttering the mantra because they strove to see the occult truth.

The *Nirukta* says, "mantrah manant". That which is cogitated is the mantra. What is expected in this 'manana' is 'tadarthabhavana' (thinking over its meaning). The *Samhita* part of the vedas is constituted of mantras. The *Rigvidhana* lays down the procedure of the mantras. The *Paniniya Siksha* tells us that if the mantra is uuttered deficiently and wrongly it kills the *mantra*. For example, by the wrong pronunciation of the word 'Indrashatruh' Tvashta got a son who was killed by Indra whereas he wanted one who could kill Indra.

V.G.R.

MANUCHARITRAMU (Telugu), one of the five great classics in Telugu literature known as 'pancha kavyas', is considered to be the harbinger of a new kind of 'prabandha' in Telugu. The work earned for its author, Allasani Peddana, the title of 'Andhra Kavita Pitamaha'. He tried to introduce a certain amount of inventiveness and nativeness in the basic story still borrowed from Sanskrit, so that it became relevant to the people of Andhra. From this perspective, Peddana could justifiably be called the 'Father of Telugu Poetry'.

Peddana adorned the court of Krishnadeva Raya as a kind of presiding poet over the famed 'Ashta Diggajas'. A senior friend of the king, he is believed to have been his teacher too, at Chandragiri. It may be reasonably believed

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that Peddana was born around 1475 at Kokata near Gandikota in Cuddapah district and studied under Sathakopa Yati, who later became head of the Ahobila Mutt. He must have moved to the king's court when Krishnadeva Raya ascended the throne in 1909 and continued to be a close associate during times of peace and war. He received several honours from the king and after *Manucharitra* was dedicated, the king himself seems to have lifted his palanquin. He lived on after the king's death in a somewhat subdued poetic and financial state. The kavya is said to have been composed around 1522, at the request of the king after his conquests which extended upto Gaya.

Swarochisha Manusambhvamu, as the work is otherwise known, deals with the events leading to the birth of the hero mentioned in the title; Kalidasa's *Kumarasambhava* is yet another work of this kind. The present work deals with the story and 'prestory' of the birth of 'Swarochisha Manuvu', one of the 14 Manus, lawgivers and rulers of a 'Manwantara'. The poet drew the story from *Markandeya purana* in Sanskrit by Vyasa; the work was translated into Telugu by Marana and it formed the basis for the framework of the story of the kavya. Like Tikkana, Peddana also gets straight into the main story without much circumlocution. With admirable dramatic skill, he raises the curtain over Arunaspada, then focusses attention on a traditional Brahmin household and finally on the head of the house, Pravara. He presents a sketch of the chief character, who is a handsome youth as fascinating as the lord of love and yet full of deep ritualistic religiosity. And then arrives on the scene a wandering saint (siddha), who excites in the brahmin a desire for travel. After the saint applied an ointment to his feet, Pravara goes to the Himalayas and, as he wanders about under the heat of the sun, the ointment melts away. Unable to go back to his village, he feels lost when he comes across a Gandharva lady, Varudhini. She falls in love with him at first sight. When he asks her to direct him on his way back home, she taunts him, 'you certainly have eyes wide. Why then, do you seek other's help to find your way back? Don't you know the way you came up here? Maybe, it's just a pretext to speak to women in solitude'. After initial suggestion of her infatuation, which does not disturb the young man, she interprets the Vedic declaration, 'Anandobrahma', to mean carnal pleasure. But neither the physical attraction nor the ingenious arguments of the lady succeed in swerving Pravara from his matrimonial fidelity; he even pushes her away gently when she tries desperately to hold him in her embrace. Finally, the lord of fire, whom he has worshipped each day, carries him back to his home. The moment of infatuation of Varudhini is utilised by a Gandharva, whose love for her was unrequited; he now assumes the form of Pravara and approaches her. She readily receives him and at the moment of their joy, she keeps in her mental eye the figure of Pravara alone. Eventually, she gives birth to Swarochi. The third Ashwasa (section) ends with the union between Varudhini and Maya Pravara. With this also ends the gripping part of the book.

The second half commences in the third chapter with the birth of Swarochi and narrates how he acquired proficiency in martial arts quickly and becomes an expert at hunting. The poet gives a vivid description of hunting in over 45 poems and also describes the cooking of raw meat in a way which shows that the poet must have had personal knowledge of the hunting expeditions of his king. A similar authenticity of experience can be seen in the description of a fierce duel between the king and a demon from whose clutches the king tries to rescue a damsel, Manorama. The demon, in the end, turns out to be the father of the girl; he is a Gandharva king called Indivaraksha, who presents both his daughter and knowledge of Ayurveda to Swarochi. The king later cures the friends of Manorama of a dreadful disease and marries them as well. Subsequently, Swarochi during one of his hunting expenditions, falls in love with a deer who was really the goddess of the forest and their union results in the birth of a son called 'Swarochisha'. The young boy takes to meditation of Achyuta early in life and attains the position of Manu, thus justifying the title of the prabhandha.

The above account shows that the story revolves round a number of characters—Pravara-Varudhini, Varudhini-Maya Pravara, Swarochi and his wives including Vana devata and finally Swarochisha. The plethora of characters and variety of situations gives rise to the criticism that the work lacks unity of theme. A critic, Veturei Prabhakara Sastry, felt that the work was really two books rolled into one and that a reader would read the second half only with the hope that he might come across Pravara and Varudhini once again. But Viswanatha Satyanarayana, in *Alla sani Vani Allika Jigibigi*, has shown that there is admirable unity in the work, since the very description of Pravara as a beautiful and devout person indicates the qualities to be expected in a future Manu. Like Kalidasa's *Raghuvamsha*, this work presents history, embellished with poetic imagination and instances of verses with lyric beauty and vivid descriptions of the Himalayan environment, the quiet domestic scene of Pravara's family, etc. In the presentation of human character and the portrayal of natural grandeur, the poet exhibits much originality. Peddana possesses admirable skill in the handling of dialogue like Tikkana, and he also transposes into a prehistoric story, the natural scenes and the social mores known to him. The Himalayas described by him are really the hills he had known in the Rayalaseema region of his times and the hunt and the war described are based on the exploits of Krishnadeva Raya. Peddana combines in his writing the best styles known till his time—the pleasant narrative technique of Nannaya, the presentation of character through dialogue of Tikka-

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na, the evocation of the atmosphere of the Telugu land of Yerrana and the stylistic excellences of Srinatha. Critics have shown both the influence of poets like Srinatha and Pinaveerana on the style of his writing and of his poetry on the style of poets like Ramarajabhushana and Kuchimanchi Timmana. In the fluent orignality of imagination, vivid descriptiveness and the construction of an epic based on a thin framework from the Sanskrit original through the addition of events and details in his personal experience, Peddana's work stands even today as a pace-setter for many other prabandhas in Telugu literature.

After the work remained in palm-leaf collection for centuries, the distinguished savant of Telugu literature, C.P. Brown, arranged for the printing of the first modern edition with a learned commentary by Juluri Appayya around 1830. Andhra Pradesh Sahitya Akademi brought out a well-edited version of the work with introduction by T. Kodandaramaiah in 1965. In 1968, Venkatarama publishers brought out an edition with exhaustive introduction by Vemparala Suryanarayana Sastry.

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S.S.P.R.

MANUSCRIPTOLOGY (Pan Indian). Manuscript preparation is an old art of India, but the science of manuscriptology has come into existence only recently in its present form. This science is concerned with scribing, survey, collection, preservation, and indexing for meaningful study, as well as editing and publication of ancient manuscripts. It is still in its infancy but the people and the Government are taking good interest in its development. The science is useful not only for the scholars of this country but also for foreign scholars who have shown interest in old manuscripts, their preservation, editing and publication.

In this connection we have to mention a little about the art of writing, the material for writing, the instrument for scribing and the substance with which scribing is possible. For thousands of years knowledge was transmitted through mouth, as the synonym for the Vedas, "Shruti" suggests. When the art of writing was discovered various sorts of material were used for the purpose. There were the leaves of palmyra tree, leaf and bark of birch tree, leather, gold-silver and copper plates, stones, bamboo, lead, cloth and much later paper. In Europe the skin of a tree named papyrus was used and in Egypt the oldest book on this material has been discovered. It is evident that the word 'paper' is derived from 'papyrus'. It is proved that at the time of Alexander's invasion birch bark or the inner bark of the bhurja tree, which the Himalaya produces, was used in Brahmanical and Buddhist writings. The oldest documents written on this material are in Kharosthi script. The other script was Brāhmi. Cotton cloth was also used for official and private documents. Wooden-boards were referred to in the Jatakas. They were named 'phalka'. Palm-leaves were used much later as referred to by Huan-Chuang. Bricks have also been found with Buddhistic Dharmasutras. Writings on gold silver and copper plates have come to light. Iron was also used for the purpose. Cannons have been discovered with several type of writings.

Manuscripts have been found in different shapes and sizes. Manuscripts bound in one compact small volume are called gutaka hand-books. A lot of manuscripts are found in the form of Bahis (old type Account books). Unbound manuscripts found loose are called 'patrākār', and those written on long rolls of paper are known as 'khārdakār,. Many articles were written in pictures, some had pictures with the texts. A large number of manuscripts are shaped like the idols of the deities concerned.

Ink is the basic writing material. Ink was of several types. It was also 'kachchi' and 'pakki'. The 'pakki' inks were prepared by cooking peel of pepper with cloves and borax mixing with fume of sesamun oil. 'Kachchi' was prepared by mixing gum and kajal in water with copper coil. The ink had several colours including those of gold and silver for which very thin sheets of gold and silver were used. The inks were brilliant and they kept their lusture for hundreds of years. The general name for the instrument of writing was 'lekhani' which included stilus, pencil, brushes, reed and wooden pens. The professional writer was called 'lipikār' or 'libikār,.

The process of writing has also been described. While writing on tarapatra the leaves were first horizontally cut, soaked in water, pressed flat and dried. After drying the surface was made smooth by conch-shell or cowri. In ancient Rājasthān and Gujarāt tarapatra were written in ink but in the South letters were incised with pointed instruments and finally blackened. While writing, blank spaces were left for perforation after which these patra were knotted to wooden boards. That is why the book was called 'grantha'. For purposes of writing on cloth, starch was also applied to it. In Shringeri Matha numerous books on cloth are available, both cotton and silk cloths were used; leather was sparingly used. A large number of rock inscriptions have been discovered on stones, pillars and statues. A big inscription called Rajaprashasti is there in Udaipur district and it is supposed to be the biggest stone inscription in the world.

Preparation of manuscripts was a regular feature in India. Most of the Sanskrit texts were scribed under the patronage of temples, ashramas and maths. In many of the native states the chiefs employed regular scribes for copying religious, moral and philosophical texts. Medical and astronomical texts were also copied down. Some persons prepared manuscripts for their own use—religious

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or extra-time reading. Even now in the Jain religious places, upāsaras, regular writing work is done by the Jain monks and nuns. It is for this reason that we have good manuscript collections in religious places, palaces, and with pundits and some other individuals. A survey of the manuscripts mostly in Sanskrit has revealed that they are in different states of safety. Some of the palace collections are well looked after, but those in religious places are mostly neglected and manuscripts under private possession are in a bad state of decay. Many of the manuscripts have gone out of the country and very many suffered a watery or earthen grave. Of late some institutions have tried to acquire them for keeping them safe. Very many of them have been microfilmed or photographed and attempts are in progress to repair the damaged manuscripts and elongate their life. All this has now become a science.

Preparing manuscripts is all right but keeping them safe is a big task. A survey of the manuscripts has shown that those put in the palaces are enjoying a good shape and form and they can be properly utilised. Some of the chiefs had proper staff to look after them and allow them to be used by scholars. But many of these manuscripts also have gone out either as presents or as articles of plunder. Among the manuscripts in the Royal Asiatic society in London there is a letter written by a lord of the army that he got many important manuscripts in the library of the Rājā of Bharatpur while looting the palace and that he was sending them to Great Britain for preservation and translation into English. Those of them which are there are safe from decay, but some of the collectors are not so devoted to them. MSS in religious places are mostly neglected and those with private individuals are either destroyed or in very bad state of decay. They should give them to some of the institutions devoted for their safety. In all sorts of ways the MSS have suffered at their hands besides natural calamities which have proved very injurious to them. The task before a manuscriptologist is to save treasure, which once gone can never be obtained. Collection of MSS is a big challenge and all lovers of this old treasure are doing their best in collecting MSS from different sources. Some of these institutions have laboratories which give treatment to all types of sick manuscripts. The MSS damaged by insects are treated in the fumigation chambers with certain chemicals; torn MSS are repared either by hand or by machines; some of the ill MSS undergo lamination treatment and in various other ways attempts are made to preserve and conserve possessions of a rare nature. They are kept in safe places where natural calamities cannot harm them. The difference in temperature is ineffective and they are safe from moist or dry conditions. Catalogues are prepared, indexing is done, microfilms are taken and deposited in very safe places. In some of the illuminated MSS the pictures are also looked after and proper treatment is given to them.

From collection and preservation we come to the other aspects of manuscriptology like editing and publication. The MSS when put safe in shelves either in the original after treatment or as micrifilms or photo-stat copies, are expected to reveal the knowledge contained in them. For this purpose they need proper editing and publication. A glance at the several catalogues of the same and different collections will reveal that there are several manuscripts of the same name and origin. They are to be studied in the light of the prescribed rules of textual criticism, which is said to be the skilled and methodical exercise towards the settlement of the authenticity of the texts. The study needs scholarly editors well-versed in the science of determining texts and possessing good knowledge of the subject matter contained in them, alongwith some knowledge of allied disciplines. A manuscript is not usually a clear copy or a single piece of writing. It is often found with alterations by erasure, additions and substitutions which are due either to the scribe or the reviser and due to several other circumstances. The editor is expected to bring out a clear copy of the manuscript and try to bring out the original text of the author. He is to pass through the four processes of textual criticism—heuristic or assembling and arranging the entire material; recension or restoration of the material; emendation or restoration of the text of the author and Higher Criticism or separation of the sources utilised by the author. He is also to make the proper geneological tree of the MSS and name the important ones. The edited copy of the prepared text needs publication with all the needed information. For private individuals it is a difficult task but for registered institutions the Government of India has a scheme of remuneration. Even for cataloguing manuscripts in Sanskrit, the Government of India in the Ministry of Education and Culture some sort of honorarium is provided item-wise and when the catalogue is completed in the prescribed proforma the job of publishing it is undertaken by the Government. By this scheme several institutions collecting manuscripts have been benefited and millions of Sanskrit MSS have been catalogued.

Manuscript collection, preservation, editing and publication is a useful science, for it brings to light plenty of knowledge hidden so far. In spite of foreign invasions, our own negligence, inundations, fires, rat and termite, we have plenty of useful MSS and it is urgently needed through Government and private efforts to save them and give treatment to those which are ill in a well-equipped manuscript laboratory. Many of our valuable manuscripts found their way out through our lethargy and selfishness. The manuscripts enshrine our cultural heritage and they deserve all care.

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M.L.G.

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MANUSCRIPTS (Assamese). With the introduction of the script the people of different countries started recording their religious beliefs, spiritual and physical experiences and intellectual thought on parchments, palm leaves, bhurjapatra and some times on rocks and metal plates. But when a particular subject, intellectual or emotional, had to be elaborately treated, palm-leaves, processed agara barks and parchments, cut into different sizes were used as writing materials. In Assam the agara barks duly processed were used from the ancient times, the earliest reference in which is found in the *Harshacharita* of Banabhatta. Hamsavega, the envoy of Bhaskaravarman of Kamarupa presented to the king of Kanauj, among many other things, "several manuscripts with leaves made from aloe bark and of the hue of the ripe pink cucumber." Since then or even from an earlier period the main writing material on which writings were imprinted has been the processed barks of aloe wood. At a later stage when indigenous process of making paper by pressing cotton pulp was introduced towards the late medieval period, paper as a writing material was used as an alternative to aloe barks. As aloe bark, called sachipat, was more durable than paper, the former was preferred by most of the writers and copyists. Before and after the Vaishnavite revival movement, we come across hundreds of scholars in Sanskrit, Prakrit and Assamese who have left their imprints in the sands of time by their works in Sanskrit and Assamese. The writing, or copying sacred as well as utlitarian scriptures was considered as an act of merit. The copyists usually concluded their copies with the following apology: "Whatever I have seen in the original, I have copied them faithfully. If any mistake has crept in I am not to be blamed, because even sages committed mistakes and Bhima sometimes fled from the battle field."

The neo-Vaishnavite movement initiated by Shankaradeva in the early part of the sixteenth century, brought about an unprecedented revival in the fields of literature, art and music. Not only the earlier Sanskrit and Assamese works like those of Madhava Kandali, Hemasaraswati, Harivara Vipra, Damodara Mishra of the fourteenth and fifteenth centuries were copied, the two epics, the entire *Bhagavata-purana* and many other puranas were also rendered into Assamese verses. Separate independent kavyas and plays (ankiya-nata) were composed for edification and entertainment. Prose as a medium of literary expression came into being in the last part of the sixteenth century and religous works like the *Gita* and the *Bhagavata* and biographical works on the lives of the religious saints and preachers were written in prose. A large number of chronicles in the Assamese and the Ahom (Tai) languages were also produced in prose. Works on medicine, astronomy and astrology, aphorisms and incantations, songs and lyrics were written and copied in Assamese. Sanskrit works on the above topics including the tantras and on the smriti and rituals are abundantly available in manuscript form.

Manuscripts are available mainly in three languages, viz. Sanskrit, Assamese and Tai. The Tai language, having two branches, viz. the Ahom and the Khamti, was used in writing chronicles and religious works. Ahom is no longer a spoken language, but Khamti, still being a spoken language, contains a large number of old manuscripts written on palm leaves with golden coloured borders. The Ahom chronicles and ritualistic scriptures are mostly written on aloe barks like the manuscripts in Sanskrit and Assamese languages. Sanskrit works were also written in the Assamese scripts. It may be incidentally mentioned that the earliest specimens of scripts in Assam are represented by the Khanikar gaon Nagajari inscription of Golaghat and the Umachal inscription of Surendra Varma of the 5th century A.D. The scripts used in the two inscriptions are nearer to the Brahmi scripts and not to the Kutila scripts which emerged in the sixth century. However, the later inscriptions show similarity with the eastern variety of the later Guptalipi. The inscriptional script practically attained its modern form in the early part of the thirteenth century incised in the Kanai Barasibowa rock inscription of 1205. The late medieval Assamese scripts as found in the old manuscripts developed into three types of writings, viz. the Gargaya-lipi used in eastern Assam, the Bamuniya-lipi used by Brahmins in writing or copying Sanskrit works and the Kaitheli-lipi used mainly by the Kayasthas in writing records, accounts and books. These three styles of scripts do not fundamentally differ from each other except in minor points: The main distinguishing features of the Bamuniya-lipi is the similarity of a few letters with the Devanagari script. The Kaitheli-lipi is more stylised than the other two and the Gargaya-lipi conforms to the modern Assamese script to a great extent.

The writers and copyists used both sides of each folio for writing, marking the folio number at the second page of each folio. The size of folios depended on the volume of the work. It may vary from a few centimeters to two or three feet in length and the breadth is cut out in conformity with the length. The centre of each leaf or folio is perforated for the fastening string to pass through. Leaves thicker than those used in the texts were used as covers and in many cases two wooden plates placed on the top and at the bottom of the manuscript protected the manuscript. The wooden covers were sometimes painted with pigment of hengul (vermilion) and haital (yellow orpiment) and the covers were called betupat (Sanskrit vrinta patra).

The skill of painters was requisitioned to illustrate some of the important manuscripts. Uptil now nearly forty illustrated manuscripts representing the art of miniature or book-illustration painting in Assam have been recovered. Some of these are in different antiquarian institu-

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tions. Two styles of miniature painting illustrating the themes and descriptions of the manuscripts are noticed. One, probably earlier, was cultivated in the Vaishnavite atmosphere of satras. The other, more sophisticated, was influenced by the Mughal-Rajput schools of painting developed in the royal courts. A blending of the two styles is noticed in some manuscripts. Painting of manuscripts is also noticed in some Tai-Ahom manuscripts and this style bears the stamp of the upper Burma tradition. The most remarkable specimen of the satriya style is the *Bhagavata* Book X, recovered from Bali satra of Nowgong and published by H.N. Datta Barua in 1950. Excellent specimens of the courtly style are *Hastividyarnava* and *Samkhachuda-badha*. Besides theme-illustrations, there are some other old manuscripts where floral and creeper-like designs decorate the borders of each folio.

In most of the manuscripts the names of the authors or poets are appended either at the end of each chapter or at the end of the works. Some manuscripts give detailed narration of the ancestry of the poets. The date of composition including the month, the day of the week and even the *tithi* (lunar day) of the completion of the work are mentioned in some manuscripts. The name of the copyist is generally appended after the concluding colophon of the original poet. The date or the year of completion of the work is generally mentioned not in numerical figures but in a set of words indicating numerical figures. Thus 'Shashi' (moon) means one, 'Sindhu' (ocean) means seven, 'Rudra' means eleven, 'Rasa' indicates six and 'Guna' three. There are few more such words indicating different numbers. Manuscripts usually begin with a salutation either to Ganesha, the remover of obstacles or with an obeisance to Krishna. Words used in manuscripts were written at one stretch without space in between and this presents difficulties to uninitiated readers.

Although nearly ten thousand manuscripts have so far been recovered from private possessions by different institutions, many more old manuscripts are still lying uncared for in individual houses and religious institutions. Traditionally educated families have their own manuscript libraries and traditionally affluent religious institutions like the satras have their own archives. Manuscripts owned by private families and religious institutions have a sanctity of their own and are considered as sacred heirlooms. Therefore, they do not easily agree to the removal of manuscripts for the scientific preservation in recognised antiquarian institutions. This unwillingness on the part of the owners is responsible for the destruction and damage to innumerable manuscripts in Assam. Over and above the unscientific preservation, the havoc caused by frequent floods, earthquakes, fire and the devastations, loot and carnage caused by the three Burmese invasions in the early decades of the nineteenth century caused irreparable loss to the old manuscript of Assam.

The Ahom Kings had a royal archive for the preservation of manuscripts, records, letters and despatches. It was looked after by an official called Gandhiya Barua. There was another officer named Lekhakar Barua who supervised the works of clerks and copyists. Unfortunately, the royal archive was destroyed during the unsettled period of internal rebellions and the repeated Burmese invasions during the last fifty years of the Ahom rule.

The value and importance of old manuscripts were first realised by the American Baptist missionaries who established the first printing press at Sibasagar in about 1840. The early missionary preachers headed by N. Brown collected some old manuscripts between 1840-1850. These were later transferred to the library of Kamarupa Anusandhan Samiti. A few works collected by the Mission were also published serially in different issues of their monthly magazine, *Arunoday* (1846-1880). The collection contained a few works of Shankaradeva and Ramasaraswati, a few Sanskrit works on the Smriti and astrology. The notable chronicle *Kamarupar buranji*, later edited and published by S.K. Bhuyan, was also collected by the Mission along with a few other chronicles.

Edward Gait instituted in 1895 a regular investigation about the Assamese manuscripts, especially those of historical interest. His efforts have been recorded in his bulletin *Progress of Historical Research in Assam* published in 1897. The Assamese Language Improvement Society of Calcutta also made a preliminary survey of both published and unpublished books and manuscripts and a booklet incorporating the names of authors and their works numbering two hundred was published in 1898.

A serious attempt to survey and collect manuscripts in Assam was made in 1912 by Archdale Earle, Chief Commissioner of Assam, when he deputed the late Hemchandra Goswami for that purpose. During the short period of six months on deputation, Goswami visited almost all the districts of the Assam valley and also Cooch Behar. He examined not only the manuscripts in possessions of private individuals, but also of the important satras of Assam including those in the river-island of the Brahmaputra. Goswami collected a lot of information about the locations and the owners of manuscripts and collected nearly 250 manuscripts which were deposited in the library of Kamarupa Anusandhan Samiti which had been established in 1912 on the initiative of Goswami, Padmanath Bhattacharya, Kanakalal Barua and a few other enthusiastic gentlemen. The Samiti collected and added more manuscripts to its library.

In 1928, S.K. Bhuyan, then a Professor of English in the Cotton College, took initiative to start a new institution for collecting, preserving and publishing manuscripts and records with the help of the Commissioner of the Assam Valley Division. This institution known as the Department of Historical and Antiquarian Studies, was

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later taken over by the Government of Assam for the promotion of historical and antiquarian studies in Assam. The department has so far collected nearly three thousand manuscripts and early records. In addition to the Assamese manuscripts, the department has a large number of Sanskrit and Tai-Ahom manuscripts also. Some illustrated manuscripts, including the *Hastividyarnava* by Sukumar Barkath, *Samkhachudabadha* by Ramanarayana Kaviraja Chakravarti, *Dharma-purana* by Kavichandra Dvija and a few others are valuable acquisitions of the department. The department preserves a large number of medieval chronicles and Vamsavalis of royal dynasties some of which have been printed and published by S.K. Bhuyan with critical introduction.

The University of Gauhati established a department for manuscript collection and preservation in 1960. It has so far collected approximately four thousand manuscripts. This is the largest collection in Assam. About forty-five per cent of the collected manuscripts are Sanskrit works on different subjects like smriti, kavya, puranas, tantras, astrology, astronomy, medicine, etc. The collection preserves some of the parvas and kandas of the Sanskrit *Mahabharata* and *Ramayana*. About fifty per cent of the total collection are Assamese works in both verse and prose. There are a large number of medieval Vaishnava plays, kavyas, adaptation and translation of the epics and the puranas. There are thirty Tai-Khamti manuscripts of palm leaves painted in golden colour, and a few old Bengali manuscripts written on country-made paper called 'tulapat'. Two complete manuscripts of the *Padma-purana* of Narayanadeva are preserved here. The manuscripts collected by the Kamarupa Sanjivani Sabha, which were preserved in the library of Nalbari Sanskrit College, have now been transferred to the newly established antiquarian institution named Prachya Bharati. Sanskrit manuscripts form the major part of the collections of the Kamarupa Sanjivani Sabha. The Department of Assamese of Dibrugarh University started a manuscript collection branch a few years back. Traditionally well-known satras, once patronised by the Ahom kings, are known to have many manuscripts which are being preserved unscientifically as sacred legacies.

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S.S.

MANUSCRIPTS (Bengali). Bangiya Sahitya Parishad, founded in 1901, setting down its objectives, emphasised the need for the "collection, acquisition and publication of old Bengali manuscripts". With this objective, the Parishad started to collect Bengali manuscripts from different parts of the country. The total collection now numbers more than seven thousand of which some are most valuable in point of date and literary quality. In this connection, the manuscript of *Srikrishna kirtan* by Baru Chandidas, *Shunya purana* by Dwija Ramai, the collection of Vaishnava padavali and other manuscripts of the *Mangal kabya*, the *Ramayana*, the *Mahabharata*, *Chaitanya bhagabata* and *Chaitanya charitamrita* may be mentioned. The details of Bengali manuscripts collected by the Parishad were first given in the pages of *Bangiya Sahitya Parishad Patrika* in 1904 and the process is still continuing. The Parishad began to publish descriptive catalogue of Bengali manuscripts entitled *Bangla prachin puthir bibaran* in 1930. The first volume was published by Basantaranjan Ray. Subsequent volumes were edited by Taraprasanna Bhattacharya, Abdul Karim Sahitya Visharad, Shibratan Mitra and Chintaharan Chakravarti. The credit for publishing the first descriptive catalogue, however, goes to the University of Calcutta. As soon as the post-graduate Department of Bengali studies came into existence, Calcutta University started the work of collecting manuscripts under the leadership of Acharya Dineshchandra Sen. The help and inspiration from Sir Asutosh Mukherjee were immense. A separate Bengali Manuscript Department was established in 1919. Basantaranjan Ray was appointed as its first Keeper. Calcutta University brought out the *Descriptive Catalogue of Bengali Manuscripts Vol. I* in 1926, which was edited by Basantaranjan Ray and Basantakumar Chatterjee. The second volume was edited by both of them along with Manindramohan Basu in 1928. The third volume was edited by Manindramohan Basu in 1940. The first volume of *A General Catalogue of Bengali Manuscripts* was published by the Calcutta University. It was edited by Manindramohan Basu. In it the description of manuscripts up to number 2111 has been detailed. The second volume edited by Manindramohan Basu and Prafullachandra Pal gives the description of those from 2112 to 6927. In the collection of the Calcutta University, the maximum number of manuscripts are of the *Ramayana* of Kritibas, *Chaitanya bhagavata* of Brindaban Das, *Chaitanya charitamrita* of Krishnadas Kaviraj, the *Mahabharat* a by Kashiram Das, Kabindra Sanjay, Srikar Nandy, Nityananda Ghosh, Dwija Abhiram, Daibakinandan Das, Shankar Kabichandra and others. Some of the most notable collections are the *Manasa mangal* of Narayan Dev (4 mss) and the *Padavalis* collected by Kshirodchandra Ray.

Visva Baharati University joined this venture. The result was the publication in 1951 of *Puthi parichaya Vol. I* edited by Panchanan Mandal. In this volume a description of the first five hundred manuscripts (of which 181 manuscripts were almost unknown) has been given. In the second volume another five hundred and in the third volume yet another five hundred manuscripts were included. The second and the third volumes both edited by Panchanan Mandal were published in 1958 and 1963 respectively. The total number of Bengali manuscripts in the Visva Bharati University is more than six thousand.

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Nitai Library (after the name of Prabhu Nityananda) was established by Amulyadhan Ray Bhatta at Panichati in 1898. Ray Bhatta collected many manuscripts. The library was ultimately shifted to Barahanagore Path Bari, where the then Acharya Ramdas Babaji gave his consent to re-established the same with renewed vigour from Gauriya Vaishnav Sammelani. It was re-named Sri Sri Gauranga Grantha Mandir. The total number of collected manuscripts in the Gauranga Grantha Mandir is 3306 of which 2185 are in Sanskrit, 1100 in Bengali, 7 in Oriya, 4 in Marathi, 5 in Hindi and 5 in Braja bhasha. A description of all the manuscripts is available in *Prachin puthir bibaran o talika* (1967) edited by Baishnabcharan —das Panchatirtha.

Vrindavan Research Institute (Vrindavan), collected nearly two thousand Bengali manuscripts which were edited by Tarapada Mukherjee. The most important manuscript is *Chaitanya bhagata* by Brindaban Das because it contains several additional chapters. The occurance of the title *Sri Chaitanya chandra mangala* in the colophon is another feature for which the manuscript is significant.

The Asiatic Society of Bengal has recently published *The Catalogus Catalogorum of Bengali Manuscripts* (1978). This monumental work has been compiled and edited by Jatindramohan Bhattacharya. With regard to the Bengali manuscripts, this work is undoubtedly the best source of information.

Many manuscripts are there in individual collections. Of those who have collected manuscripts individually, mention needs be made of Jatindramohan Bhattacharya, Sukumar Sen and Panchanan Mandal.

Ni.C.

MANUSCRIPTS (Kannada). The manuscripts of literary works in different Indian languages form one of the important sources of Indian literature. The preservation of these age-old manuscripts, their deciphering and editing are a continuous process in the development of Indian literature. As an original source-material for literature, the manuscript-libraries form an integrated part of Research Institutes of language and literature. Such manuscript-libraries are found scattered all over India.In Karnataka, they are found in different forms such as mutts, temples, sections of Research Institutes, parts of institutes of Studies in Kannada language and literature.

In Karnataka, the collection of manuscripts was undertaken by different institutions. The Oriental Research Institute of the Mysore University was the first eductational institution to take up the task of manuscript-collection. It collected a large number of manuscripts in Sanskrit, Prakrit, Kannada and other Indian languages written mostly in Kannada characters. Nearly six thousand works in Kannada have been collected and they are now preserved in the manuscript-section of the Institute of Kannada Studies (IKS) of the Mysore University.

The collection of manuscripts in the IKS contains nearly 6000 works which are varied and valuable. Of these, the Ms. (manuscript) of Gunavarma's *Pushpadanta-purana* is dated 1436. The Ms. of *Adipurana* written by the great poet, Pampa, who is the first among the Kannada poets in available literature, has been preserved in the form of microfilm in the IKS. The date of this original Ms. is 1379 and the original is available in the Jain Mutt at Sravanabelgola. Another important Ms. available in the IKS is that of the *Mahabharata* written by Naranappa. It was copied in 1554. The importance of this Ms. lies in the fact that every leaf has holes fixed with silver rings on account of which the thread inserted through them does not cut the leaf while binding all the leaves together. The Ms. of *Gadayuddha* written by Ranna is said to have been copied in 1342. If this date is accepted, then it will be the oldest Ms. in this entire collection. But the difference between the original writing of the text and the writing of the copied date makes it difficult to accept the date. Thus it leaves some doubt as to the exact date of the Ms.

The collection contains some other Mss. which are important due to their special characteristics. One of them is that of *Bhashabhushana* written by Nagavarma II. It is written in the Malayalam script, but the language is Sanskrit and the text is in Kannada grammar. This reveals that the copyist knew Sanskrit, Kannada and Malayalam. Similarly, the *Bhagavata* is also written in Malayalam script. From this it appears that persons knowing Malayalam but ignorant of Kannada script were interested in studying Kannada literature. Mummadi Krishnaraja wrote the *Bharata* in prose. The palm-leaf used for this work is the largest in this collection. The length of this is $36^1/_3$" and the width is $2^1/_8$". This much can be said about the palm-leaf manuscripts.

The invention of writing paper reduced the significance of palm-leaves. As a result, the use of paper for writing books became popular among the writers. The earliest dated paper Ms. is that of *Vardhamana-purana* of Nagavarma II which was copied in 1567. The original Ms. of this work is preserved in the Jain Mutt at Mudabidre. The microfilm and photostat copies of this Ms. are kept in the IKS.

The IKS has prepared Descriptive Catalogues in nine volumes. Nearly 5000 works have been covered in them. The IKS is making every effort to collect Mss. either in originals or through microfilms from all other sources. The sources of Kannada Mss. are scattered in and out of Karnataka state. In the city of Mysore itself, there are places like Saraswati Bhavan which is housed in the Maharaja's Sanskrit College where we find a large number

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of Kannada Mss.. A catalogue of nearly 400 Mss.. was published in 1905.

In 1939 at Dharwar, Kannada Research Institute was established to explore the research material in Kannada language and literature. This Institute has published Descriptive Catalogues in ten volumes translated which cover only 650 works. There are nearly 4000 Mss. in this Institute. The Institute of Kannada Studies of the Karnataka University at Dharwar has got a collection of about 4000 Mss. which are concerned mostly with Veerasaiva philosophy. A Descriptive Catalogue of this collection is yet to be published.

The Institute of Kannada Studies of the Bangalore University has also collected nearly 5000 works. This collection is important for the reason that it has some rare Mss. Among the dated Mss. is the one that of *Dharma pariksha* of Vrittavilasa which was copied in 1403. This is the earliest palm-leaf Ms. in this collection. The Institute has not yet published any catalogue of its collection.

In Bangalore itself there is another institution called Kannada Sahitya Parisat that has collected a large number of Mss. which are not preserved carefully.

In Karnataka, there exist some private institutions such as Jain Mutt at Mudabidre, Karkala, Varanga, Hombuja and Shravanabelgola which possess Mss. of Kannada works written by Jaina writers. Pandit K. Bhujabala Shastri published his *Dakshina prantiya tadaptriya tranthasuchi* in 1948 wherein are included the names of all available Mss. in the Jain Maths at Mudabidre, Karkal, and Varanga only. This catalogue contains the description of not only Kannada Mss. but also of those in Prakrit and Sanskrit. It mentions about 500 Kannada works.

The Mudabidre collection contains a very rare Ms. of *Vardhamana purana* written by Nagavarma II. It was found in 1974. It was written down on paper in 1567. Very recently it was added to the collection at Mudabidre. The IKS, Mysore, published it in 1974. The Jain Mutt of Sravanabelgola brought out a *Catalogue* of all the available Mss. in 1980 which notes down nearly 300 Kannada works. The Mutts at Karkal, Varanga and Hombuja have not yet published their catalogues.

Ananthanathabasadi at Mandya has a collection of nearly 100 Kannada Mss. It is this collection which supplied the Ms. *of Vardhamanapurana* of Jinasena Deshavrati which was not hitherto known to the Kannada literary world. Besides the Jain Mutt, the Mutt owned by the Virashaivas and Brahmins also have maintained some Mss. of Kannada works belonging to Virashaiva and Brahmin writers.

The movement of manuscript collection did not end with the institutions. It was continued by individuals. This is clear from the findings of the Mss. lying with some scholars in the field of Kannada literature. It is very interesting to note that some individuals such as Pandits, Pujaris, etc. have some Mss. which are preserved as a mark of devotion to religion. They never allow others to touch them, nor even permit to read them. The Mss. in possession of some persons are lying useless. There are some persons in whose houses Mss. are in a state of neglect because they are ignorant of the value of Mss. With great difficulty some of the Mss. lying with such families have been microfilmed and the microfilms are preserved in the IKS of Mysore. Among such collection was found a rare work caled *Rajavali kathegalu* written by Devachandra. It is in a very good condition.

The places like Chamarajanagar, Maleyuru, Harave in the Mysore district have a good collection of Mss.. The IKS of Mysore University has microfilmed almost all the Mss that are available in the aforesaid places.

There are Kannada Mss. in some institutions outside the State of Karnataka, places like Madras, Kolhapur, Bahubali, Poona, Hyderabad and Agra. Apart from these, there are places like Mehabubnagar in Andhra Pradesh and Karanja in Maharashtra where we find some collections of Kannada Mss.

The Government Oriental Manuscript Library at Madras (Tamil Nadu) has done pioneering work in the collection of Mss. belonging to different languages. The work of Mss. collection was taken up by scholars like Col. Meckenzie, C.P. Brown and others in the early 19th century. In this library, a large number of Kannada Mss. are available. Descriptive Catalogues of these Mss. have been already published. The first volume was brought out in 1934. It has published eight such volumes so far. In addition to this an alphabetical index of Kannada Mss. preserved in the Govt. Manuscripts Library at Madras was published in 1952. It contains nearly 1829 entries.

The collection at this library includes not only important Kannada Mss., but also inscriptions, kavyas, kaifiats, Sthala puranas. Thus the Govt. Oriental Manuscripts Library was a model to all the institutions in Karnataka which followed its system of manuscript collection. The IKS of Mysore has microfilmed almost all the Kannada Mss. of this library. Some of the original Mss. of Kannada works have been handed over to the Mysore and Karnataka Universities. The Adyar Library in Madras has 60 Kannada Mss. which are not so important.

In Kolhapur (Maharashtra), the Lakshmisena Jain Mutt has got a very good collection consisting of 600 Mss.. Some of them are very rare. It is said that a catalogue of these Mss. was long back published, but unfortunately it is not avialable. Near Kolhapur, Bahubali is a Jain holy place where we find a Manuscript Library containing Kannada Mss. Here most of them are Sanskrit and Prakrit Mss. which have Kannada commentary. The Bhandarkar Oriental Research Institute (BORI), Poona, also has some Kannada Mss. of which the most important is that of *Vikramarjunavijaya* of Pampa, who is said to be the earliest great poet of Karnataka.

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The Osmania University Library at Hyderabad possesses some Kannada Mss. a catalogue of which has been published. The Ms. of *Shabdamanidarpana* by Keshiraja is a rare one having altogether a different version from that of others available elsewhere. In Arra (Bihar), the Jaina Siddhanta Bhavan has got the biggest Manuscript Library consisting of Mss. in different languages of which Kannada is also one. There are about 200 Kannada Mss. in this collection. Some of them are rare and the Ms. of Pampa's *Vikramarjunavijaya* is available here. The most important Kannada Ms. is that of Durgasimha's *Panchatantra* which is helpful in determining the date of the author.

It is a matter of great pleasure to note that all the Mss. in different places mentioned above have been microfilmed by the IKS of Mysore. The microfilmed copies of the Mss. may be useful to scholars in future.

The India Office Library in London also has some Kannada Mss. which are of ordinary nature.

B.S.S.

MANUSCRIPTS (Sanskrit). Manuscript preparation has been a regular job in India. They were prepared for personal pleasure, religious obligations and at the biddings of religious or political heads. It has been a practice with persons that for sacred purposes manuscripts are preferred to printed books. The *Gita*, the *Bhagavata*, the *Ramcharitmanasa*, the two 'Sahasranamas' (Gopala and Vishnu) and the like were written by hand and included in the objects of daily worship. In the courts of native chiefs there were regular scribes for preparing manuscripts according to the wishes of the chief or the court pandits. In temples, ashramas, upasaras, maths, etc. preparation of manuscripts formed regular part of religious obligations. This resulted in a large number of manuscripts in these religious houses. In the royal houses the manuscripts were well-kept but in other places they could not be looked after properly. In palaces there were separate apartments and in some places there were vaults where the manuscripts could be housed in safety but most of the places where manuscripts were kept did not provide good conditions of security with the result that countless manuscripts were destroyed through the ravages of times, moisture, insects, rats and improper handling. But in spite of all these unfavourable circumstances there are plenty of good manuscripts with private persons, temples and ashramas. The number of Sanskrit manuscripts is the largest for it has been the language of religion in this country.

Many scholars from abroad had an eye on this treasure, while some of them had hatred for this sacred literature and got it burnt, many others understood its value and they succeeded in procuring them as gifts from their Indian friends. Quite a number of manuscripts was purchased at very low price and not a few were looted when certain native states were conquered. In India many institutions came into existence with the purpose of collecting and preserving manuscripts with Government or private funds. Thus there exist several collections of manuscripts in and out of India. Many scholars tried to get an estimate of Sanskrit manuscripts in several parts of the world. They included some foreign scholars, mostly Germans and some Indians.

There are many individuals in India who possess very large number of manuscripts but these collections could not be catalogued for lack of proper information. The L.D. Vidyamandir in Ahmedabad under Punyavijaya collections has a good store of Sanskrit manuscripts of which some catalogues also exist. In part III there is a mention of some ten thousand selected Sanskrit manuscripts besides plenty more in parts II and I. In Baroda the manuscripts are in good condition and the catalogues describe some 16 thousand manuscripts. In Vol. III there are indexes of authors and books. V. Raghavan took a great deal of pains in classifying the manuscripts and preparting the catalogue. The Sanskrit University Library, Varanasi, has more than forty thousand manuscripts including volumes on the Vedas the puranas, stotra, tantra, darshana and astronomy. Most of the manuscripts have been catalogued under scholarly supervision. In Varanasi, the Kashiraja Trust has also a good number of manuscripts very many of which belong to the various puranas. They have utilised some of the manuscripts in bringing out some puranic texts. H.H. the Maharaja of Bikaner has a good library of Sanskrit manuscripts called the Anupa Sanskrit Library. Long back some 1800 manuscripts were classified. There are some good manuscripts on specified subjects. The Bombay branch of the R.A.S. has more than two thousand Sanskrit manuscripts. The Elphinstone College has two lists of Sanskrit manuscripts. The Bombay University has about three thousand manuscripts in Sanskrit with a catalogue of detailed description. The Sanskrit College Library and the Bangiya Sahitya Parishad are two important places in Calcutta were Sanskrit manuscripts are available in large numbers. The National Museum and the National Archives in Delhi have some manuscripts, many of which have been nicely treated in their laboratories. The Mahavira Jain Pustakalaya in Delhi has also some manuscripts in Sanskrit. The V.V.R.I. in Hoshiarpur has done good work in manuscript collection and some ten thousand manuscripts have been duly catalogued with the help of the Central Government. With the help of these manuscripts they have done some good work on Vedic studies. The Jaipur branch of the Rajasthan Oriental Research Institute and the palace library of the Maharaja also have a good collection of manuscripts. Some sixteen thousand manuscripts have been catalogued. Jodhpur is the head-quarter of the Rajasthan Oriental Research Institute with several branches all over Rajasthan. In almost all the branches there are separate catalogues of Sanskrit manuscripts. In Jodh-

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pur alone there are about sixty thousand manuscripts, most of which are in Sanskrit. G.C. Sinha and J.P. Sinha worked together to establish the Akhil Bharatiya Sanskrit Parishad with a large number of Sanskrit manuscripts.

In South India, the Adyar Library in Madras has a large number of Sanskrit manuscripts classified under several heads such as Veda, kavya, grammar, nataka, advaita, mimamsa. The other place in Madras where more than fifteen thousand Sanskrit manuscripts are collected is the Government Oriental Manuscript Library. The Mysore Saraswati Bhandaram Library of H.H. the Maharaja of Mysore and the Mysore Government Oriental Library are there in Mysore. Another important place with good manuscript collections is Poona. In the Bhandarkar Oriental Research Institute several thousand manuscripts have been well catalogued with proper descriptions. The Saraswati Mahal Library of Tanjore is very rich and has more than thirty thousands manuscripts. In the palace also there is a library; a classified index of the Sanskrit manuscripts there was prepared by Burnell who listed some twelve thousand manuscripts. In Trivandrum there are the Curator's Office Library and the Oriental Manuscript Library with several thousand Sanskrit manuscripts.

In the North some manuscript collection has been done recently. They are attached to some of the Universities like the Ujjain, Mithila, Udaipur. In Allahabad the Ganganath Institute has good many Sanskrit manuscripts and in Vrindaban we have the Vrindaban Research Institute with about fourteen thousand Sanskrit manuscripts, of which some eleven thousand have been catalogued. Some other institutes like the Vraj Academy have been set up with the object of making collections. The Government has established some Sanskrit Institutes and they devote some of their energy collecting manuscripts. Thus in India in all recognised institutions and education centres, we have Sanskrit manuscripts and the good thing is that now, apart from collection, attempts are being made for preservation and conservation as well. Editing and publication are also in progress.

Outside India also there is a good collection of manuscripts in several Universities and other educational institutions, having interest in Orientology. In the Wien University of Austria, there are several Sanskrit manuscripts which have been edited and published with German or English notes. In Germany there are a number of Indologisches Seminars both in the West and East parts. Most of them have good Sanskrit manuscripts. Aufrecht prepared a *Catalogus Catalogorum*—an alphabetical register of Sanskrit manuscripts in two parts, and Schubring, Alsdorf, Hacker, Janert in their respective Universities of Hamburg, Munster and Cologne devoted themselves to the collection of Sanskrit manuscripts and working on them. In Berlin (East) and Leipzig also there are a good number of manuscripts related to the Vedas. In Great Britain the School of Oriental and African studies has a good collection of Sanskrit manuscripts. In Oxford we have the famous Bodelcian Library with several thousand of Sanskrit manuscripts. In Cambridge also there are some manuscripts. Apart from the these France, Italy, Sweden, Japan, U.S.S.R., Tibet also have a collections of Sanskrit manuscripts. America evinced great interest in Indian manuscripts . There are some catalogued and sorted manuscripts from India in the Library of Congress, Main Exhibition hall in U.S.A. In the Free University of Philadelphia and the Brown University of Providence and some other University Libraries there are Sanskrit manuscripts.

Some other countries like Russia may also be mentioned which are intrested in Indology and as such they have some Sanskrit manuscripts in their respective sections.

M.L.G.

MANUSCRIPTS (Tamil). Manuscripts that are found in Tamil are of two kinds—one, palm leaf manuscripts and the other, paper manuscripts. Before the advent of printed books, the bulk of Tamil works were written on palm leaves till about the middle of the nineteenth century and even later. Palm leaf manuscripts have their own advantages and disadvantages. Dried leaves cut to size and treated are used for writing. These can be preserved for two to three centuries. A styles pointed pencil of iron, known as *ezhuttani* (letter-nail) is used for etching on the soft surface of the palm leaf, but care has to be taken that circles are not to be completed and rectangular or square formations of letters are left open at one end, avoiding the risk of portions falling out. A voluminous literature with a continuity of over two thousand years could be preserved for posterity through this method of successive copying and manuscripts of a single work could be traced in different quarters of the Tamil country, which were of great use in bringing out standard editions of the work after comparing the different readings. As in the processes of writing, time and labour are involved, only a few copies could be prepared. And so, this drove certain scholars to get by heart classics running to tens of thousands of lines. There were many walking encyclopaedias. Patrons of learning, scholars, religious centres, institutions of learning, temples, chieftains were the repositories of such palm leaf manuscripts. The indefatigable work of U.V. Swaminataiyar and C.V. Damodaram Pillai deserve special mention. The Madurai Tamil Sangam's collections were considerable and attainable to scholars, as may be seen from the prefaces on printed editions of Tamil works by scholars.

While the practice of writing on palm leaf has been completely given up at present, even the number of persons capable of reading them is fast dwindling. Thousands of such manuscripts, scattered and preserved by private individuals, institutions and libraries all over

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the world, can be of no use unless they are put to use. Persons have to be trained in this art of reading the manuscripts, deciphering them where necessary. A few hundred copies may be printed so that those can get into the national archives of various countries and continuity is maintained. Microfilming in a number of cases will save the manuscripts from extinction. Valuable material covering a span of over two millennia written on such diverse topics as literature, religion, philosophy, medicine, history, music, dance, art and astrology, are available in these Tamil manuscripts.

Tamil manuscripts prior to the nineteenth century were predominantly on palm leaves. Traders and missionaries from the West might have used paper. For the purpose of the study here, both kinds are taken into account. A major portion of the Tamil manuscripts owe their origin to the soil of the Tamil country, whether in the present day Tamilnadu or in foreign countries. Their number, if assiduously collected and listed from Tamilnadu alone, may run into several thousands. A sizable number of Tamil manuscripts is found in Europe. Besides the private collections which have not yet come to light in Tamilnadu, those that are listed and/or catalogued would provide a fascinating account. Manuscriptology in Tamil is in a fluid stage gaining momentum, a welcome sign.

Among the repositories of Tamil manuscripts in the country, Saraswati Mahal Library in Tanjore deserves mention. A descriptive catalogue of the Tamil manuscripts held here has been published in three volumes, containing all possible information required by a researcher, more than half a century ago in the twenties. The holdings listed and catalogued number 1,264. Each and every entry carries a brief description of the manuscript, extracts from the opening and concluding portions, colophon, besides information regarding the number of leaves and whether printed. The manuscript have been classified under several heads broadly divided under (1) Literature and Grammar and (2) Medicine, accounting for 1,087 and 177 items respectively. The names of the authors and the works have been alphabetically furnished and separately too, indicating important references. This descriptive catalogue can serve as a model for those interested in the field both in India and abroad. There may be many more manuscripts in the library still to be covered.

The doyen of Tamil scholars, Swaminatha Iyer was a pioneer in the collection of palm leaf manuscripts who went in search of every nook and corner of Tamilnadu. His collections are housed in the library named after him under the auspices of the Kalakshetra, Madras. About 2,500 palm leaf manuscripts and just over 700 paper manuscripts are found there. Of these 2,000 have been printed, leaving about a thousand still to see the light of day. Swaminatha Iyer edited about 90 works and the Library has published about 60 manuscripts.

An alphabetical index of Tamil manuscripts in the Government Oriental Manuscripts Library, Madras, has been issued in four volumes. The fourth has listed 5,537 works, some of the most important ones of which are copies of stone inscriptions and copper plate grants. A grammatical work on 'prabhandams' called *Prabandha dipikai* deserves mention, the author of which is not named. The holdings include treatises on medicine, grammar, folklore, drama, philosophy, religion, etc. Denuded of a substantial portion of Tamil palm leaf manuscripts collected since the early years of the 20th century, Madurai Tamil Sangam's holding at present number 275 palm leaf manuscripts in good condition and 87 damaged ones. These are in different disciplines and a substantial portion can be brought to light by printing and publishing them for public consumption. In Kumaradevar Vira Shaiva Mutt, Turaiyur and Vriddachalam there are about 500 Tamil cadjan leaf manuscripts mostly relating to philosophy, literature, grammar etc. These include the published and the unpublished ones. The International Institute of Tamil Studies, Madras, has collections of palm leaf manuscripts which include 86 complete ones and 120 incomplete ones. The *Bhagavadgita* by Bhattar, *Kolakala arankan charitram* and palm leaf manuscript of C.J. Beschi's *Chaturakarati* are among the valuable collection.

S. Vaiyapuri Pillai's collection of Tamil palm leaf manuscripts is kept in the National Library, Calcutta. 335 manuscripts are listed and catalogued. 77 manuscripts of the *Kambaramayanam* alone can be seen here. Sangam literature, dictionaries, *Tirukkural*, devotional literature of the Nayanmars and Alvars can be found in this collection. *Jivakachintamani* with Naccinarkkiniyar's commentary written in 1611 *Nannool* (q.v.) commentary in 1982 and *Divakaram* in 1702 are a few of the valuable collections.

The Andhra University, Waltair, has a collection of 78 manuscripts, predominantly Tamil, in Telugu script mostly relating to the Tamil *Divya prabandham*.

In the Osmania University, Hyderabad, 140 palm leaf manuscripts relating to Tamil are held in safe custody. These works, although relating to Tamil, are in Telugu script. *Harishchandranatakam* belongs to the 17th century and folk songs are introduced in appropriate places. The *Ramayanam* manuscript is 300 years old containing songs of popular appeal. Kerala University Oriental Manuscripts Library holds 3,281 manuscripts mostly published. A few are yet to be published.

A few of the holders of Tamil manuscripts among the hundreds of organisations and individuals are (1) Tiruvamathur Dandapani Swamigal Mutt, (2) Chidambaram Isana Mutt, (3) Kanchipuram Gnanaprakasha Swamigal Mutt, (4) Kanchi Kamakoti Shankaracharya Swamingal Mutt, (5) Tiruvavaduthurai Adhinam, (6) Dharmapuram

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Adhinam, (7) Tamilnadu Government Department of Archaelogy, (8) Tamilnadu Government Archives, Madras, (9) Deivasigamani Gounder's Collections in the Perur College, Coimbatore, etc.

A preliminary investigation of the European sources for Tamil manuscripts by Gregory James is itself a telling account of the wealth of material still mostly unknown to the scholarly world on Tamilology. He has made a study of the Tamil manuscripts lying in the vaults of archives and other sanctuaries. According to a recent survey, twenty-one European countries are having Tamil manuscripts in 88 centres the number of whose holdings range from 1 to 40, in all accounting for just over 300, exclusive of the holdings of the British Library, London and the Bibliotheque Nationale, Paris. "The major national catalogues, e.g., of France or Germany, or of the great libraries such as the British Library or the Bodeleian Library in Oxford, the Leningrad State Library, or the Bibliotheque Nationale in Paris, are for the most part, well executed and accurate in their own description of their Tamil holdings." The major source of reference for Oriental manuscripts in Europe is J. Pearson, but his catalogue is to be used with caution. The term *Malabar* under which manuscripts are sometime catalogued in European countries, is a misleading one detracting the attention of the scholar to gloss over. Invariably, the reference is to Tamil. A visit to even the most obscure library in Europe is most rewarding to a Tamil scholar where Tamil manuscripts are lying dormant in some centres, uncatalogued and unknown.

K.N.S.

MANUSCRIPTS (Urdu). It was around the midnineteenth century that attention began to be paid to compiling catalogues of the manuscripts preserved at innumerable places all over the country. Stuart and Sprenger initiated the move by preparing catalogues of the manuscripts of books stocked by Tipu Sultan in Karnataka and by Nawab-Wazirs of Awadh. Most of the books mentioned in these catalogues are not available anywere in India. Towards the beginning of the present century, Bloomhart prepared a compilation of the manuscripts collected in India office. Only a few of these are in National Library, Calcutta, and National Archives, New Delhi. In 1929, Abdul Qadir Sarvari prepared a list of 67 manuscripts in the Osmania University Library. Nasirud-Din Hashmi prepared a list of some 159 manuscripts with their details mentioned in his book, *Europe men Dakni Maktutat*. Mohiud-Din Qadiri 'Zore', a little later, compiled an exhaustive list of Urdu manuscripts running into many volumes. These volumes, which were not available, have been brought out by the Bureau for Promotion of Urdu, Ministry of Education and Culture, Government of India, in five volumes. Najib Asraf Nadwi brought out a book containing details of Urdu, Persian and Arabic manuscripts in the library of Jama Masjid, Bombay. Besides, Nasirud-Din Hashmi prepared a few lists of the manuscripts stocked in the famous libraries of Hyderabad (Deccan).

India International Centre, New Delhi, came into being to get exhaustive lists prepared with a view to bringing the manuscripts to the notice of the scholars and researchers. The project director, H.K. Kaul, prepared a catalogue in respect of Delhi Public Library, Ghalib Academy, Harding Public Library, Indian Council for Cultural Relations, Institute of Islamic Studies, Jamia Millia Islamia Library, National Archives, National Museum, Naziria Public Library, Red Fort Archaeological Museum and Delhi University Library.

Besides Delhi, there are other important places where a good number of Urdu manuscripts is available. Mention may be made of National Library, Calcutta, Khudabakhsh Library (Bankipur, Patna), Shibly Academy Library, Azamgarh Nadwatul-Ulema Library Lucknow, Raza Library Rampur, State Library, Bhopal. The total mumber of manuscripts may roughly be around four thousand. These libraries are particularly important and are well-managed and adequately financed.

Besides, there are many personal libraries containing quite a large number of rare manuscripts. Masud Hasan "Adib" had as many as 980 manuscripts out of which about 600 manuscripts contain 'Marsias', 'Salams', 'Rubayiats' written by Anis, Dabir and those poets belonging to the first line of marsia writers. His love for the manuscripts stood in the way of their being properly classified and scientifically categorized. Mention may also be made of Thakur Moti Singh Hasrat who was a 'vakil' (lawyer) by profession and a social and political worker. He had quite a big library of his own, containing besides published works, two hundred manuscripts of the works written by poets and writers of Rohilkhand Division.

No attempts seem to have been made at persuading the persons having valuable manuscripts to part with their collections. Personal libraries in Hyderabad, Bhopal, Rampur, Patna, Bareilly, Shahjahanpur, Tonk, and religious places of Sufi saints, etc. continue to be almost *terra incognita* waiting for a devoted Odyssey launched and financed by State Governments and Government of India.

T.R.

MANUSMRITI (Sanskrit). Manu appears to have been the highest authority in ancient India on religious and secular law. The name occurs in the *Rigveda* (i. 80.16, viii. 63.1, etc.). The *Taittiriya samhita* (II.2. 10.2), the *Tandya-mahabrahmana* (23.16.17), the *Aitareya brahmana* (V. 14), the *Shatapatha brahmana*, the *Nirukta* (Chap. III), *Apastamba-dharmasutra* (II. 7.16.1), *Mahabharata* (XII 21.12), *Naradasmriti* (prose introduction), etc. also mention Manu. He is variously referred to as 'father', father of Nabhanedishtha, Savarni, Vaivasva-

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ta, Svayambhuva, Prachetasa, etc. Manu is mentioned *inter alia*, in the *Mrichchhakatika*, *Jaimini-bhashya* of Shabara, *Brihaspati-smriti*, etc.

The extant *Manusmriti* is believed by P.V. Kane to have been composed in the period between the 2nd century B.C. and 2nd century A.D. The influence of the *Manusmriti* spread in many foreign countries, e.g. Burma, Cambodia, Java and Bali. The *Dhammathat*, which governs the Burmese in modern times, is based on Manu. Some passages of the *Rigveda* (e.g. i. 112.16) clearly indicate that Manu was a sage. The *Manuscript* (vii. 42) itself mentions Manu as a king. The *Mahabharata* (I-XII. 336. 38, 49) states that Svayambhuva Manu promulgated dharma which was propounded by the Supreme Being in one million verses. The *Naradasmriti* (prose introduction) states that Manu composed 1,00000 verses in 1080 chapters and 24 prakaranas and imparted the same to Narada who abridged it into 12000 verses, and taught it to Markandeya who again reduced the verses to 8,000 which were passed on to Sumati Bhargava who compressed the verses to 4,000.

In the *Manusmriti* (i.32-33, 58-60) we are told that Brahma taught the shastra to Manu who passed it on to ten sages, and he told the sages who approached him that his pupil Bhrigu would impart it to them. The number and names of persons named Manu vary in the Puranas. For example, the *Padma* refers to fourteen Manus, while the *Vishnu* speaks of twelve. The above account appears to be mythical. It is impossible to determine the author or compiler of the *Manusmriti*. It, however, seems probable that the work underwent at least three reductions. That Manu was not the sole author or compiler appears to be indicated by the fact that the name occurs dozens of times in the third person as 'Manurabravid'. etc.

There appears to have been a complete Kalpa tradition of the Manava school. But it does not seem to be proper to identify its author with that of the *Manusmriti*. Caland shows that some of verses of the *Manusmriti*, no doubt, tally with the *Shraddhakalpa* of the Manava school; but the description of funeral rites differs considerably in the two works. Brake points out some parallels; but no definite conclusion is warranted.

The *Mahabharata* appears (Drona, 7.1) to distinguish Svayambhuva Manu, promulgator of *Dharmashastra*, from Prachetasa Manu, propounder of *Arthashastra*.

In the present *Manusmriti* (i. 62), it is attributed to Svayambhuva Manu and then six other Manus among whom Prachetasa is not included. It contains 12 chapters and 2694 verses. It closely agrees to the views laid down in the *Dharmasutras* of Gautama, Baudhayana and Apastamba, and some verses of it are found, sometimes with *varia lectiones*, in the *Dharmasutras* of Vashishtha and Vishnu as well as in the *Mahabharata*. Kautilya shows (e.g.i.4, iii. 1.17) striking similarity with the *Manusmriti* (vii.101, 162; viii. 55. 332).

There are references also to Brihat or Vriddha Manu. P.V. Kane thinks that those verses, which were found in manuscripts of the *Manusmriti*, were regarded as Vriddha or Brihat-Manu's.

The *Manusmriti* deals mainly with the following topics: order of creation, source of dharma, duties of castes and stages of life, duties of kings, secular law, reciprocal duties of husband and wife, eulogy of gifts, expiation, the result of good and bad actions, knowledge of Atman.

Manusmriti dwells on the process of creation, life on the earth, varieties of animal and plant life. The text states that the sources of dharma are the Veda and the Smriti promulgated by those who are versed in the Veda. In *Manusmriti*, there are detailed rules for students. The householder's life is a pivot round which other stages of life revolve. So all stages are supported by the householder.

The performance of 'brahma-yajna' (study and teaching of the Veda), 'pitr-yajna' (offering libation to the manes), 'daiva yajna' (homa) 'bhuta-yajna' (offering food, etc to birds, beasts), 'Nriyajna' (hospitality) are among the duties of householder. These are ordained for expiating the sin arising from the killing of worms and insects at the fireplace, stone-slab for crushing condiments, broom, nestle and mortar, water-pot etc.

The life of brahmins, kshatriyas and vaishyas is a series of sacraments from birth to death. The shudras appear to have been subjected to many disabilities.

Manusmriti mentions seven kinds of 'dasas' (servant or slave). One of these is called 'krita' (purchased); he appears to have been a regular slave while the others might be mere servants.

Towards the so-called low-born people a liberal attitude is, however, noticeable in certain matters. For example, a salutary science can be learnt even from a shudra, and supreme knowledge acquired even from a chandala. *Manusmriti* also mentions several varieties of sins and modes of expiation. Sin is stated to be wiped out by repentance, confession, austerity and Vedic study. Manu's treatment of secular law does not show any marked difference from that of the *Yajnavalkya-smriti*.

The *Manu-smriti* mentions the Vedas, Vedangas, Aranyakas, Yoga, etc. It refers (xii.95) to Smriti opposed to the Veda. Heretics (iv. 30,61) and atheists (iv. 163) have been mentioned.

There is a large number of commentaries on the *Manusmriti*. Of the commentators, Medhatithi is the oldest (865 and 900 A.D.) Another famous commentator is Govindaraja (1000-1110 A.D.). The most popular commentator is Kullukabhatta (1100-1150 A.D.). His commentary, the *Manvartha-muktavali*, combines the merits of brevity and lucidity.

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A.C.S.

MANVINI BHAVAI (Gujarati) is the fourth novel of Pannalal Patel. Out of the three novels written earlier, two were set against a rural background. His very first novel, *Malela jiv* (1940), established him as a novelist who could dive deep into the recesses of human heart and depict the inner world as lucidly and as pictoriously as the outer world. In *Manvinibhavai* this art of his is at its best. The incidents of the outer world in the novel are important only so far as they generate tensions and inner conflicts and the writer takes the readers from the outer world to the wider, the deeper inner world. Besides, the novel is an important landmark as a regional novel as it depicts every facet of the land and people of the rural area of the north-eastern regions of Gujarat, and so the characters of the novel, besides being individuals, are the typical representatives of the region. Some critics have called it a regional novel and some others a period novel in the sense that there is a conflict between men and the time. But it is not exactly a period novel as it depicts the conflict between men and nature or the unseen forces which are at work. The time of the novel is the later half of the nineteenth century. Yet, the problems which are presented in the novel are the eternal conflict between the good and the evil and the ultimate victory of the forces of good.

The novel begins with the reminiscenses of the central character, Kalu, sitting lonely in his field, away from all his near and dear ones. The readers see the pictures beginning from his birth. In a way the story is told in a flash-back style adopted for the first time in Gujarati. The hero is not merely a mute witness to the pictures of his life which appear and fade out, but he analyses each incident and its repercussion on him and the people of the village and the internal conflict which those incidents raised in him.

Kalu's father, Valo, is the village chief. He is blessed with a son at the fag end of his life. So he is overjoyed. His sister-in-law, Mali, is extremely jealous of him, and when he celebrates the birth of Kalu she curses and abuses them. When Kalu's mother, Rupan, retaliates, Valo tells her not to do so.

This quality of returning good for evil Kalu inherits from his father. In childhood, he is engaged to a girl Raju, a talented girl. Unfortunately Valo dies suddenly, and then, bad days confront Kalu at every step, which in a way is a blessing in disguise, because miseries and tragedy mould him into a man who is superior to others. Ultimately all accept him as their leader, putting unflinching faith in him. Young Kalu and Raju meet each other oft and on. They fall in love with each other. Mali who is vengence personified, manoeuvres and succeeds in getting their engagement broken. In order to spite Kalu, she tries to get their son Nano married to Raju, but her designs are foiled by a committee of village headmen. It is the same committee which breaks the engagement of Raju and Kalu, and gets both of them married separately. Raju is married to an elderly person, Dyalji, and Kalu to a plain, simple girl, Bhali. Both of them are in a way separated because of marriage, yet, their marriages create new tangles. Raju is married to Bhali's uncle, and thus becomes Kalu's aunt-in-law. He sees the plight of the lady who would have been his wife, and returns home more depressed and heartbroken. Raju faces the adversity bravely. She gets the better of her emotions but their emotional attachment is not at all affected by their marriages. Raju's husband dies of a prolonged illness, and there is talk in the village that Raju is going to be married to Nano (Mali's son). Kalu, on hearing the rumour goes straight to Raju and declares, 'I will kill you, myself and Nano'. Raju pacifies him assuring that she would not do any such act. She also does everything to rehabilitate Kalu by persuading him to have a cordial relationship with his wife, Bhali. Kalu, on Raju's advice, goes to his in-laws, to bring Bhali home. He behaves decently with Bhali, but his attachment to Raju remains as deep as ever.

Then the whole village is engulfed by a severe drought. Kalu goes to Raju's house only to see that she is starving. There is nobody in the village to give her food.

The drought, instead of weakening them, makes them stronger. The ghastly descriptions of drought is one of the most powerful in Gujarati literature. The author depicts how the instinct of survival uproots the ethical values, human consideration for fraternity, culture and the finesse which human society has taken ages to evolve. In the village there is no food and nomads from the outskirts of the village attack the village. They first loot the food and then take away buffaloes and cows. Kalu goes to rescue the animals with a shord in his hand. He climbs the hill-top and sees a ghastly sight. A group of men, women and children is seen biting a buffalo to satisfy their hunger while the poor animal is screaming. Kalu cannot bear the ghastly sight and throws his sword towards them, to cut the animal and save it from the torture. When it becomes impossible to live in the village they migrate to the adjoining district in search of food. Kalu is chosen as their leader. He is worried and he curses God for their present plight.

A rich merchant has been giving doles and free food.

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Having seen the long queue, Kalu is unable to endure any longer, so for the poor, hungry people of his clan he loots the food and distributes it equally among them. At the end of the novel clouds galher in the sky. The last scene brings rain, and we see Raju and Kalu in close embrace.

C.M.

MAQALAT (Kashmiri) is a collection of articles on language, literature, culture and history of Kashmir by M.D. Hajini. The book also includes a review of Tagore's dramatics, and critical analysis of the poems of the Kashmiri mystic poet, Asad Parrey. The book was published in 1967.

Major portions of the book were written during the days of detention of the author in 1965. The articles appeared first in various issues of a local college magazine, *Pratap*. One essay, 'Mughal invasion of Kashmir', was translated and read before an invited gathering of the college called 'Bazm-i-Adab'.

The essays, basically written for students, are written in a lucid style and have a direct approach. The language is frequently ornamental with a satirical tinge that is akin to Hajini's conversation.

The essay on 'Evolution of Kashmiri languages' owes its inspiration to a line in the work of another Kashmiri writer, A.K. Rehbar. The line in *History of Kashmiri Language* reads: 'the influence on a language does not mean inclusion of foreign words'. Hajini, while elucidating the philoiogical influences, gives a detailed account of the languages like Dardic, Hebrew, Sanskrit, Persian, Arabic, Urdu, English and Dogri. He also quotes a long list of words that have been added to the word-hoard of Kashmiri since the times of Nagas. Hajini is of the opinion that Pishachi is the origin of Kashmiri, and in support discusses various dialects spoken in different regions of the valley and Kishtwar. Rehbar, in contrast, believes in the greater influence of Sanskrit and Persian only. The essay on 'Kashmiri folk-literature in prose' elaborates how common people in their enthusiasm have made the legendary character of historical personality, King Yusuf Shah Chak (1545-1580), and his queen Habba Khatoon (16th century), the celebrated poetess of Kashmiri. As against its title, the essay gives in detail the stories of Akanadun, Himal Nagiray and Haba Khatoon that have reached us only in verse. The essay is divided into three parts, viz. (a) Meaning and origin of a legend, (b) Legends of the Hindu period in Kashmir and (c) legends during the Muslim rule. *Kashri Talmihat* (Wit of Kashmir) invites interest of common reader mainly because of the style in which these have been written and explained. Prior to Hajini, Kashmiri wits were recorded by Knowles and Sudarshan Kashkari with English renderings. Hajini classified them under three heads, viz. (1) Imported from India and Iran, (2) Borrowed from folk-tales and major historical events of Kashmir and (3) Brought out through oral traditions.

'Kashri saqafateki kenh tarikhi nishan' (some historical imprints of Kashmiri culture) pertains to some confusions concerning the early settlement of Kashmir before Aryans, that are likely to arise in the mind of a student of History. *Nilamata purana*, the oldest record of rituals, itself is of a doubtful origin. It is not known as yet whether its contents were the same as preached by Nila Naga, or as related by *Vaishampayana* to his disciple Janmejaya. Most of the scholars date it only to 7th century. Hajini discusses in details various influences on Kashmiri culture and religious beliefs derived from early settlers like Nagas, Pishachas and Aryans. The author is, however, bewitched by a book *Jesus in Heaven on Earth* written by Khwaja Nazr Ahmad and published from Lahore (Pakistan) in 1952. Though the contents of this book have faced ruthless criticism from almost all quarters, particularly in the case of burial of Jesus Christ in Srinagar and the meeting of Moses with Khwaja Khizar (a legendary guide) at Mount Nebu in Baramulla district. Hajini quotes a village 'Guzarbal' situated near Mount Nebu as 'Khizar Bal' (an inference that is not accepted by other scholars of Kashmir). The last two essays of the book pertain to the style and writings of the Kashmiri mystic poet, Asad Parrey, and dramatics of the Bengali poet, Rabindranath Tagore. Hajini has successfully tried to explain the style and art of these two classical literatures. The most interesting and epoch making essay in the collection pertains to the Mughal invasion of Kashmir. It is an admitted fact, though not recorded in the Indian History, that it was only through treachery and the breach of contract that Akbar was able to grab Kashmir. Hajini has tried to illucidate the factual situation of the time that brought the centuries-long slavery to the valley as a whole.

The book won the author Sahitya Akademi award in 1970.

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Ba.A.

MARALI MANNIGE (Kannada), a geneological novel by Shivaram Karanth, is a milestone both in the history of the Kannada novel and in the author's career as a novelist. It tells the story of three generations of a poor family of Kodi, a coastal hamlet. Rama Aithal with his wife Parvati and widowed sister Saraswati eked out a hard living from priesthood and a bit of land. Childless Aithal brings Satyabhama for a second wife. The early bitterness between the two wives yields place to mutual love but the

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birth of two children, Lachha and Subbi, only adds to the family's hardship. Rama Aithal manages with hopes built on his son who, however, goes astray and nurses a grievance that his father was miserly and partial to his sister. Hoping that marriage might cure him he marries him to Nagaveni but the marriage yields nothing but disease and suffering for the bride and Lachha continues in his own free and fast life. Broken-hearted, Parvati and Rama Aithal pass away. The father's good intentioned bequeathal of his property to Nagaveni only embitters Lachha who cheats his wife and reduces her to destitution besides burdening her with three children of whom only the youngest Rama survives. Nagaveni bears it all with unparalleled patience and waits for the son to complete his education. On the eve of the examination Rama is caught up in the whirl of the Salt Satyagraha; but on release he completes his studies and slaves in a hotel for a pittance. Unemployment takes him to Bombay where he teaches music and learns painting neither of which could feed him. The collapse of a wall during the rains throws up for Nagaveni a small treasure hidden by her father-in-law. This brings Rama back to the village where with his mother he tills the bit of land and succeeds as a teacher in the village school and so brings comfort to his long sorrowing mother.

In the bare summary of the novel which is a miniature epic we miss the entire background of the sea and soil, the bitter struggle against nature's forces, the hundred details that build up the picture of grinding poverty, the scores of other characters that create a sense of throbbing life, the many small bits that accumulate to bring out the patience, the fortitude, the hopes and frustrations of the characters. Here we have a gallery of memorable characters—Parvati, Saraswati, Nagaveni, Rama Aithal. With incomparable patience and forbearnace, understanding and hard work, they all face life without bitterness. Parvati identifies her happiness with that of her husband, loves his son in pure unselfishness and cannot survive the misery his misconduct brings. Saraswati literally wears herself out in toiling for her brother's family. A suffering witness to the passing of Parvati and her own brother and to all the mischief that Lachha inflicts, she accepts everything as destined and stands out as a concrete ideal of patience and hard work. Rama Aithal with his childlike simplicity and manly grit achieves the greatness of simple honesty and unembittered acceptance of life. But Nagaveni, the link between the past and the future, becomes the complete victim of her husband's callous irresponsibility. With the patience of her forbears and the understanding of her son, she holds on to hope to complete constrast to her husband. Their son represents the youngest generation with its new forms of struggle and aspiration. Over three generations the characters and the circumstances change but the drama of the human struggle continues.

Though the author's preface to the novel promises no more than a picture of how three generations of a family faced the problems of economic distress, the novel's achievement is far greater than its author's promise. The three generations become respresentative and the life they lived becomes the life of a whole region. The story becomes almost symbolic of the changes that have overtaken the Indian rural communities during the past century. The earliest generation with its life patterned within the framework of accepted values yields place to the next, which, subject to new impacts, gets caught between the dying past and the emerging future. The youngest generation is pitted against an environment more complex and demanding. In the first generation the clash was between man and the forces of nature, in the second between man and man and in the third between man and his anvironment. The novel offers a panorama of change in all its aspects of stability and transition and break-up of age-old patterns, of struggle against forces both natural and human, of the inalienable bond between man and his background and, above all, of the unconquerable spirit of man ever fighting and ever trying to build a new life for itself.

M.V.S.

MARATHE, H.M. (Marathi) did his M.A. in Marathi and Sanskrit and taught for some time in Rajaram College, Kolhapur. He edited *Kirloskar* from 1982 to 1986. He is the editor of Lokaprabha weekly of the Express group in Bombay from 1986.

He is well known as a novelist and short story writer. His stories are marked with regional realistic descriptions. Now he concentrates on metropolitan life and its tensions. The tussle in feudal and industrial technological social pulls is very artistically depicted in his famous works like *Kaleshar pani* (Dark waters), serialized in English translation in the *Illustrated Weekly*, also translated in Hindi, Gujarati, Tamil, Kannada and Telugu, and *Nishprana vrikshavar bhar dupari*. His Marathi works have English titles like *No Sentiments Please, News-story, Software*. His works have received State government awards and are included in many special anthologies, published by Bhartiya Jnanpeeth and Sahitya Akademi. Man versus machine and alienation are his favourite themes.

FURTHER WORKS: Short story collections; *Pakshini, Hadda par, Yuddha, Ghoda, Sapeksha, Veej*. Novels: *Devachi ghanta* (God's bells), *Itivritta* (Narration), *Kurukshetra*.

P.M.

MARDHEKARANCHI KAVITA (Marathi) is an anthology of the poems of Bal Sitaram Mardhekar (1909-1956), the pioneer of modernism, and it is one of the most important landmarks in the Marathi poetry. The experiments he made in poetry indicate a radical break through

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in the traditional paraphernalia of poetic composition. Though his first book of poems *Shishiragam* (1937) indulges in the conventional romantic musings, his later books of poems *Kahi kavita* (1947) and *Anakhi kahi kavita* (1951) bear evidence of complex modernistic tendencies at work. His typical way of juxtaposing the images accompained by unusual structural jerks, his use of the prosaic, his parody of Sanskrit and English expressions and his bold use of contemporary speech took the Marathi reader by surprise. Aptly labelled as a 'city poet' his poetry shows the first traces of metrapolitan sensibility. The wretched metrapolitan life in Bombay with its crowded alleys, its inhuman haste and boredom found expression in his poetry. Here we meet the middle-class man helplessly witnessing his human values being crushed under the new economic pressures. His poetry also records the beginning of the process of disintegration of the domestic and the social life.

The modernistic tendency in Mardhekar's poetry is very much apparent in his anti-romantic attitude. Reacting against the decadent romantic poetry he made fun of the romantic conventions. His ironic vision gave a rare force to this reaction. In addition to the complex interaction between the opposites his poetry displayed various dimensions of humour. It was a remarkable experiment in 'nonsense poetry'. Except for a few attempts made by some Saint poets very few tried this genre in Marathi. It was because of Mardhekar's poetry that fun received its dignity and was widely recognized as an acceptable component of serious poetry.

The complexity of Mardhekar's poetic vision lies in a strange combination of leftist inclination and spiritual striving. Mardhekar's poetry records the trauma of the destructive element that the World Wars displayed. But what is striking about his reaction to the phenomenon of war is his protest against capitalism According to him, taking undue advantage of the war situation capitalists are exploiting the common man. More importantly he holds the capitalists responsible for the exploitation of workers. His spiritual quest was a reaction against the evils of the industrial culture. He, who revived the tradition of Saint-poetry, had realized the limitations of the worldly life which made him search for the unworldly bliss. Again the mode of his worship was in keeping with the tone and tendency of Saint-poetry.

One of the most controversial critics in Marathi, his formalistic pronouncements show a considerable impact on some latter day critics. The experiments he made with the stream-of consciousness novel and the musicals that he called "Sangitika" were not very successful. He is a better artist as a poet than as a novelist or a verse-dramatist.

P.B.D.

MARGA (Kannada), literally means 'path'. This word is used by Sanskrit and Kannada 'alankarikas' (rhetoricians) both in a general and a particular sense. In the general sense, it means, 'the path trodden by a poet or poets in general'. The word 'marga' first occurs in the *Natya shastra* of Bharata Muni in the context of differentiating 'shastraic' (classical) music/dance (marga sangita/nritya) from 'deshi' (folk) music/dance. But rhetoricians seem to have adopted this word in an altogether different sense.

Dandin (700 A.D.), the author of *Kavyadarsha*, is the first rhetorician who applied this concept of marga to poetics. The concept of marga has been developed by different rhetoricians with various modifications, in Sanskrit. In Kannada, *Kavirajamarga* based on the works of Dandin and Bhamaha was the word marga. Many later poets in Kannada have used the word 'marga' in this general sense, and the word gradually came to mean 'the poetic tradition'.

Sri Vijaya, the author of Kavirajamarga, generally follows Dandin in regard to the detailed exposition of the two margas, Vaidarbhi and Gaudi, and the ten gunas which constitute them. But he calls them Dakshinamarga and Uttaramarga, thus very wisely avoiding the geographical names which would be quite irrelevant in the context of a work meant as a guide for poets in the Kannada country. It is noteworthy that the author, while explaining the application of the ten gunas of the two margas, has always the genuis of the language in his view.

Nagavarma (1042 A.D.), another major Kannada rhetorician, author of *Kavyavalokanam*, follows Dandin in his exposition of two margas with their related ten gunas without any deviation in the matter of details. Though he echoes the opinion of Bhamaha that there is no point in differentiating the margas as Vaidarbhi and Gaudi, he concedes that some would welcome such a differentiation.

In course of time, marga (or riti as it was known later) came to be regarded as the classical mould of a mahaprabandha or mahakavya, a work written in the high tradition in accordance with the norms set forth in the works on poetics. A marga kavya also turned out to be synonymous with 'vastuka' or champu kavya (a work written with an admixture of prose and verse) as distinguished from 'varnaka' or 'hadugaba' (meant to be sung) which was predominantly deshi in character. (A deshi kavya forbids the excessive dependence on Sanskrit vocabulary, and avoids the use of Sanskrit metres, and tries to reflect the native cultural ethos in a native style). Pampu, the first mahakavi in Kannada (950 A.D.), states that an ideal poetical work should have a deshi flavour though written in the marga framework. This set the pace for the later marga compositions.

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M.V.S.

MARGA (Telugu) and 'deshi', two terms discussed in Indian aesthetics, roughly correspond to 'classical' and 'folk'. 'Marga' and 'deshi' are mentioned first in *Brihad-deshi* of Matanga. He applies it to the theory of music. He says that 'Samaganam' (Samavedam) is marga, and other common native music is deshi. Again from *Nritta ratnavali* of Jayapasenani, and from *Sangita sudha* of Raghunatha Nayaka, it is seem that marga, and deshi forms will be applied to music as well as to dance. In the book *Sangita ratnakaram* written by Saranga Deva, music is divided into the two divisions called marga and deshi. He says that marga is composed by Brahma and performed by Bharata Muni and his followers in the presence of Lord Shiva, and deshi was composed as the entertainment performance for the common people of a limited region, or a part of the country. In the same book, he defined marga as that which follows strict principles, which will have permanent values and which will entertain all the people of the ages, and of all the regions. At the same time, he has explained that the Vedas belong to marga, because they were sung in the fixed metre (swara) and the *Ramayana* and the *Mahabharata* also belong to marga because they are treated as the Vedas. Lava and Kusha, the sons of Rama, sung the *Ramayana* story in the presence of Rama in marga style. Dhananjaya in his *Dasharupaka* explained that 'nritya' is the form of marga, and 'nritta' is of deshi form.

In the light of the above discussion, critics divided literature also into marga and deshi. The literature with the message of human values, scholarly in its composition of words, expressed with ideas in its narration, with 'nisarga ganas' in its traditional metre, and an aesthetic element in its composition is considered to be marga sahitya. The work of Valmiki, Vyasa, Bhasa, Kalidasa, Bhavabhuti, Harsha, Banabhatta and other great poets and dramatists can be described as belonging to marga sahitya.

In Telugu literature, Nanne Choda, the Telugu poet, in his *Kumarasambhava* mentioned marga sahitya and deshi sahitya. He says in his poem (Canto I-23) that when marga sahitya was prominent in the past, Chalukyas patronised deshi sahitya in the form of Telugu. Critics say that Nanne Choda implies that marga sahitya is Sanskrit literature and deshi Sahitya is Telugu literature. This may be true at the time of Nanne Choda. But later, critics asserted that marga sahitya is that which has Sanskrit influence in its content, form and metre. In addition to that, the literature having the traditional structure, in style, narration, composition, and aesthetic approach is marga sahitya. So, even in Telugu literature, marga is that which adopts the principles of Sanskrit literature and which has a permanent place in the literary world by adopting those principles. They are the poets of all ages, of all people. The works of Nannayya, Tikkana and others are considered as marga sahitya and the works of Palkuriki Somana, *Palnati vira charitra* and the yashaganas are deshi sahitya. The two strands, marga and deshi still continue to enrich Telugu literature.

C.S.S.

MARGA AND DESHI (Sanskrit). The term 'marga' is employed first by Dandin to signify the sense of 'style' or 'form of expression'. The more common name given to 'style' is 'riti', which is pointed out as constituting the soul of poetry by Vamana in his *Kavyalamkarasutravritti*. ('Ritiratma kavyasya vishishta padarachana ritih' I.2.6.7.). The marga of Dandin as also riti of Vamana is brought into being through combination of certain literary excellences technically known as Gunas, which go to embellish the texture of poetry in the same manner the poetic figurebor the Alamkaras do it. On the concept of riti S.K. De comments: "It should be observed that the term 'riti' is hardly equivalent to the English word 'style', by which it is often rendered but in which there is always or distinct subjective valuation..... The 'riti' consists essentially in the objective beauty of representation (of the intended idea), arising from a proper unification of certain clearly defined excellences, or from an adjustment of sound and sense. It is, no doubt, recognised that appropriate ideas should find appropriate expressions: or in other words, the outward expression should be suitable to the inward sense... But it is merely the outward presentation of its beauty called forth by a harmonious combination of more or less fixed 'literary excellences'. (*Sanskrit Poetics*, II, p. 115-116).

Dandin in his *Kavyadarsha* extends recognition to a number of modes of composition (marga), but discusses in detail the special characteristics of the two extreme modes, the Vaidarbha and the Gaudiya. This extends an opportunity to Dandin to give a treatment to the gunas or literary excellences, which are responsible for the genesis of two distinct styles or techniques. All through his discussion Dandin betrays his fondness for Vaidarbha marga or the all-India standard poetic diction, adapted by most of the poets of repute, including Kalidasa, Bharavi and Amaru. The salient traits of Vaidarbha marga, Dandin assets, are represented by the ten qualities, which are as follows: Shlesha or freedom from looseness, Prasad or clarity, Samata or absence of unevenness in syllabic

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structure, and arrangement of letters, Madhurya or establishment of rasa in expression and content, Sukumarata or absence of harshness due to employment of soft syllables, Arthavyakti or explicitness of sense which consists in the absence of extraneous matter to be brought over for completion of sense, Ojas or superabundance of compound-words, Kanti or appreciation in a wide circle due to the fact that the composition does not transgress the general usage of ordinary possibilities, and Samadhi or transference of the attributes of one thing to another. While these ten excellences constitute the essence of Vaidarbha marga, their opposites could frequently be traced in the Gaudiya marga, which is probably followed by literary artists belonging to Eastern India.

Astyaneko giram margah shukshmabhedah parasparam/
Tatra Vaidarbhagaudiyau varnyete prasphutantarau//
Sheshah prashadah samata madhuryam sukumarata/
Arthavyaktirudaratvamojah-kanti-samadhayah//
IIti Vaidarbhhamargasya prana dasha gunah smritah/
Esham viparyayah prayo ddrishyate gauudavartanani
(*Kavyadarsha*.I.40-42)

In his *Saraswatikanthabharana* Bhoja locates opposites of each of the ten literary excellences pointed out by Dandin, and calls them distinct Doshas or literary blemishes. Dandin, however, speaks of opposites of only some of the Gunas, the others being common to all the Margas. All these may lead to the observation that so far as the ideals of literary composition are concerned the followers of Vaidarbha marga differ from the champions of Gaudiya marga, and that while the former prefer compactness of structure and clarity, the latter betray their fondness for grandeur and verbosity. In drawing a line of demarcation between the Guna supposed to constitute the essential traits of Vaidarbha marga and the Alamkara, Dandin says that while the ten excellences enumerated above are peculiar to Vaidarbha marga, the poetic figures are common to both the Vaidarbha and Gaudiya margas, though he admits the fact that both the elements are instruments of decoration in poetry.

Since marga is a type of composition and since in compositions all types of words are employed to construct the structure, it is necessary to have an idea of the words that are capable of being employed in poetry. Dandin speaks of four types of compositions, the one structured in Sanskrit, the other in Prakrit the third in Apabhramsha and the fourth being one carved out by an admixture of different types of languages. Of the various types of Prakrit, Dandin mentions only Tadbhava, Tatsama and Deshi according to the names of countries. Also he extends recognition to Maharashtri, Sauraseni, Gaudi and Lati types of Prakrit (*Kavyadarsha*. I. 32-33). In sharp contradiction to Tadbhava and Tatsama words, Deshi words are those which are neither derived from Sanskrit nor are similar to those occurring in Sanskrit in points of phonology and morphology. Hemachandra defines Deshi words as words not derived by the rules and regulations enunciated in grammar: even if they are so derived they are not still current in that sense in *Sanskrit Dictionaries* nor can they be justified by taking recourse to gauni or qualitative type of lakshana.

(je lakkhane na siddha, na pashiddha sakkyahihanesu/
Na ye gauna-lakkhanasatti-sambhava te ihanivaddha//
— *Deshinamamata I.3).*

The Deshi words are inumerable: they differ from country to country and place to place. It is because of this that Hemachandra has only treated those words that are current in Prakrit through ages from time immemorial. Modern linguists have also been seized with this problem of locating Deshi words as distinct from those derived from Sanskrit. Thus James Beames says: 'Seshajas are those words which cannot be derived from any Sanskrit word and are, therefore, considered to have been borrowed from the aborigines of the country or invented by the Aryans in Post-Sanskrit times (*A Comparative Grammar of Modern Aryan Languages in India*, Vol.I. page 12). Hoernle also says: 'The term Deshya means that belonging to the couuntry, i.e. provincial or perhaps aboriginal. They designate by this name all those words which they are unable to derive satisfactorily to themselves from some Sanskrit word and therefore consider to have had their origin in the country' (*A Comparative Grammar of the Gaudiyan Languages*, 1880 P. XXXIX.)

R.M.

MARI HAKIKAT (Gujarati). Narmad the father of modern Gujarati prose, who ushered a new era in Gujarati literature initiating several genres in Gujarati, also wrote this auto-biography. It is the first autobiography in Gujarati.

On the basis of the autobiography, parts of which were published in Narmad's prose collections *Narma Gadya*', Part II, his friend Navalram wrote Narmad's biography *Kavicharit*. The autobiography is from Narmad's birth in 1833 to 1866. i.e. the first thirty three years of his life. It was published in the Narmad centenary year 1933. The book consists of ninetyfour pages divided into ten chapters.

In the beginning of his book Narmad frankly says "The story in the book is incomplete, it is simply a jotting down of notes. Yet in the book I won't write those things which I think are improper. But whatever I write will be nothing but truth as known to me, without being bothered about public opinion and my own interest."

Narmad is true to his word. He has frankly written about his cowardice, his calf love, his attempts to attract women, his dislike of his contemporary poet Dalpatram and their clash, his conflict with his father, how he once

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arranged a musical concert at his residence under depresion and spent fine hundred rupees for it, his financial crisis, betrayal by friends, his clandastine love affairs, etc. From the book one gets a clear picture of Narmad's personality, his egoism, his hypersensative nature, his generoity, his extravagance , quick change in his moods, etc. There are attempts at self glorification, and attitude of self-righteousness, and at times of self analysis, where he is critical of himself.

Being the first autobiography in Gujarati literature, and Narmad being the father of modern Gujarati prose, his language has a tinge of 'Surti' dialect. Yet his language is forceful and he is able to communicate easily to the readers. His style is fully reflective of his personality.

C.M.

MARIVALA, CHETAN LEKHRAJ (Sindhi; b. 1916: d.1987) was a writer of historical articles, reminiscences and short stories. He graduated with History and Economics in 1938 from Bombay University and after working for a short spell as a school techer, joined Dayaram Jethmal Sindh College, Karachi (1940-1948) in the Department of History. He has been a recognised authority on Sindhi history, especially the British period, and has many learned research articles to his credit published in reputed journals such as Sindh Historical Journal. He made his debut as a writer in Sindhi with his *Humayun jo khvab* (Humayun's dream, 1942) for which he was awarded a prize by the Central Advisory Board for Sindhi Literature. His *Tarikhi mazmuna* (Historical essays, 1946) also earned him a prize from the same Advisory Board. These essays are of research nature, such as 'Mahen-jo-daro' (Mound of the dead), 'Shah ain Sindhvarki' (Shah and Sindhi merchants), etc. His style in these research articles is both concise, to the point and lucid. In his essay 'Karachi' he is poetic, but not pedantic.

His other historical writings include *Itihasik chitra* (Historical pictures, 1950) and *Vichitra varqa* (Strange pages, 1951). His research articles on Sindh history, such as 'Jad'ahin tufanu ayo' (when the storm descended) about the first war of Independence in (1857, 'Quit Karachi, quit Sindh', 'Dostano nato' (Friendly relations) and others are published in journals such as *Mehran*. His two books on reminiscences, *Sambhar je darsinia tan* (From the mirror of memories, 1960) and *Hikre d'inhan ji g'alh* (Once upon a time, 1975) are the first of their kind in Sindhi, and are abounding in pen-portraits and personal observations in a fascinating but forceful style.

His other publications are *Sindhi jivan kahanyun* (Short stories on Sindhi life, 1953) a collection of Sindhi folk-tales, *Au kanga kar g'alhi* (Come, Oh crow and speak, 1966), *Dhiu ja piu de khata* (Letters from daughter to father, 1973) and *Latifi lati* (Poems of Shah Latif, undated) edited with glossory.

D.K.M.

MARIZ (Gujarati; b.1917), is a doyen of Gujarati ghazal-writing poets. Born in the Dawoodi Bohra community, his real name is Abbas A. Vasi. He did not have much of formal education. He was interested in Urdu poetry and stalwarts like his Anees, Meer, Momin here his favourite poets. Initially he worked for a shoe manufacturing company, but later turned to Gujarati journalism and worked in the editorial departments of the Gujarati dailies like *Janamabhoomi, Matrubhoomi* and *Watan*, being published from Bombay. For the last few years he has devoted himself entirely to the writing of poetry.

While in Surat, he was inspired and guided by Ameen Azad, another stalwart of Gujarati ghazal. Later he devised and evolved his own style which made him more famous and set him apart from his contemporaries. Totally carefree by nature, he never bothered about publishing the collection of his ghazals, but fortunately some of his fans preserved the manuscripts which enabled the publication of his first-and so far only-collection of ghazals named 'Agaman' (Arrival). It was first published in 1968 and later ran into second edition. Mariz has also written two religious books named *Mazloom-e-karbala*, a rich tribute to Imam Hussein. The other one is named *Hoor*. He also edited a religious magazine, namely *Insaaf* for some time.

Though brought up when traditional ghazal was at its best in Gujarati, he has written many such ghazals which retain the never-ending charm of genuine poetry. His ghazals are a thing of joy for all classes of the lovers of poetry. He is respected by the older and the younger generations alike. Always cornered by financial and social crisis in his life, the philosopher-poet mostly takes a detached, objective view of the world in his ghazals. He expresses the eternal pain, anguish and longing of human life with a pint of satire and philosophy. Often described by critics as 'Ghalib of Gujarat', Mariz, however, has a voice of his own and has developed a style distinct from others. He lends a new sparkle and meaning to ordinary-looking words, frequently crossing the grammatical barriers. Many a time he has uttered the most profound truths of life in simple words, without sermonising. He is a poet of disillussionment. He rarely becomes bitter, but his poetry reveals sardonic humour. In a couplet he compares life with the regal procession of an emperor, which, though pompous, is totally devoid of any importance or significance. His ghazals mainly revolve round subjects like love, social paradoxes and God. Although the impact of Urdu poetry on his ghazals is obvious, he has never blindly imitated any model. His ghazals come straight from his heart. The poet is conscious of the weaknesses of human beings-and more of his own-as well as the meaninglessness of the world. But he is generous and light-hearted towards them. His first target is his own self. Ghazal is essentially a subjective form of poetry, but Mariz many a time strikes an objective note in his ghazals.

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He cleverly blends thought and emotions in his ghazlas and never upsets the balance between the two.

The poet is aware of his 'reputation' as a good 'consumer' of wine. He never defends his weakness. In a memorable 'Maktaa', he says: You, Mariz, are straining liquor through the same handkerchief to which you had tied a knot while vowing never to touch the liquor again.

Apart from ghazals Mariz has also written a number of 'Nazams' and 'Rubais'. Though they bear the stamp of his art, they do not stand comparison with his ghazals.

He will always be remembered as a ghazal-poet, who gave philosophical base to the form of ghazal in Gujarat without distorting its lyrical texture.

Bh.S.

MARKANDEYA (Hindi, b. 1930) was born at Arai in Jaunpur (U.P.), and showed an inclination towards short story writing from his early youth. His short stories reflect in a realistic way the changing patterns of rural life during the post-Premchand era. He is not obsessed by an unhealthy infatuation for regionalism (*anchalikata*) and local colour but seems keen to represent the life of the rural folk in its totality. Amongst his remarkable short stories 'Hansa jai akela', 'Gulara ke Baba', 'Bhoodan' 'Naun saurupaye', 'Sabun', 'Adarsh Kukkutgriha', Neem ki tahani' and 'Chand ka tukara' need special mention.

Hansa jai akela is a story of faith and fancy born of the vision of 'suraj' (independence). It is a representation of living human sympathies. In 'Gulara Ke Baba' the Baba's is not only a powerful portrait, but it is also a symbol of the historical forces of the day. In stories titled 'Gulara ke Baba', 'Savaraiya', 'Pariphool' 'Sat bachchon ki ma' and 'Dudh aur dawa', Markandeya concentrates on the gentle and subtle strands of emotional human ties and he, as well as his reader, gets merged in the intense upsurge of irrepressible emotion.

Bhoodan is the agonising tale of disillusionment from the much publicized 'Land-gift movement' of our times. It points to a bitter truth of our experience. The faith, infatuation and fancy exuded by 'Hansa jai akela' get completely shattered in short stories like 'Nau sau rupaye' and 'Unt ka dana'. 'Adarsh kukkutgriha' (an ideal poultry farm) is a satire. Markandaya's language and style get moulded according to the sensibilities of the piece. His theme and craft aptly reflect his creative urge. Short story collections of the author. *Panphool* (1954), *Mahue ka per* (1955), *Patthar aur parchhaiyan* (1956), *Hansa jai akela* (1957), *Bhoodan* (1961), *Beech ke log* (1961), *Mahi* (1962), *Semal ke phool* (1963).

Gov.R.

MARKANDAYA, KAMALA (English; b. 1924), an Indo-Anglian novelist, was born in South India. Her travels in India and Europe interrupted her schooling. On leaving Madras University she worked as a journalist. During the War she worked for the Army in India and later returned to journalism. She is married to an Englishman and now lives in London. Her *Nectar in a Sieve* (1924), reminiscent of Thomas Hardy's novels, was published in 1954 and made her widely known. It is a restrained as well as a touching account of the life of an Indian peasant woman, Rukmani, and her struggle for survival and her abiding love for her husband, Nathan. Besides this Kamala Markandaya has published eight novels: *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963), *A Handful of Rice* (1967), *The Coffer Dam* (1969) *The Nowhere Man* (1973), Two Virgins (1973), and The Golden Honeycomb (1967).

These nine novels reveal her deep preoccupation with the changing Indian social and political scene, her careful, conscious craftsmanship and her skilful use of the English language for creative purposes. She excels in recording the inner workings of the minds of her characters, their personal perplexities and social confrontations. She endeavours to portray them as individuals growing into themselves, unfolding the delicate processess of their being and becoming. In their encounter with an alien political power, the anti-colonial or anti-imperialist attitudes are powerfully expressed and Markandaya's major characters project these viewpoints. However, in *The Nowhere Man* Markandaya is more concerned with unfolding the sense of alienation of Srinivasa, or the modern man. In this novel political considerations occupy a secondary place, the primary purpose being to highlight the isolation of the individual soul and expose the pathos of the human condition. Kamala Markandaya succeeds in achieving the delicate balance between unfolding the individual's psychological and social predicaments and portraying a wider cultural and political setting which create these crises. This balance is the hallmark of her success as a novelist and it highlights her distinctive art in the choice of her themes and her skilful craftsmanship.

Some Inner Fury presents Mira's inner conflicts as she is divided between her ardent and genuine love for Richard, an Englishman, and the compelling political forces of Indo-British turmoil. These forces pull them apart and her mind, once revelling in romantic love, returns to the harsh realities of life. Some of her novels seem to be autobiographical though she is reticent in talking about herself; they at lest present the first person omniscient narrator. *Nectar in a Sieve* and *the Nowhere Man* are her finest creations which will ensure her a place among the modern Indo-English novelists of distinction.

V.A.S.

MARKANDEYA PRAVASI (Maithili; b. 1942), originally called Markandeya Jha, was born at village Garuar,

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district Samastipur (Bihar). After obtaining the degree of M.A. and B.Ed, he served as a teacher at a high school for some time. Then he entered active politics for a while. Finally, he turned to journalism. He joined *Aryavarta*, a leading Hindi daily of Bihar, and is now one of its senior sub-editors. He is famous for his patriotic themes, well-polished language, and a lucid, forceful style. Primarily a poet, he writes essays, novels, stories and criticism also. He is an expert in writing satire and humour as well. In *Mithila-mihir* (Weekly, Patna) the column 'Jhamlalak Jhama' and in *Mati-pani* (Monthly, Patna) the column 'Kahalani Gonu Jha' are the best examples of his satirical writings. He has written two novels *Abhiyan* and *Ham Kalidas*, both serialised in *Mithila-mihir* 1979-1980 and 1982-1983. *Atadartha* (1977), a collection of his poems, and *Agastyayani* (1980), a mahakavya, are a testimony to his poetic genius. Besides these, he has written several navagitas, ghazals and dolas. In order to give a new direction to poetry, he propounded a theory, called 'tadarthavada'. His mahakavya *Agastyayani* is acclaimed as his best work, for which he received the Sahitya Akademi Award in 1981. In its ten cantos, he has described the mission of the sage, Agastya, who is said to have united the two important cultures of northern and southern India. Seeing national integrity in danger, the poet finds the ideal character of Agastya for protecting it. The epic poem is thus an inspiring poem of patriotism and cultural and territorial integrity. It is written in a language which is refined and Sanskitised, and in a variety of modern metres interspersed with vivid descriptions.

Bh.J.

MARO MAHENJODARO (Telugu) written by N.R. Nandi is an outstanding play in Telugu. It was written in 1964

N.R. Nandi (pen-name for Nandi Nuku Raju) is a prolific writer. He wrote several plays, playlets, novels and scientific fiction. *Maro Mahenjodaro* is Nandi's best play. In this, he changes the path of social drama to experimentation. He breaks the established conventions of drama and strikes a new path. He understands the root causes for the exploitation of the poor by the rich and exposes the bitter truths in a powerful and realistic way.

Nandi understood the greatness of Indian culture but was not carried away by its richness. He warns that once in the ancient times, a great civilisation flourished in Mahenjodaro and Harappa but those cities are now important historical monuments only. Any civilisation which neglects the primary necessities of the common man is doomed to destruction.

Nandi analyses the present day problems of society. He is convinced that education and industrial advancement are contributing to the development of society. But education without ethics and industrial development without morality are causing much havoc and calamity.

Nandi describes the conflict of class-war. But he scrupulously avoids the traditional beaten track, i.e. he analyses the basic nature of man and attributes the change in his character to the opportunities available.

Nandi introduces eight characters to represent society. A scientist, at the beginning of the play, comes to the stage and introduces the characters. The characters are already on the stage in darkness. When the scientist introduces them, they come forward and act according to their nature.

One mill-owner, by name Koteswaraiah, tries to exploit his workers. A trade-union leader, Bhushanam opposes the factory owner's exploitation and advocates the rights of the workers. A servant Bhikshalu works as a domestic servant in Koteswaraiah's house. Susheela, daughter of Bhikshalu adores Bhushanam. He loves Susheela. A doctor and a lawyer, two other characters in the play, always support the rich man. There is a typical middle-class man by name Parandhamaiah who stoops down to any immoral action that suits his needs. At the end of the play the rich man kills Bhikshalu and rapes Susheela. But he may not be punished. The scientist, i.e., the writer of the play questions the rules of present-day society and warns that if this society were not to be changed, it would surely be another Mahenjodaro.

Though the author adopts a difficult and unfamiliar technique to carry his message to the public, his theme is quite down-to-the-earth and reflects the present-day social milieu.

K.R.R.

MARSHMAN, JOSHUA (Bengali; b.1740, d.1837), son of John Marshman, contributed a lot to the type-making of the Bengali language. He came to India as a missionary in 1799 and joined the Baptist Mission of Serampore in West Bengal. On coming to India he started a school in aid of the Mission. He, in course of time, with sustained effort upgraded the school to the level of a college. It is said that his son John Clerk Marshman brought out the first Bengali journal, *Digdarshan*, as well the first Bengali newspaper *Samachardarpan* in 1818. But in fact Joshua Marshman was the man behind it. Some of his essays written on the issue of Christianity about which he had a debate with Rammohun Roy, were published in *The Friend of India*. Joshua Marshman's contribution to Bengal was threefold: cultural, literary and linguistic.

Marshman became the Head of the Mission after William Carey's death in 1834 and remained there discharging his missionary duty till his death.

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Na.S.

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MARSIA (Kashmiri) or elegy means a mourning song or a poem expressing sorrow or lamentation for one who is dead. Under the influence of Persian literature, the marsias now mainly include the poems which describe the miseries of Imam Hussain (the grandson of Prophet Muhammad), who was mercilessly assassinated at Karbala in A.D. 678 along with the members of his family.

In the 14th century, whereas Islam revolutionised the religious life of Kashmir, it left a great impact both on the culture and language of the region. The local language, Kashmiri, came under the immediate impact of Persian. Besides words and phrases, it borrowed many poetic genres from Persian. marsia, masnavi, qitta, rubai and Ghazal are all such poetic genres which has become part of Kashmiri literarture.

The local Hindu community had a centuries-old cultural trait of 'wang'. On the death of a near one, the women folk of the family would collect and count the virtues and achievements of the departed soul while mourning his or her death in loud but pathetic and rhythmic words. This custom is yet in vogue in both the communities, the Hindus and the Muslims.

In 1438, the great saint poet of Kashmir, Sheikh Nur-ud-Din, died, leaving behind no near ones but the whole nation to mourn his death. He had a good number of disciples both women and men, literate and illiterate, in the cities, in urban areas and in every community. All his disciples gatherd together at Chararisharief where he died. Many of his disciples were poets. One of the women disciples, Sham Bidi (d. 1450), was so shocked that she composed extempore a pathetic poem mourning the death of her master. This poem is in the local 'wazhan' form; every fourth couplet of the poem is a refrain in which the poetess repeats: 'Nundi Sanz gov surgas mato' (the Nund of Sanz tribe has gone to high heaven). This poem is of more than fifty verses and happens to be the first elegy in Kashmiri literature.

In the 16th century, during the rule of the Chak dynasty, the school of Shia theology made its mark in Kashmir. Many pandits were converted to this faith and many Sunni Muslims also came under its influence. One of the important distinctive parts of the Shia religious life is to mourn the martyrdom of Imam Hussain. 'Tazia Daari' (holding of mourning congregations) is one of the fundamentals of the Shia religious life. In these congregations the greatness of Hussain, his surrender to the will of God, his innocence and his love for Islam and many things about his eminence are narrated and at the same time the audience hears the episode of the merciless oppression let loose upon this innocent family by the soldiers of 'Yazid'. The poetry provides more fitting expression to depict such pathetic pictures than the prose. Hence such poems became part of Persian literature and initially these Persian elegies were recited at the 'Tazia' congregations in Kashmir. Only the elite were conversant with Persian and the recitation of such elegies left very little impact upon the common audience. Thus the need for Kashmiri marsia arose.

It was, therefore, during the Chak period (1555-1588) that this special type of elegy was first introduced. In his *History of Kashmiri Marsia* (1979), Shahid Badgami has attributed samples of two elegies to Mir Syed Hussain and Marhum Ahmad, and records that the former died in 1410 and the latter lived between 1392 and 1455. About the latter, i.e. Marhum Ahmad, Shahid is also of the view that his elegy has diction of the Chak period. His claim about Mir Syed Hussain's marsia is also erroneous. The diction of the samples attributed to him are patently of the Chak period. Accordingly, the history of Hussaini marsia started during the 16th century.

We can specify three periods of such elegies according to time, technique and content. The first period starts from the 16th century, the second starts with the new innovations and techniques introduced by a host of poets from the beginning of the 19th century. The third period starts after the Independence when the elegy writers, besides the narration of the miseries perpetuated upon Hussain and his family, started giving a philosophical interpretation to this great martyrdom. This happened owing to the influence of the poetry of Iqbal on the elegy composers of Kashmir.

During the first period, we have a good number of long, detailed and rich elegies. These are free from the burden of poetic devices. The language is chaste and simple. The flow is like 'Vitasta', the ideas are intelligible and the impact is appropriate. The representative poets of this period are Mir Muhammad Jaffar, Abdul Hakim Sate, Muhammad Hayat, Baba Muhammad Jawad, Khwaja Akbar, Khwaja Hassi Bhat, Syed Abdullah Shah, Khwaja Abbas, Mir Ahmad, Syed Saleh Rizvi, Sharaf-ud-Din Rizvi, Qazi Ahmad Din and Qazi Ahmad Ali. Of these poets the biographical details of only Abdul Hakim Sate are known. He was a great Persian poet. Both his father and son were poets of Persian literature. He died in 1730.

With the beginning of the 19th century, the poets introduced new devices and certain innovations in the elegy, and it thus became, technically a very difficult genre. These innovations were: (1) To write an elegy with a certain title, (2) to have five different stages in a marsia consisting of 'Hamud' (praise of god), 'Naat' (eulogy of Prophet), 'Madah' (praise of Hussain, his parents and family). 'Moujiza' (recitation of miracles of Muhammad, Ali and Hussain) and 'Dard' (pathetic narration), and (3) to specify the metres for marsia. Again the system of metre was further divided into five parts. All these metres are almost the same as those used in classical music. Hence the elegy writing was made strictly musical appropriate for mourning and expression of pathos.

Khwaja Hussain Mir (1780-1860) was one of the

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pioneers of this innovation. Mullah Hakim Azim (1768-1834), Munshi Shah Muhammad (1775-1884), Munshi Yusuf (1780-1875), Hakim Abidullah (1785-1860), Hakim Abdullah Ansari (1787-1847), Munshi Mustafa Ali (1794-1868), Mirja Abdul Qasim (1800-1868), Munshi Muhammad Ali (1800-1884), Syed Reza (1800-1874), Khwaja Baqir (1800-1845), Munshi Ahsanullah (1811-1898), Syed Taqi (1820-1904), Munshi Ahmad Ali 'Gazi' (1825-1896), and Safdar Mir (1825-1894) are the poets who followed in the footsteps of Khwaja Hussain Mir, but widened the dimensions of marsia.

Hakim Habibullah 'Habib' (1855-1905) was a great poet who contributed to many poetic genres, including qitta, satire, nazm, marsia and rubai. He has pathetically described the devastating effect of the floods which caused great destruction in 1807, in a beautiful poem *Sailabnama*. He has written the elegy in a scholarly style, but has used many Persian words. His valuable creative work was destroyed when his house was gutted in fire after his death.

Hakim Hassan Ali (1870-1914) is another towering poet among marsia writers. He has introduced another novelty in his long, numerous and lofty marsias. He has used only undotted letters in his elegies which are only 13 out of 31 letters of Kashmiri alphabet. He has performed this difficult task without sacrificing the richness of ideas.

Hakim Ghulam Rasul (1876-1933), Hakim Muhammad Jawad (1879-1944) Mehdi Hussain (1879-1957), Munshi Sadiq (1884-1959), Hakim Syed Muhammad (1887-1925), Syed Hussain of Pallar (1889-1934) and Abli Wani (1899-1962) are other poets who contributed greatly to the stock of marsia.

Agha Syed Ali Safavi (1902-1975), in spite of his too much devotion to active politics, made good contribution, smaller in quantity though, to this genre. His marsia is better in quality. Maulana Shams-ud-Din Hairat Kamili (1890-1968) is the last masnavi writer of eminence and has translated the first volume of Rumi's Persian masnavi. He has written very good poems mourning the death of Hussain. Khamosh Kreri (1912-1973) and Tanha Ansari (1914-1969) are other poets of this genre.

The living poets, Hindus or Muslims, Shias or Sunnis, have mourned the martyrdom of Hussain with sincerity and their poems are full of the message which the sacrifice of Hussain delivered to humanity, and which has been summed up by Khwaja Moin-ud-Din 'Ajmeri' in a Persian rubai, "Sar dad wa na dad dast" (Gave the head, but did not compromise with the wrong). Mubarak Shah 'Fitrat' (b. 1898) in his Persianised language, Mirza Ghulam Hassan Beg 'Arif' (b.1910) in mystical diction, Dinanath 'Nadim', in his sonnets and modern poems, Fazil Kashmiri (b.1916), in his rhythmic music, Pitambarnath 'Fani' (b.1919) in effective language, Syed Muhammad Rizvi (b.1921) in traditional form, Ghulam Nabi 'Firaq' (b. 1922) in the pattern of English tragedies, Amin Kamil with his new lyricism, Syed Akbar Hashmi (b.1924) with his devotion and Abdul Rehman 'Rahi' (b.1925) with modern symbolism have all contributed to the rich heritage of marsia.

Ghulam Nabi 'Gauhar' (b.1930) has melodious voice in which he recites elegies and attracts a good number of people. Gazi Jalal-ud-Din's (b.1929) elegies are recited during the Tazia procession. J.N. Singh 'Dilgir' (b.1937) is the first Sikh who composed his poems in Kashmiri language and has good elegies to his credit. A.R. Nazki (b.1931) has manifested the influence of Iqbal upon his elegies. Premnath 'Shad' (b.1934) has unique popularity. He is the only non-Muslim whose elegies are recited in all mourning houses (Imam Baras) of Shias. Muzaffar 'Azim' (b.1934) again conveys the message of this great sacrifices in beautiful poetic symbols. Ghulam Nabi 'Gauhar' (b.1934) has also contributed his humble bit. As early as in 1960 and 1961 his elegies were published in *Al-Ir-Shad*, a journal of Shia community. Nishat Ansari (b.1930) has not only contributed to the elegy literature, but has to his credit many articles on the subject. Manzur Hashmi (b.1937) has also written so many new elegies. Sajud Sailani (b.1936), besides being a playwright, a painter, an artist and a poet of stature, has added greatly to elegy. Margub (b.1937), Rasul Pampur (b.1939), Anis Kazmi (b.1940), Wahid Palri (b.1946), Tariqummar Buch (b.1950), Muhammad Yusuf 'Figar' (b.1950) and Rafiq Raaz (b.1952) are other poets who have greatly contributed to this genre.

All these contemporary poems mourning the death of the martyrs of Karbala do not strictly fall within the ambit of the traditional marsia and are thus called 'Nawha'. However, G.R. Santosh has been attempting at reviving the traditional marsia.

Ghulam Muhammad Shahid Badgami (b.1937), under the influence of his elder brother G.A. Fariq (b.1921), has written a good number of elegies. Fariq has contributed both to the traditional and modern elegies. Shahid has taken much pains to write *History of Elegies in Kashmir*.

Except one, that of Sham Bibi, all elegies referred to above mourn the sacrifices of the martyrs of Karbala. Hence mention of other elegies is necessary.

Mahmud Gami (1765-1855) is the pioneer of masnavi and lyrics. He has versified the love story of Yusuf and Zulaikha. The hero of the story dies and the heroine mourns his death in a long poem. This poem is one of the best, effective and pathetic, elegies. Maqbul Shah of Kralwari (1802-1877) is one of the few greatest poets of Kashmir. He mourns the death of his young adopted son. This elegy is also very good. Haji Ilyas (1881-1941), in his youth, wrote many masnavis and lyrics, but as his young and promising son died a premature death, the poet was so shocked that except an elegy, mourning the sad demise of his son, he could not write till his old age. It is before his

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death that he versified the biography of the Prophet in masnavi. His elegy was so pathetic that whenever it was recited many people fainted.

Sham Bibi's elegy is preserved in the manuscript form. Eighteen verses of this elegy were included for the first time in Hajini's *Kashir shairi* (1960) published by the Sahitya Akademi, New Delhi.

The Hussaini elegies were published in small pamphlets which are out of print now. Hakim Safdar Hamdani, for the first time, edited such elegies in a book form, *Osh te aab*, which was published in 1951 by the State Information Department with a preface by the great Kashmiri poet, Nur Muhammad 'Roshan'. *Kitab-ul-Buka* is another compilation in two volumes edited by Hakim Ghulam Hussain 'Makhmur' in 1958 and 1977 respectively. Hakim Ghulam Safdar Hamdani gave brief data of marsia composers in the *History of Shias in Kashmir* (Urdu). Anis Kazmi, a young poet, published *Kashur adab te marsia* (1974), *Small History of Kashmir Marsia* (1975) and *Heok te wosh* (1976). The Kashmir Cultural Organisation published a book *Nazrana* in 1975 containing new elegies. Ghulam Muhammad Shahid Badgami published *A Comprehensive and Detailed History of Hussaini Marsias* in 1979. In spite of its defects, it is even to this day the only historical work on the subject.

The Jammu and Kashmir Academy of Art, Culture and Languages published in 1958 *Kulliyat-i-Maqbul*, edited by M.Y. Taing, in which Pir Maqbul's elegy was published for the first time. The elegy written by Haji Ilyas was for the first time published (in part) in *Achhitar*, the literary journal of the Azad Cultural Forum, Chodora, in 1975.

G.N.G.

MARSIA (Maithili) is an Arabic word. It originally meant eulogy or praise of some one, but in contemporary Urdu it implies an elegy or a mourning song. Marsia is sung in the sad memory of Hasan and Hussain, the well-known historical characters. For meeting the expenses of Muharram, in which a 'Tazia' (in Maithili, 'Daha') is erected, the managers or Mutabalis of different local Dargahs collect money in groups, moving door-to-door with drums and banners singing marsia in chorus which begins with 'Hai Ho Hai'. Muslims are spread all over India. They speak languages of the region. In Mithila they speak a dialect of Maithili, called 'Jolahi' by Grierson in his *Linguistic Survey of India*. Maithili marsias are composed in this dialect. Amarnath Jha in his presidential address delivered at a session of the Maithili Sahitya Parishad, Darbhanga, quoted from a number of marsia songs in Maithili which show that Muslims in Mithila speak a dialect of Maithili.

R.J.

MARSIA (Rajasthani) is a long elegiac poem eulogising the valour of a hero or lamenting the object of love or attachment which is no more. In Persian literature it is specially composed and sung in praise of the martyrs of Karbala.

In Rajasthani literature there are countless 'dingal gits' written in commemoration of the heroic acts of dead warriors. In the above sense of the term, all these may be called marsias. All commendable acts of bravery, keeping high ideals and adherence to certain principles, even at the cost of one's llife, come in the purview of its definition. There was hardly a hero whose sacrifice was left unsung on his death. The charan poets have never overlooked this aspect. Next comes the poetic expression for those departed souls whose attachments are the main cause of grief for the bereaved. Their lamentations are contained in miscellaneous metres, especially in dohas (duhas) and occasionally in gits. Such dohas are also known as 'Pichola', i.e. sayings after the death of a person. *Baghajira doha* may be taken as representative of this type. A poet named Ashanand laments over the death of baghaji with whom he had lived in close association. Marsias represent the finest aspect of Rajasthani literature. Durasa Adha, Dwarkadas Dadhawadiya, Pirdan Lalas, Asiya Karamsi, Umedram Palhawat, Sandur Mala, Rathod Prithiraj, Maharaja Mansingh, etc. are some of the poets who have contributed to this genre.

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B.D.G.

MARSIA (Urdu). The word 'marsia' is derived from the Arabic 'rasa', meaning 'weeping over the dead'. It is said that in Arabia, during the Caliphate of Omar, the second Caliph of Islam, a woman by the name of Khunsa, put so much pathos in the elegy rendered over the dead body of her brother, that the Caliph could not restrain himself and burst into tears. This incident has been recorded by Shibli Naumani. Another incident is that of Mautamim who was given the task of composing a 'marsia' on Caliph Omar's deceased brother. Mautamim could not identify himself with the dead person, hence his verse lost its capacity to move. "Zaid", he later apologised, "was not my brother. How can I infuse in his marsia my genuine feelings?" Emotionally infused with deep personal feelings became the key point of marsia writing.

This personal, and a very domestic ritual, became public and widespread after the martyrdom of Husain, son of Ali, the grandson of prophet Mohammad, at the battle-field of Karbala. Here, the first marsia, as it is now known, was rendered in Arabic by Zainab, the sister of Husain, over the grave of her brother on her return to Karbala, after being released from the captivity of Yazid in 681 A.D. Later, public recitation of marsias was banned

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by the Umayads, and the Abbasids, to be taken up again by the Dalamites after the fall of the Abbasid dynasty.

It was during the reign of the Dalamite king Moiz-ud-Daula, that marsias were publicly recited during the month of Moharram. The theme of these verses was the tragedy which had taken place at Karbala on the tenth of Muharram. In 963 A.D., he ordered the hoisting of black flags in public places as a sign of mourning. Having received encouragement here, this ritual migrated to Iran with the Safavid rulers and became very popular among the Persians. The first Persian marsia writer was Shaikh Hamza Toosi, also known as Shaikh Azari, who visited the Deccan during the reign of Ahmad Shah Bahmani in the 15th century. In northern Indian it came with the resoration and return of Humayun in 1555. Marsias continued to be composed and recited in Persian, both in North and South India.

Marsia-writing assumed a prominent place in Urdu poetry in the Deccan from the reign of Qutub Shah down to Abul Hasan Tana Shah who surrendered to Aurangzeb in 1687. The language in which these marsias were composed was changed from Persian to Deccani, though the materials derived for these verses were from the 'maqtals'. These maqtals were composed by various people, and were written in Arabic.

But, all things considered, marsia writing showed scant literary merit. It was used as a vehicle for expressing grief on the martyrdom of Hussain and paying homage to his memory as a religious obligation.

Marsia writing flourished in Delhi during the reign of Mohammad Shah (1719 to 1748). Those responsible for introducing innovations and experiments in this traditional way of mourning were Miskeen, Hazeen, Mir Taqi Mir, Sauda, Sikandar, Gada, etc. Writing marsia in 'khari boli' and 'rekhta' was a new step. A modification of form and matter under the hands of Sauda and Zameer brought it closer to public understanding, and it gained in popularity. Sauda and Zameer brought the famous 'musaddas' (six line stanza) form in marsia writing. It is in this form that the marsia is recognised today. Zameer altered the structure by dividing marsia into eight parts: Chehra (opening), Sarapa (description), Rukhsat (parting), Aamad (entering the battle-field), Rajaz (description of one's achievements), Jung (battle), Shahadat (martyrdom) and Bain (weeping with words extolling the sense of loss of the martyr). Given such a structure, apart from being a mere religious ritual, it became infused with poetry, and the writers got an opportunity to display their poetic talents leading to an expansion of the descriptive portions.

After the destruction of Delhi in 1761 (third battle of Panipat) most of the writers and poets migrated to Faizabad and Lucknow. The then Nawabs of Lucknow, especially Shuja-ud-Daula and Asif-ud-Daula welcomed these writers. Among them were Sauda, Mir, Zameer, Sikandar Panjabi and Gada. The Nawabs of Oudh were Shias and descendents of the Prophet. For them propagation of the ritual of marsia rendering became almost like a religious obligation. As the majority of the people of Lucknow were Shias, the ten days of Muharram were observed with intense emotional fervour. Long impressive marsias were written to be recited during religious assemblies known as 'majlis'. Buildings were constructed to hold these assemblies and they became known as 'Imam Baras'. This gave a new stability to the form. It gained royal patronage as well as wide public acceptance. More and more writers joined the tradition, such as Chhanu Mal Dilgeer, Fasih, Mir Khaliq, Dabeer, Mir Anees and his brothers Monis and Uns. Dominant amongst them were Mir Anees and Mirza Dabeer, who perfected both the form and content. With fine description and delicate nuances of language, they added depth and feeling, giving it an emotive power through a dramatization of the scenes of battle and of the suffering of women and children. Both these poets are considered the last word in the realm of marsia. In particular, Mir Anees raised marsia to the level of a fine art. His descriptions of nature are unparalled, and as for the depiction of emotions and sentiments, very few poets equal him. His marsias are replete with highest ethical and moral values, and uphold the dignity of man. His creative yet simple use of language endowed marsia with almost epic dimensions. After Anees and Dabeer, and with the eclipse of the Nawabs of Oudh, one of the later 19th century writers were effective enough and marsia recitation became a mere ritual. No new contributions were made, although Mir Waheed, Mir Ishq, Tashuq Mir Nafees, Doolha Saheb 'Urooj', Pyare Sahan 'Rasheed', etc. continued to write.

The 20th century saw the rise of 'nazam', a new form in Urdu poetry, and with Josh Malihabadi, marsia was renovated and given a new form, and a new cadence. Josh wrote his first 'musaddas' *Husain Aur Inguilab*, which was a modernization of the theme of Karbala. It was a new way of looking at the incident. Jameel Mazhari has also been responsible for carrying the tradition of marsia forward. He introduced contemporary themes into it, while abiding by the code of marsia writing. Writers influenced by this new style of writing are Safdar Husain, Rais Amrohvi, Ale Raza and Ummid Fazli, all from Pakistan.

With the passing away of 'Shadeed', 'Muhazzab' and Askari 'Jadeed', traditional marsia writing in Lucknow has almost come of an end. In Hyderabad, after the death of Shaheed Yar Jung, Baqar Amanat Khani is the last representative of the genre. Waheed Akhtar (b. 1936) has contributed significantly to keeping the tradition of marsia writing alive. Though he has not altered the from, he has given new dimensions to the content. Contemporary issues and problems find ample expression in his marsias. Many progressive writers have also composed marsias.

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Faiz Ahmad Faiz's *Marsia-e-Imam* is noteworthy for his inimitable diction and use of imagery.

Marsia recitation and singing still dominates the observance of Muharram and Mir Anees still holds sway.

S.M.A.R.

MARTANDA VARMA (Malayalam) is a novel by C.V. Raman Pillai. Martanda Varma is the first of a trilogy of historical novels which Raman Pillai wrote on the royal family of the erstwhile state of Travancore. The other two are *Dharmaraja* (1913) and *Ramaraja Bahadur* in two parts (1918-1920).

The title of the first work is derived from the name of King Martanda Varma (1706-1758) who was the consolidator of the Travancore State. Dharmaraja was the title of his successor, Rama Varma. Marapala Bahadur was another number of principalities in his time and built up the State of Travancore through strife and war. Originally he was the king of the principality called Venad where his succession to the throne was disputed. Padmanabhan Tampi and Raman Tampi were the contenders. They were sons of the previous king who was Martanda Varma's uncle. Martanda Varma ascended the throne on the sion. According to this system, brothers of the deceased or his sister's son succeeded the throne. But the Tampis apparently disputed this. They were supported by eight powerful families of Nair aristocrats. Martanda Varma finally succeeded in killing the Tampis and destroying the Nair familes. In the consolidation and extension of his territories the ruler was aided by an able Brahmin Minister by name Ramayyan.

With this historical and political theme is fused the story of love between Ananta Padmanabhan, a young and loyal royalist, and Parukkutty, the member of an aristocratic family related to him. The young man and the girl had grown up together and were deeply in love. But misfortune separated them in strange circumstances. Ananta Padmanabhan was waylaid and attacked by the enemies of the king and left wounded in a forest. From there he was picked up by a group of Muslim travelling traders headed by an oldd chief. The chief gave him shelter and extracted the promise that he would keep his identity a secret till he was allowed to disclose it. In the meantime Ananta Padmanabhan's enemies, not finding his body when they returned to collect it, presumed he was dead and spread the rumour that he had been killed by an evil spirit. Believing the story, Parukkutty lived in untold grief worsened by her mother's attempt to give her in marriage to Padmanabhan Tampi. The young man in the meanwhile, moved about in disguise rendering help to the king and Parukkutty in times of need. He saved the king's life on one occasion. After Martanda Varma brought the political situation under control, the Muslim Chief allowed the youth to lift his veil of secrecy. He married an overjoyed Parukkutty.

The story of Ananta Padmanabhan and Parukkutty is not the only story of love, separation and grief in this novel. Subhadra, a stout-hearted supporter of the king and niece of one of the king's implacable enemies, the Chief of the Kutaman family, is a tragic heroine. Her husband had deserted her as a result of the perfidy of Padmanabhan Tampi and Sundarayyan, his Brahmin dependent and evil adviser. This man lived with the Muslim traders the married as a Muslim girl. This brave woman, apparently taking revenge on society by consorting with more lovers than one, is nevertheless a noble character who saves the endangered life of the king stout-heartedly and is a tower of strength to Parukkutty in her illness and depsair. Subhadra dies at the hands of her uncle who is enraged at her service to the king, his enemy. When she lies awaiting her death her husband visits her in penitence and indicates his anguished affection for her.

Raman Pillai weaves his plot around several subplots, all of which merge into a unity. His characters are vivid and portrayed in depth. His novel is full of picturesque descriptions. *Martanda Varma* is alive with several dramatic turns of events, a lot of heroic action, conspiracies and encounters. The novelist has drawn his dominant inspiration from his loyalty to the royal house of Travancore. Some critics have expressed the view that this fact has led him into painting the king's opponents in too much black. They also hold that he has perhaps taken his history from the version of the royalists among whom he was a promiment member. Despite such criticism there is wide-spread agreement that the novel reveals the author's great powers as an artist. But it is also realised that *Martanda Varma* is not as good a novel as his two later works in the trilogy. In *Dharmaraja* and *Ramaraja Bahadur* written several years later, the novelist's creative powers are at their peak.

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K.R.P.

MARY JOHN THOTTAM (Malayalam; b. 1901, d. 1985). The first Catholic woman to write poetry in Malayalam, Mary John Thottam, who later came to be known as Sister Beninja, was a native of Ernakulam district. After passing the Malayalam Higher examination, she entered the teaching profession and retired (1961) as headmistress of a Malayalam Middle school run by Carmelites, of whom she had voluntarily become a member in her 27th year in spite of several proposals for marriage.

Her first collection of poems *Gitavali* (1927) was

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introduced by Ulloor S. Parameswara Iyer. The last 14 poems in this collection have signs of an oncoming mystic change in her life which became a reality when she became a nun in the following year. The next, *Kavitaraman* (A garden of poems, 1927), consists of 12 poems including the touching 'Lokame yatra' (Farewell, O world). In one of them she appears as a champion of the woman's cause, condeming men's atrocities. The collection as a whole has had a deeper appeal and wider circulation than most other lyrical compositions of the time and this has been attributed to the simplicty of diction and sincerity of her feeling.

Madhumanjari, Kavanamela, Bharata mahalakshmi, Vidhivaibhavam, etc. are her other famous poetical contributions. Her most ambitious and most voluminous work, however, is a mahakavya entitled *Marthoma vijayam*, based on Christian mythology.

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M.A.

MARZBAN ADI FEROZESHAH (Gujarati; b. 1914. d. 1987) was born in Bombay. After taking his B.A. degree in literature from Bombay University in 1933 he joined *Jam-e-Jamshed*. He was editor of *Gupsup* too. From 1947 he worked as a staff producer of Akashvani, Bombay for Gujarati drama. He received a scholarship from the International Theatre Institute. In 1964 he received 'Padmashree' and in 1970 he was recipient of the award for the best director from the Sangeet Natak Akademi, Delhi. He died of cancer in Bombay.

He wrote and directed approximately 55 plays such as *Tophani tolaki, Piroja bhawan, Katraiyu gap, Mathe Padela Mafatlal, Bairi ke bala*?. For Akashvani, he wrote many radio plays. His T.V. serial, *Avo mari sathe*, was very popular.

C.T.

MASCARENHAS, ALOYSINGS IGNATIUS (Konkani; b. 1916) was a journalist and a poet whose zeal and great love for Konkani revived among the Mangaloreans a new interest in the mother tongue during the earlier part of the 20th century. As a student he was keenly interested in natural sciences and languages. He was proficient not only in the English and Konkani languages, but also in french and Marathi, and had a fair knowledge of Latin, Sanskrit and Hindi.

The first Konkani periodical in Kannada script *Konkani dirven* (Konkani treasure) was started by Mascarenhas along with U. Kannappa. He was editor of the journal for the first five years, and continued his contribution to the same periodical as long as it was in existence. The periodical was closed down after 27 years of its publication.

He is affectionately remembered as a nature poet, who could express deep sentiments in simple but cultured language, as is evident from the collection of his poems in *Konkani matecham rudan* (Lament of mother Konkani). His poems are considered gems of keen observation and deep thought which he could express in a minimum number of words and within an effortless poetic discipline. He also wrote a few hymns and sacred songs of lasting merit, such as the famous verse collection, *Vell-Kall suru zaunchea adin*. His poetically composed Biblical drama, *Abrahamchem yajnadan*, is considered a masterpiece.

He is remembered by the Mangalorean Konkani community as a pioneer poet and a gentleman journalist.

V.J.P.S.

MASHRUVALA, KISHORALAL GHANSHYAMA (Gujarati; b. 1890, d. 1952) was a Gujarati prose writer and a close associate of Mahatma Gandhi. He graduated from the Willson College, Bombay and obtained his LL.B. in 1913. Soon after Mahatma Gandhi returned from South Africa, Mashruvala joined him at his Ahmedabad Ashram and remained a close associate and follower of Gandhi for the rest of his life. He was imprisoned several times during the freedom struggle and worked in various capacities in many of the Gandhian institutions. After 1948, he took over the task of editing *Harijan*, a periodical founded and edited by Mahatma Gandhi.

His first attempts at writing consisted of biographies of some religious leaders. Of these *Rama ane Krishna, Buddha ane Mahavira* and *Sahajananda Svami* were published in 1923 and *Ishu Khrista* in 1925. In these books he tried to present the lives of religious leaders from a rational point of view and did not hestitate to criticise them or their teachings when he found them wanting in rationality. These books brought him into conflict with the religious leaders having an orthodox and traditional mind.

Education was one of his primary concerns. In *Kelavanina paya* (1925), *Kelavani viveka* (1949) and *Kelavanivikasa* (1950) he set forth his unorthodox views on educational system. No doubt, these books offer valuable thoughts on education, but some of his views, like those on history and creative literature, are, to say the least, controversial.

Jivanasodhuna (1929) is an attempt at understanding the basic values of life in the light of Gandhian ideology and rational thinking. *Gitamanthana* (1931) offers his views and criticism of *Bhagavadgita*. His views on man-woman relationship expounded in *Stri-purusha-maryada* (1937) may seem too conservative and outdated to a modern mind. This is perhaps because he was not able to come out of the overwhelming influence of the traditional religious set-up to which his family belonged.

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Samsara ane dharma (1948), *Kagatani najare* (1947), *Gandhiji ane samyavada* (1951) and *Ahimsavivechana* (1942) are his other books related to Gandhian thought. But his most discussed, valuable and controversial work is *Samuli kranti* (1948). In this book he covered the entire gamut of the social life, religion, ecomomics, politics, education, industries, social and personal relations etc. and presented a programme for the total transformation of both the individual and the social character.

Gandhivicharadohana (1932) is a compendium of the thoughts of Mahatma Gandhi on various topics and issues. He also has to his credit the following translations: *Gitadhvani* (1933), translation of *Bhagavadgita, Satyamaya jivana* (1933), a transcreation based on Lord Morle's *On Compromise, Vidaya velae* (1935), translation of *The prophet* by Khalil Jibran, *Timiramam prabha* (1936), translation of *The Light Shines in Darkness*, a play by Tolstoy, *Udhaimum jivana* (1940), translation of *Life of the White Ant* by Morris Maeterlink, and *Manavi Khandiyepo* (1946), translation of *Who Walk Alone*, a novel by Perry Burquess.

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D.B.M.

MASNAVI (Kashmiri) is a long continuous poem in which one couplet of each verse is iambic with the other verse and all the verses are in single metre. There is no restriction about the number of the verses to be composed for conveying the thought. This genre is a Persian innovation, though having some resemblance with Arabic genre, 'rajaz'. The masnavis are generally of three kinds: 'razmiya' masnavi in which some war event is depicted and described. The other is 'bazmiya' or love masnavi and the third type contains mystic or philosophical subjects.

The first kind, razmiya, falls strictly within the purview of epic. Love masnavis are to a great extent versified fiction. They usually contain stories of love.

For more than a century masnavi not only dominated literature, but also society as a whole. During the winter season, the local population was forced to remain indoors, sitting idle and having no means of recreation. In such circumstances, the only recreation was the recitation of masnavis. In one or the other house the local people would assemble together; some literate person with melodious voice would recite the chapters loudly but in a sweet voice, the audience would enjoy recitation and after reading a chapter or part, the reader would convey the gist of the story to the listeners. During the last three decades, the new avenues of recreation were introduced and this practice by and large came to an end, though in remote areas of Doda, Rajouri and Punch districts in Jammu and hilly tracts of the valley, the practice is still in vogue. However, in the main areas, masnavi recitation is now out of fashion and this in turn affected further development of this genre.

Islam in the 13th and 14th centuries revolutionised the whole cultural set up in Kashmir. The language of the missionaries, who came to Kashmir from Iran and Central Asia, was Persian. This contact affected the local language and literature. Of the poetic genres of Persian literature masnavi was the first to inflitrate Kashmiri literature and to make considerable contribution to the quality and quantity of the verse. The verse in masnavi form constitutes two-thirds of Kashmiri poetry.

Sheikh Nur-ud-Din (1377-1438), the saint poet of Kashmir, is the first masnavi poet who made initial contribution to this genre. He wrote poems with the purpose of teaching the local new converts the fundamentals of Islam. In *Kashmir nami haq* or *Sado si masail* (Hundred and thirty questions), he versified the fundamental principles necessary for observance before or during the prayer. This small masnavi is yet to be published. Till the 18th century, this genre could not make any headway. It was only during 1754-1764 that Prakashram 'Kurigami' wrote *Ramavtar charit* (Kashmiri Ramayana), which has now been published by the Jammu and Kashmir Academy of Art, Culture and Languages, Srinagar.

Mahmud Gami (1765-1855) is considered to be the founder of Kashmiri masnavi. His famous masnavis are *Laila Majnu, Shirin Khusrau, Sheikh Sana*, etc., besides his contribution to lyric, 'naat' and satire. Among his numerous masnavis, *Yusuf Zulaikha* is a masterpiece. This was even translated into German by a scholar, Fredric Berckhard.

A famous folklore of the love of an aryan princess, Himal, with a Nag prince, Nagi Rai, was versified by two poets, Waliullah Mattu (d. 1858) and Saif-ud-Din Tarabali (d. 1874). Mattu used simple, common language in his masnavi, but Tarabali was too much concerned with verbosity and innovation. The latter also versified the love story of Vamiq-Uzra.

The tragic love of a princess of Balkh Zain-ul-Arab with the slave of her brother, Yaktash, received emotional treatment in Abdul Ahad 'Nazim's' (1816-1865) masnavi *Zainul-Arab*.

The evolution of masnavi reached its zenith with the *Gulrez* of Maqbul Shah Kralwari (1802-1877). It is equally popular with the masses and the elite. The story is borrowed from an unnoticed Persian masnavi of Zia Nakhshabi, but Maqbul's skill has made the love story of the princess of Baitul Aman a folk-legend of our soil. Its hero, Ajab Malik, and heroine, Noshe Lab, have now

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become part of the local environment. The sincere expression of human emotions, the nativised description of environments, the abundance of metaphors, originality of similes, the flow of language and artistic blending of plots are unique characteristics of this masnavi. Each verse is a full lyric in itself. The popularity of this masterpiece made many great poets follow the diction of *Gulrez*. Besides, Maqbul is the king of the domain of satire. His two masnavis, *Gri', stnama* and *Malanama*, make sarcastic exposure of the hypocrisies of a peasant and Mullah respectively, but each verse is full of indirect satire upon socio-political set-up in Kashmir of Maqbul's times. His another masnavi, *Yusuf Zulaikha*, is not traceable and *Mansurnama* is a mystic poem. Lakhman Bulbul (1812-1884) versified the story of Kalila and Damna in another masnavi.

Khwaja Akram Baqal 'Daidlad' (1840-1885), known as a poet of sweet tongue, is the only poet who neither borrows the story of his masnavi, *Mehro Mah*, from any foreign literature, nor from local legends, but allegorically tells about his own failure in love and life. Maulvi Sidiqullah Hajini (1833-1900) composed *Shimailnama* (the word-picture of the Prophet). His another masnavi, *Behram Gul Andam*, is romantic fiction. Ali Muhammad Ashiq Trali (1842-1908) versified a living love story of his own area. A peasant boy, Nura, loves another village girl, Mal, and becomes mad. This story is artistically elaborated in a living fiction by the author in his masnavi, *Noormal*. His another masnavi versifying a borrowed story of Zehra and Behram is burdened with too many Persian words.

Abdul Wahab Parrey of Hajin (1845-1914) wrote volumes in various forms of poetry. In epic composition he is called 'Firdausi of Kashmir'. In masnavi, his *Naunihal Gul Bedam* could not achieve recognition. In the same genre, he composed a long poem *Darveshi* in which he also gives detailed description of the down-trodden and the oppressed Kashmir during his time. He even describes the devastation caused by frequent floods and earthquakes. Maulvi Ali Shah (b. 1912) is the author of 35 books and made contribution to this genre.

Two great contemporaries of the same name and pen-name Pir Mohi-ud-Din Miskeen and Haji Mohi-ud-Din Miskeen contributed 'Khamsas' (Five masnavis each) in the style of the Persian masters like Nizami, Jami and Khusrau. The latter was also a historian. Pir Miskeen (d. 1917) wrote *Zeba Nigar, Sohini Mahival, Laila Majnu, Chander Bedam* and *Hir Ranjha*. All are equally good pieces. Among Haji Miskeen's (1863-1921) masnavis, *Vamiq Uzra, Yusuf Zulaikha* and Gul Nur are famous. Abdul Ghaffar 'Fariq' (1870-1925), Darwesh Abdul Qadir and Shamus-ud-Din 'Gamgin' (b. 1904) also wrote masnavis of the love story of Yusuf Zulaikha. Pir Abdul Qadir's (d.1902) *Shakar Rez* is a poor imitation of *Gulrez*.

Azizullah Haqani (1854-1928) was the last great poet of masnavi. Among his masnavis are *Gulbuni Ishq, Jauhari Ishq, Mahro Gul Andan, Chandar Bedam, Guldasta-i-Benazir*. The *Qissa-i-Mumtaz-i-Benazir* is the translation of the Urdu masnavi, *Sihrul bayan*, of Mir Hassan. Khwaja Assadullah 'Mir' (1877-1928) also wrote *Qissa Mumtaz-i-Benazir* and this story was even versified by Haji Ilyas (1881-1941). Both these poets could not compete with Haqani's *Mumtaz*. Haji Ilyas also versified the biography of Muhammad under the title *Stratum Nabi*, which has not seen the light of the day so far.

Abdul Rahim Aima of Banihal (1884-1930), Pir Ghulam Muhammad Hanafi (1869-1937), Muhammad Ismail Nami (1884-1940) and Lassa Khan (d. 1939) have by their masterly skill kept the flame of masnavi burning at the time when its popularity had started to decline. Aima wrote *Gulbadan*, Hanafi composed five masnavis whereas Lassa Khan wrote thousands of verses to convey the love story of *Gul-i-Bakavali*. Mahmud Gami had given poor performance in composing the love story of Shirin-Khusrau. This was set right by Nami who wrote the love story of these Iranian lovers in his masnavi, *Shirin-Khusrau*, with better skill. Abdul Ahad 'Azad' (1893-1948) is considered to be a poet of humanity and messenger of revolution. In spite of his great stature both as poet and critic, he too was attracted by the popularity of masnavi and started his poetic career by composing two masnavis, *Chandar badan* and *Qamarzaman Badora*. Both are traditionally good masnavis. Ghulam Ahamad Bashir (d. 1941) also versified Qamarzaman's love story, and as this work was immediately published, it became popular. Shamus-ud-Din Hairat Kamili (1890-1968) was both a great scholar and master of classical music. Besides writing masnavi about the love story of 'Zeba and Nigar', he translated the first volume of Jalal-ud-Din Rumi's Persian masnavi. Abdul Gani Thokar (b. 1920) composed masnavis like *Wazira Mal, Bulbul hazar dastan, Sair-i-jannat* and *Qissa-i-Ayub Sabir*. A great living mystic poet, Abdul Ahad 'Zargar' (b. 1908), has versified *Gul-i-Sanobar*. Naz Kulagami (b. 1920), now living in occupied Kashmir, has translated the Persian masnavi of Iqbal, *Asrar-o-Ramoz*. During the centenary celebrations of Iqbal, Ghulam Nabi 'Gauhar' (b. 1934) translated Iqbal's smaller masnavi *Gulshani Razi Jadid*. Nilakanth Sharma translated the *Bhagvatgita* in the same form.

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G.N.G.

MASNAVI (Sindhi), a long narrative poem, originally a Persain poetic form, was known in the Sindhi literary

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world during the period of Shah Abdul Latif (1689-1752). It is a recorded fact that Shah Abdul Latif's never-failing friends were the books like the Holy *Quran* in Arabic, Rumi's *Masnavi* in Persian and Shah Abdul Karim's 'bayts' in Sindhi.

Lekhraj Aziz (1897-1967) evinced great love for this poetic form and wrote two masnavis, *Misra ji Rani* and *Shahrah* (both posthumously published in 1970). Before him, only two Sindhi poets had tried their hand, not very successfully, at this form.

Misra ji Rani is a long narrative poem in which earthly love is exalted to mean divine love and gnosticism. *Shahrah*, again on the same theme, is based on a Hindi short story 'Pagadandi' by Kamalakant Varma, translated into Sindhi by Jagat Advani.

Mo. J.

MASNAVI (Urdu). Masnavi is a form of verse in which the two 'misras' of a couplet are rhymed. All the couplets have likewise internal rhyme, but the rhyme keeps on changing with every couplet. Thus, the rhyme composition of the couplets of a masnavi is aa, bb, cc, etc. As the composer has to care about two rhymes only at a time, it is possible to compose any length of poem in this form. Because of this facility, all the long poems in Persian and Urdu are clothed in masnavi form e.g., the great Persian *Shah nama* of Firdausi. Masnavis of all sizes are found, ranging from two to about 60,000 couplets. In Urdu literature it is common to come across poems in masnavi form, consisting of 10 to 100 lines with all sorts of themes. When we speak of the masnavi in Urdu literature, we generally keep in mind only long masnavis which may consist of say, 200 to 500 lines and the average long masnavis consisting of 1000 to 2000 couplets.

Persian masnavi could be written in one of the seven prescribed metres. Urdu followed suit as far as long masnavis are concerned, with the sole exception of *Shah nama-e-Islam* of Hafiz Jullunduri which is in a different metre. Even the short masnavis were written in the prescribed metres, but in recent times this rule is not being adhered to. There is no logical reason why masnavi should be confined to any prescribed metres.

Although technically masnavi means a mere form of verse, tradition has limited it to certain themes. The themes of Urdu masnavi are not as variegated as those of the Persian masnavi. Unlike the epic and mystic masnavis in Persian, in Urdu, almost all the long masnavis are love romances. There are hardly any epic or mystic masnavis of the first order in Urdu. Thematically, the most of the Urdu masnavis can be classified into two types.

1. Comparatively shorter masnavis depicting the intensity of love sentiments, the frame-story being very slim, a mere excuse to give expression to all-pervading emotions. Such masnavis consist of some 150 to 500 couplets.
2. Verse 'dastans' detailing the love exploits and amorous escapades of a knightly hero who is always a prince, the heroine being a princess or better still, a fairy princess. These masnavis have supernatural elements like fairy, giant, etc., too. This type of masnavis is more abundant. The main difference in the two types is that the former has a commoner as the hero, who is crushed by the events and adverse forces, and comes to a tragic end. In the latter, the hero is always from the upper class of society, or the royalty, who vanquishes all the adverse forces and is victorious in the end. Thus, these masnavis are always comedies.

The fairy tale masnavis are super-natural fiction in verse. They are evaluated both as poetry as well as fiction. In evaluating a long masnavi, one has to comment on plot, characterisation, depiction of natural scenery, portrayal of sentiments, and depiction of the contemporary culture. All the important dastans of Urdu have been rendered into verse, but very few of them can be termed as good masnavis.

From the 14th to the 18th century, Urdu literature flourished in the Deccan and only after that it grew in north India. The Deccani poetry is overwhelmingly in masnavi form unlike in the North where ghazal was the predominant form. It is difficult to explain the popularity of masnavi in the Deccan. In Persian, masnavi has been a strong form of poetry not secondary to ghazal. Ghazal could not invade the citadels of Urdu poetry (in the Deccan) as long as it was dominated by Hindi diction and literary tradition. Only when Wali consciously brought Urdu poetry under the Persian influence, ghazal could get in with some force. Before Wali, every major Urdu poet of the Deccan was a masnavi writer only.

The number of masnavis produced in the Deccan is very large. Only the important ones will be detailed below. It may be noted that there is some difference of opinion regarding the dates of some masnavis. The more probable dates will be given here.

The most important branch is the fairy tale type. The first masnavi of the Deccan—incidentally the first book of Urdu—is Fakhr Din Nizami's *Kadam Rao Padam Rao* written between 1421 and 1435. It has been edited and published by Jamil Jalibi in 1973. The others are Wajhi's *Qutb Mushtari* (1609), Ghawwasi's *Maina Satwanti*, *Saif-ul Muluk-o-Badi-ul-Jamal* (1616) and *Tuti nama*, (1639), Amin and Daulat's *Behram-o-Husn Bano*, (1640), Malik Khushnud's *Jannat Singar (Hasht Bahisht)* (1640), Junaidi's *Mah Paikar* (1653); Ibn-e-Nishati's *Phul Ban* (1655), Nusrati's *Gulshan-e-Ishq* (1657); Tabi's *Behram-o-Gul Andam* (1670), Faiz's *Rizwan Shah-o-Roohafza* (1682), Muhammad Ali Ajiz's *Oissa-e-Malika-e-Misr* (1688), Arifuddin Khan Ajiz's *Qissa-e-Lalo Gohar*; *Baqar*

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Agah, *Gulzar-e-Ishq* 1796; and *Qissa-e-Rizvan* Shah, Ghulam Qadir Sami's *Sarvo Shamshad*. Of these, Ibn-e-Nishati's *Phul Ban* and Nusrati's *Gulshan-e-Ishq* are the best. Wajhi's *Qutb Mushtari*, Ghawwasi's *Saif-ul-Muluk-o-Badi-ul-Jamal* and Tabee's *Behram-o-Gul* and Tabee's *Behram-o-Gul Andam* are also good poems.

Closely allied to these are masnavis which lay more emphasis on the portrayal of intense love and the plot in them gets secondary importance. Notable among these are Shekh Ahmed's *Yusuf Zulekha* (between 1580 and 1588), *Laila Majnun* (prior to 1611), Mohammad Ajiz's *Yusuf Zulekha* (1697), Siraj's *Boostane Khayal* (prior to 1739), Wala Moosvi's *Talib-o-Mohni* (1757).

This third type is historical and epical by nature. A lot of fiction is mixed with these so-called historical masnavis. Important ones among these masnavis are: Hasan Shauqi's *Zafar Nama-e-Nizam Shah* (1564), *Mezbani Nama*, (1632), Abdul's *Ibrahim Nama* (1603), Rustumi's, *Khawar Nama* (1665), Nusrati's *Ali Nama* (1667) and *Tarikh-e-Iskandari* (1672) and Ghulam Ali's *Padmavat* (1680).

The Deccan can also boast of many good mystical or religious masnavis. They are Ashraf's *Nau Sarhar* (1503) Firoz Bidari's *Prit Nama* (between 1533 and 1564), Khub Mohd. Chishti's *Khub Tarang* (1578), Sanati's *Qissa-e-Benazir* (1645), Bahri, *Man Lagan* (1706), Ishrati's *Neh Darpan*, Wali Vellori's *Rozatuo Shohoda*.

Of the Deccan poets, Ghawwasi, Ibn-e-Nishati and Nusrati are the best. They match the notable North Indian poets of Urdu. There is no such variety of themes in the North Indian masnavis as the following survey will reveal. There may be more unpublished masnavis in North India than the published ones. Mention is made only of the important ones.

The oldest masnavi in North India is *Bikat Kahani* by Afzal. Its exact date is not known, but it is supposed to have been written before 1625. The oldest reference to this masnavi is in Akram Rohtaki Qutbi's *Terah masa* written in 1730-31. According to him, Afzal's name was Gopal and he belonged to Narnaul in Haryana. *Bikat Kahani* is a 'barahmasa' in which a married dame gives vent to her pangs of separation, with her husband in the background of each of the twelve months of the Hindu calendar. Although this masnavi has many Persian couplets, its general milieu is that of Braj Bhasha poetry. Another old romantic masnavi was written by Fazail Ali Khan Beqaid in 1739 or 1740. This masnavi is lost, but quite many of its lines are found in 'tazkiras'. In this autobiographical poem, the author pines for the separated beloved.

Shah Ayatullah Johari of Bihar composed a long masnavi, *Gohar-e-Johari*, in 1747. It is a collection of episodes, the last episode containing a long barahmasa in imitation of the *Bikat Kahani* cited earlier. This masnavi was written in Bihar and is a good barahmasa. The North Indian masnavi confined itself to the description of intense love sentiments before venturing into the realm of versifying supernatural dastans. Sauda and Mir, two great poets, wrote such amorous masnavis. Sauda's masnavi *Ishqe Shishagar ba zergar Pisar*, spread over 500 couplets was composed between 1774 and 1780. Homosexual love was much in vogue in the 18th century Delhi and this masnavi is about the affair of two young men.

The first important masnavi written in northern India was by the great Urdu poet, Mir Taqi Mir (1722-1810). Although Mir wrote many small masnavis, the more important are his eight love masnavis which are a class by themselves. Mir begins these masnavis with a long eulogy of the lofty emotion of love. This is a specimen of lyric poetry. In the tale itself, a young man falls prey to love at first sight with a damsel, gets killed and later on his beloved, too, dies mysteriously at the site of lover's death. The dead bodies unite after death. In one of the masnavis, the beloved of the hero happens to be a boy, and in another masnavi, the love affair takes place between a queen and a male peacock. But the chief importance of the masnavis of Mir lies in their poetic portrayal of the tender sentiment of intense love which is like a living force moving the universe.

The Deccan masnavi, *Chander Badan-o-Mahyar* by Muquimi is a precursor of Mir, but the latter was not aware of it. He took this theme from certain Persian masnavis. It became very popular and Mir had many important followers. Mirza Ali Lutf's *Nairang-e-Ishq* (prior to 1774), Rasikh Azimabadi's six masnavis and Mushafi's *Behrul Mohabbat* etc., are plain copies of Mir. Rasikh was a disciple of Mir and could copy him to some extent. His diction is not so fluent as that of Mir. Mushafi wrote four masnavis in Mir's style. His *Behrul Mohabbat*, written before 1810, is another version of Mir's most famous masnavi, *Darya-e-Ishq*. Qaim Chandpuri's masnavi *Jazb-e-ulfat* is also in the same pattern. This masnavi has been erroneously included in the works of Sauda. Many lesser known poets also wrote masnavis on the lines of Mir. This shows the popularity of an idealistic, unearthly concept of love.

Allied to the above genre are a few long poems revolving around the theme of intense love. Mir Asar, younger brother of Mir Dard, wrote *Khab-o-Khayal*. Its language is praiseworthy. Jurat's *Husn-o-Ishq* or *Hasan Bakhshi* (1777) is also noteworthy. Then there are several poems about celebrated love couples. Some of these are *Asrare Mohabbat* (about Sassi Punnu, 1782) by Nawab Mohabbat Khan, *Laila Majnun* (probably 1798) by Tajalli, *Yusuf Zulekha* (1797) by Figar and similar other poems by lesser-known poets.

Mention must also be made of some shorter masnavis with fewer than 100 lines, written in the 18th and the early 19th century by Shah Hatim, Faiz, Abru, Sauda, Saz, Mir, Hasrat, Qaim, Mir Hasan, Mushafi, Jurat and Insha.

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These small masnavis are nearer to earth and life. They deal with the dilapidated house of the poet, 'charpai', mosquitos, flies, quack 'hakims' etc.

While Mir headed the genre of the masnavis of intense feelings, Mir Hasan, the greatest name in the field of masnavi, wrote the fairy tale type of masnavi. His *Gulzar-e-Iram* (1778) is an autobiographical poem detailing Mir Hasan's migration from Delhi to Faizabad via Lucknow. Its fame lies in its satirizing of Lucknow. The third masnavi *Rumoozul Arifin* (1774) is didactic, mystic and moral in content. Mir Hasan wrote a few short masnavis, too.

Saadat Yar Khan Rangin wrote numerous long and short masnavis and grouped them in such intricate permutations and combinations as defy comprehension. Only three masnavis from this maze are worthy of mention. *Ijad-e-Rangin* is a collection of moral episodes like Mir Hasan's *Rumoozal Arifin*. *Faras Nama* (1795) is a treatise on the types, habits, diseases, etc. of horses. His masnavi, *Dilpazir* (1798), is an unpublished and little known poem. It is one of the most pleasant Urdu masnavis in the romantic fairy tale type. Two of its manuscripts in Rampur and London are in the handwriting of the author himself.

Momin, the famous ghazal writer of Delhi, also wrote a few masnavis six of which are accounts of his love-making. They have 360 to 592 couplets each. The frankness with which he relates his amorous ventures is remarkable. For him love is synonymous with carnal desire. A Delhi contemporary of his, Moolchand Munshi, versified a précis of Persian *Shahnama* and called it *Qissa-e-Khusrawan-e-Ajam* (1810).

Almost all the poets mentioned above belonged to Delhi. Now the centre of gravity shifts to Lucknow. Mirza Mohd. Taqi Hawas, a disciple of Mushafi, wrote two long masnavis. His *Laila Majnun*, written in 1797, is well-known and has been printed several times. Not known is his unpublished masnavi, a nice fairy tale, included in two copies of his *Diwan*. It must have been written between 1827 and 1837 and, like Rangin's *Dilpazir*, is a very nice romance.

Mir Zamir, Fasih, Rashk and Nasikh wrote several religious masnavis according to the Shia beliefs.

Pandit Daya Shankar Nasim is the unrivalled representative of the Lucknow school of masnavi. His *Gulzare Nasim*, which versifies the tale of Gul Bakavali, was completed in 1838. His acknowledged source was Nihalchand Lahori's prose work *Mazhab-e-Ishq*, but he must have seen *Khayaban-e-Rehan* by Rehan, too. This masnavi is famous for its brevity, rapidity of narration, figures of speech and poetic value. It lacks in the description of natural scenery and contemporary culture. It is perfect in technique and hence saw a host of imitators. While *Sehrul Bayan* is considered the best masnavi of Delhi, *Gulzar-e-Nasim* is regarded as the best of Lucknow.

One of his imitators is Aftabuddola Khaja Asad Ali Khan Qalag whose voluminous masnavi, *Tilsim-e-Ulfat*, having more than 7000 couplets, was completed in the reign of Wajid Ali Shah, perhaps in 1854. This is a fairy tale type romance which is influenced both by Mir Hasan and Nasim. It uses the chaste Lucknow language. If one wants to read the King's Urdu, one should read the masnavis of Wajid Ali Shah. His three supernatural fiction type masnavis are notable. They are *Afsane-e-Ishq*, *Darya-e-Tashshuq* and *Bahr-e-Ulfat*, all written between 1837 and 1842. His *Ishq Nama*, containing more than 8000 lines, details his love (sex) exploits. He also wrote a religious masnavi, *Sabatul Quloob*, the two volumes of which contain about 48000 lines. This has not been published. His masnavi, *Huzn-e-Akhtar* (1818) is his autobiographical account of migrating from Lucknow to Calcutta. His queen, Badshah Mahal Alam's masnavi, *Alam* is better. This fairy tale is an imitation of the masnavi of Mir Hasan.

Mention should be made of Nawab Mirza Tasadduq Husain Shauq of Lucknow, the author of *Fareb-e-Ishq*, *Bahar-e-Ishq* and *Zahr-e-Ishq*. With the chastity of his language he is one of the best of the Urdu poets. His masnavi, *Bahar-e-Ishq*, is unrivalled in the whole Urdu literature as far as idiomatic, chaste language is concerned. It is the description of a rape by the poet of a beautiful maiden. His *Fareb-e-Ishq* is also the tale of his adultery. *Zahr-e-Ishq*, written in 1860, is a bit serious. Its heroine commits suicide. Her pathetic speech at her parting from her paramour, just before her suicide, is moving. Similar is the wailing and crying of her mother at her death. It was because of the charm of his language that many poets tried to imitate Shauq. Mushir Lucknawi, Safir Bilgrami in his *Fitana-e-Ishq* (1856), Ahsan in *Jazb-e-Ishq*, Azal in *Sehr-e-Ishq*a (1892), etc.

Asir of Lucknow wrote a romantic masnavi, *Durratul Taj* (1851), and three religious masnavis. Dabir, 'marsia' writer, too, attempted two religious masnavis. Amirullah Taslim wrote several fictional masnavis, the chief being *Nala-e-Taslim*, (1852), *Sham-e-Ghariban* (1862), *Subh-e-Khandan* (1877), *Dil-o-Jan* and *History of Rampur* in three versified volumes written in 1879, 1896 and 1894. *Subh-e-Khandan* is his best work. Munir Shikotabadi wrote a Shia religious masnavi, *Merajul Mazamin*, (1869) and *Hajab-e-Zanan*, pleading for retention of 'pardah' for women. Amir Minai wrote a romantic fiction in his unnamed masnavi on the lines of Mir Hasan. This was discovered and published in 1960. His *Karnama-e-Ishrat*, (1860), describes the festivities of the wedding of a Rampur prince. Amir's other masnavis are small religious tales. Mohsin Kaborvi wrote a few short religious masnavis from 1872 to 1893.

Nawab Mirza Dagh wrote *Faryad-e-Dagh* in 1882. This describes his love affair with a prostitute, Hijab. This masnavi has got the finest idiomatic language of Delhi and

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in this, Dagh of Delhi was a successful rival of Shauq of Lucknow. The last important fairy tale type masnavi is *Tarana-e-Shauq* (1887) by Shauq Qidwai of Lucknow. In plot as well as language and the technique, he tried to copy *Gulzar-e-Nasim*. Shauq's *Alam-e-Khayal* is a modern masnavi, depicting the feelings of a wife who waits for her husband to return from some journey. In Lucknow, Nawal Kishore got the *Arabian Nights* versified. It has about 54000 couplets and is the longest masnavi in Urdu. It was completed in 1875 by Tota Ram Shayan and others. Agha Ali Shams wrote *Talatus Shams* before 1881. This is a pleasant masnavi about the king Suleman, and his queen Bilqis.

With the coming of the modern era in Urdu poetry after 1857, masnavi writing suffered a set-back. Hali and Azad wrote short masnavis in Lahore, which were about social problems, nature or on patriotism. Hali's *Jubbe Watan*, *Barkha rut* and *Manajat-e-Bewa*, written in 1874 and later, are famous. *Manajat-e-Bewa*, depicting a child widow's sentiments, is a masterpiece. Only two twentieth century long masnavis are worth mentioning. Jigar Barelvi wrote a Hindu mythological poem, *Payam-e-Savitri*, in 1930, which was published in 1954. Hafiz Jullundari wrote *Shah Nama-e-Islam* in four big volumes from 1928 to 1947. And after that masnavi loses its identity. Today long poems are not in vogue and the rhymic form of a poem has lost all importance.

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G.J.

MASNAVI SIHRUL BAYAN (Urdu) is a long narrative poem based on the subject of love. It was written by Mir Hasan in 1785, during the reign of Asif-ud-Daula, the then ruler of Lucknow. Mir Hasan was born in 1727 in Delhi. He received his early education from his father, Mir Zahik, a well-known humorist of his time. Mir Hasan shifted to Faizabad along with his father, when Delhi was in the grip of political turmoil. In 1775, when Asif-ud-Daula ascended the throne, Mir Hasan moved to Lucknow, where he died in 1786.

Sehrul Bayan is a very popular masnavi in Urdu. It is also known as the *Qissai Benazir aur Badremunir* or the story of Benazir and Badremunir, the two central chracters of the poem. The poem has, indeed, immortalized the name of Mir Hasan in Urdu poetry. His other works are: (1) *Dewan-i-Gazaliyat*, (2) A memoir of Urdu poets, (3) *Masnavi Gulzar-Iram*, (4) *Masnavi Ramooz-ul-Aarifeen*.

Sihrul Bayan is a 'masnavi'. Masnavi generally deals with a continuous theme relating to love in short couplets. Each verse comprises two lines having a similar rhyme scheme. Thematically, it usually narrates a love story connected with some royal dynasty.

The main story of *Sihrul Bayan* is based on the love story of prince Benazir and Badremunir, a princess. Benazir is a handsome, delicate and passionate prince whose birth is prophesied by astrologers to the heirless, dismayed king. In the prime of his youth, a fairy is bewitched by his matchless beauty; she carries him to the abode of the fairies, where he is given a grand place to live in. He is provided with a magical horse to move about on, provided that he daily returns in time. One day, he sees a beautiful princess, Badremunir, the attractive and intelligent Najm-u-Nisa, daughter of the 'Wazir', in a royal garden amidst her maids. He falls in love with her. The feeling of love is reciprocated by Badremunir. Najm-u-Nisa arranges a secret meeting between them. But their exuberant joy is short-lived. The fairy, on hearning of Benazir's attachment to the princess, is aflame with anger, and wreaks vengeance on Benazir by throwing him into a deep and dark well in a vast desert. Badremunir, in consequence, is subjected to the pangs of separation. She is utimately united with Benazir. She succeeds with the active help of Ferozeshah, the son of the king of jinns, in rescuing Benazir from the well. Thus, the lovers are re-united and their marriage takes place with royal gaiety.

Obviously, it is a simple love story, fabricated by the poet, though some strands of the story, e.g., the king's craving for a heir, the role played by the supernatural characters, etc., are traceable in old fables and stories. From the artistic point of view, the story lacks depth. The characters, by and large, are devoid of individualistic traits. Benazir, the hero, instead of being heroic and steadfast, is feminine in his grace and delicacy. Najm-u-Nisa, however, endowed with a personality, to some extent.

The story, though purely imaginary in character, appears to be realistic in that it, at places, throws adequate light on the social customs and manners of the age, supersititions, dress, ornaments, social events, royal palaces and gardens. The poet gives graphic descriptions of social and regal happenings and celebrations. He possesses an extraordinary power of observation. But, what is significant is that he dwells on the imaginative workings of his mind, which enables him to create a magical world of his own. This world is characterised by fabulous riches, affluence, radiance, beauty and magic.

Masnavi Sihrul Bayan, with its minute observation and lucidity of style, sets a landmark in the development of the genre. It goes without saying that it is the most significant long poem in Urdu poetry.

Ha.K.

MASUD HUSAIN KHAN (Urdu, born 1919) belongs to a noted family of the Pathans in Kaimganj, to which also belonged the late Dr. Zakir Husain (former President of

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India) who was his uncle. Masud Husain received his education at the Aligarh Muslim University, and completed his Ph.D. in 1945. He went abroad to receive training in Linguistics and in 1953 got D. Litt. from the University of Paris. He started his teaching career at Aligarh, and had a stint at the University of California in 1959-60. He became Professor of Urdu at Osmania University in 1962, where he worked for seven years before coming back to Aligarh, where he served from 1968-73 and 1978-80. He became Vice Chancellor of Jamia Millia Islamia in 1973 where he served till 1978. He was for some time General Secretary of the Anjuman Taraqqi-e-Urdu (Hind), and presently is Sheikhul Jamia of Jamia-e-Urdu, Aligarh.

Along with S.M. Qadri Zore, and Abdul Qadir Sarwari, Masud Husain belongs to the first generation of linguists in Urdu. *Muqaddama-e-tarikh-e-zaban-e-Urdu, his basic work, which discusses the theories of the origin of Urdu, was published in 1949 and A Phonetic and Phonological Study of the Word in Urdu* appeared in 1954. During his stay in the Deccan he edited some old Urdu texts, such as Afzal's *Bikat Kahani, Prat Nama, Qissa Mehr Afrozo-Dibar, Abrahim Nama, Ashoor Nama*, etc. He has also published three collections of articles on Urdu language and literature, including some on stylistics. He has one collection of poems, *Do-neem*, also to his credit. His study, *Iqbal ki nazari-o-amali sheriyaat*, received the Sahitya Akademi award in 1984.

G.N.

MATE, SRIPAD MAHADEO (Marathi; b. 1886, d. 1957), a great scholar and a thinker in Marathi, was born at Sripur, Vidarbha. He had to fight with odds to complete his education, as he lost his father at the age of one. He studied at Furgusson College, Pune and did his B.A. in 1912 and M.A. in 1915. He was deeply interested in Sanskrit and English languages and literatures.

He began his career as a teacher at the New English School in 1915 and then joined Nutan Marathi Vidyalaya in 1920. He was appointed lecturer in Marathi at Sir Parasurambhau College, Pune, in 1935 and retired in 1945.

Better known as Bapusaheb Mate, he took keen interest in social work, especially in the upliftment of the untouchables. He founded the institution name 'Samaj Vichar Mandal' for scientific study of social problems which had roots in the caste system of India.

Bapusaheb Mate was also a journalist of great calibre. He started his career as a correspondent of *Deshsevak* and *Kal*, renowned weeklies in Marathi. In 1930, he was entrusted with the responsibility of editing a volume titled *Kesari-prabodh*. It was published in 1931. The volume gives very good account of the work done by *Kesari* in its first 50 years. He published a volume of one thousand pages entitled *Maharashtra-sanvatsarik athawa Marathi varshik jnan sangraha*. This volume was edited for the benefit of the social workers, who educated the masses in the villages or small cities through lectures. He edited a book namely *Kelkar* to commemorate N. C. Kelkar, a great Marathi literary personality. Bapusaheb's evaluation and appreciation of Kelkar as an editor was a great contribution to the volume.

Mate wrote nine short biographies of great persons, some of them being Martin Luther King, Sikandar, etc., which became very popular. His great work *Vigyan bodh* (1934-35) brought him recognition among his readers. He tried to give up-to-date information of the progress made by various sciences. In the introduction, Mate fervently pleads that development in the new world depends upon adopting a scientific attitude to life and making advancement in various branches of science. He appeals to the intellectuals in Maharashtra to rise to the occasion and compete with scientists in the world. He attacked the traditional Indian philosophical attitude which, according to him, was detrimental to material progress. Some fifteen hundred copies of this great work were destroyed in fire. He could not fulfil his ambition to publish this sort of work every year.

Bapusaheb Mate's book, *Asprishyancha prashna*, is the outcome of his fifteen years' social service. His another book is *Parashuram charita va panchamanav Hindu samaj*. He wrote *Gita jatva vimarsh* and *Ramadasanche prapanchijnan* in last phase of his life, which bears the testimony to his outstanding scholarship, philosophical bent of mind and original thinking. Bapusaheb Mate was also a creative writer and his collection of short stories, namely, *Upekshitanche antarang*, is rated high by Marathi critics. *Anamika, Manuskicha Gahinvar, Bhavancha Pazar, Bhavanchi Mandavi* are some other collections of short stories. He did not care much for the subtleties of form and technique, but his creative writing makes its impact on the reader's mind due to his tremendous and sincere sympathy for the afflicted human beings and his concern for the woes and miseries of the common man. The readers are captivated by his vigorous and spontaneous expression.

Mate's collections of literary and critical essays, namely, *Sahitya dhara, Sahitya manjiri, Vichar shalaka, Vichar gumpha, Vivek mandan, Sant, Pant and Tant*, have established him as a great thinker in Maharashtra. In his thought-provoking long essay, namely, *Pasavantichi Janmakatha*, Mate points out that the distinguishing feature of the poetry is its rhythmic quality. He was elected as the President of the Maharastra Sahitya Sammelan in 1944.

Mate is renowned for his scholarly dedication to writing, combined with a sense of social commitment.

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Ch.B.

MATHUR, GIRIJAKUMAR (Hindi; b.1919) was born at Ashok Nagar, Madhya Pradesh. He took his M.A and LL.B. degrees from Lucknow University. For a short time he practised Law. In 1943 he joined the All India Radio, but left it in 1950 to join the United Nations Organisation as Information Officer. In 1953 he returned to the All India Radio. In 1956 he went to Nepal as a member of a cultural delegation. He visited Russia and Czechoslovakia also as a member of the All India Radio delegation. Later, he shifted to Television from where he retired as Deputy Director General.

Mathur's writings are all influenced by the environment and setting he knew from his very childhood. The old historical background of Malva, the heroic past of Bundelkhand, the delicacy and elegance of Lucknow, and scientific and modern outlook of the west—all have their impact on his writings. He came into prominence as a poet with his inclusion in *Tarsaptak* in 1943. The Government of Czechoslovakia gave him a prize for his *Prithvi kalpa* (a short epic) in the year 1960. Besides poems, he has written one-act plays, criticism and operas. An experimentalist, he is a poet and writer of great sensibility and perception.

Some of his better known writings are: *Manjir* (Poems, 1941); *Nash aur nirman* (Poems, 1946); *Dhup ke dhan* (Poems, 1954); *Jo bandh nahin saka, Janam quaid* (Plays, 1957); *Shila pankha chamkili* (Poems, 1961) *Chhaya mat chhuna man* (Poems); *Naya kavi* (Poems); *Bhitari nadi ki yatra* (Poems), *Radium ki chhaya* (Poems); *sutub ke khandahar* (Poems); *Sakshi rahe vartman Adhure git* (Poems); *Budha* (Poems) *Kalpantar* (Poems), *Nai kavita : seemayain aur sambhavnayain* (criticism).

He got awards from Sahitya Kala Parishad, New Delhi, Uttar Pradesh Hindi Sansthan, Lucknow and Madhya Pradesh Sahitya Parishad, Bhopal.

At present, he is the Honaray Editor of *Gagananchal*, a well-known Hindi journal of I.C.C.R., New Delhi.

Sur.G.

MATHUR, JAGDISHCHANDRA (Hindi; b.1917, d. 1981). An important dramatist and one-act playwright from Uttar Pradesh, he received his education at the University of Allahabad, and served as an ICS officer in Uttar Pradesh, Bihar, and Delhi. For a number of years, he held high positions as Director-General, All India Radio, and Hindi Adviser to the Government of India.

Mathur had a keen understanding of the theatre and its requirements. A realistic approach to life, visualisation of dramatic situations, a linguistic style conforming to characters and their milieu, and stageability form the basis of his strength as a playwright. *Konark*, *Sharadiya*, *Pahla Raja* and *Dashrathnandan* are amongst his celebrated plays.

Konark is a major Hindi play. It builds up dramatic conflict in the backdrop of oppressive feudal forces the framework of the story being the building up of the famous Sun temple. The 'Prologue' and the 'Epilogue' are on the pattern of the Greek Plays, while the dramatic devices of 'Vishkambhak' and 'Upkathan' have been borrowed from the Sanskrit tradition. The play thus tries to amalgamate the dramatic tradition of the West with the dramatic and folk traditions of the country. The interplay of situational discrepancies and inherent contradictions of life finds adequate expression in the play. Moreover, its poetic content adds to its artistic richness.

Though not very impressive in number, his one-act plays are qualitatively of a high order. He is a successful Radio playwright. His first one-act play 'Meri Bansuri' was published in 1936. His early collections of one-act plays were *Bhor ka tara* and *Kalinga vijay*. A later collection, entitled *Mere shreshtha rang-ekanki*, tried to piece together some of his best attempts in this genre. The prefaces to these collections represent his views on the art and craft of play-writing.

Bolte Kshana is the first collection of his creative writings. Though these pieces are spread over a period of a quarter of a century (1937-1960), there is no inconsistency in them. Then we have such reminiscences and pen-portraits as *Das Tasviren*, and *Jinhone Jina Jana*. The latter contains pen pictures of twelve characters, including litterateurs, public figurcs, thinkers and artists. The writer strikes here a remarkable personal note. In the portraiture of Bhikkari, Mathur is perhaps the most touching and impressive. Mathur's language has indeed a finesse that comes from meticulous care and precision in expression. Apart from plays and one-act pieces, he has written some criticism also, notably *Paramparashil natya* and *Prachin bhasha natak Sangrah* (in collaboration).

Gov.R.

MATHURAMANGALA. (Oriya) is a poetical composition of the later part of the medieval period by Bhaktacharana Dasa (1729-1813), a devoted Vaishnavite thinker. No other Oriya poetical work of traditional mould has enjoyed so much of popularity as *Mathuramangala*. Its popularity rests on its thematic appeal, its rich traditional music, its simplicity of style and the poet's superb craftsmanship.

Bhaktacharana was a great believer in the Vaishnavite worship and the cult of Krishna, and therefore he chose the theme of love of Radha and Krishna. The text of

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Mathuramangala is divided into thirty chhandas (chapters). The story of *Mathuramangala* is the old story of Krishna's exile in Mathura from Goppur and the destruction of Kamsa. But the chief merit of the work lies in its philosophical and spiritual implications, its real treatment of romantic passion as displayed in the laments of the cowherd women (gopis) of Goppur on the eve of the departure of Krishna., The grief of the gopis becomes more pronounced when Krishna fails to return to them. In treatment of such a commonplace and traditional subject the poet has aptly employed an ornamental style.

Mathuramangal seems to have been written under the influence of Jayadeva's *Gitagovinda* and other works like *Rasa kallola* and *Bidagadha chintamani* of Dinakrishna Dasa and Abhimanyu Samant Sinhar respectively.

Bhaktacharana was a Vaishnavite in the line of the Gaudiya tradition, which proclaims the supremacy of love and devotion over knowledge. Yet he was a great admirer and a staunch devotee of Lord Jagannath in the tradition of Vaishnavism as prevailing in Orissa. There are flashes of poetic descriptions of Jagannath and the holy place, Purushottam, in his *Mathuramangala*.

Apart from *Mathuramangala*, Bhaktacharana Dasa is also famous for two of his other widely popular literary works: *Manbodha chautisa* and *Kalal kalevar chautisa*, which captivated the hearts of readers for their high philosophical and spiritual message.

The popularity and the merit of *Mathuramangala* owe much to its melodious music, marvellous language, great craftsmanship and to the sentiments of love and pathos it contains.

G.M.

MATI KI MURTEN (Hindi) is a collection of pen portraits by Ramvriksh Benipuri. Its composition began in the central Jail of Hazaribagh. As the author himself remarked, "In the loneliness of the prison-house the faces of my village-folk, including that of my grand-mother, suddenly flashed across my eyes and demanded expression with such compulsion that they got embedded in *Mati ki murten* (Idols of clay)." These were no fictitious characters, but actual human beings, characters in flesh and blood visualized with tremendous intensity. When published, these pen-portraits became immensely popular. Soon they were gathered together and published in a book-form in 1946. In 1953 an enlarged and revised edition appeared. Subsequent editions appeared in 1962 and 1965.

In this collection we have pen-portraits of common men with the odour of the earth. The names of these people are not found in the pages of recorded history, not are they supernatural characters on any count. They hate and love, and do not shy away from things the world considers amoral. Still they have a heart that throbs and makes them human. They are not gods, yet they know how to die for a cause.

The characters, which the writer has taken from his own surroundings, have been nourished by him with his own heart-beat. He claims that true art lies not in concealing life but in laying it bare.

Amongst these characters, there is one Budhiya whose youth once made many men go crazy. Now a mother of four children, her beauty and youth have shrunk but the writer has the ability to see her through her shrivelled form:

> "Yes, the rain has gone, the flood is over. Now the river is in its usual form. Flows quietly. No flood, no outcry. No trace of mud or weeds. Quiet, lovely Ganga. Before me is the great motherhood, revered and venerable".

Such a perception is a true perception. The portrait comes live in a language full of the glow and warmth of life. The book, as one reads it, enlarges our sense of being, and shows the potentiality of creative prose which can communicate the ordinariness of life with such feeling and power.

V.P.

MATI MATALA (Oriya), novel by Gopinath Mohanty, received the Jnanpith Award for the year 1973. It is an epic in prose dealing with the life in the obscure villages in Orissa. It is profoundly optimistic and proclaims a march forward to a bright destination ignoring all that are base and vile in life. It describes the physical and spiritual transformation of two villages, Phulashara and Pateli, through the efforts of the villagers who display a rare community spirit. Rabi, a graduate, resists the temptation of a secure Government job and returns to his village to dedicate himself to the task of social reconstruction. What at first seemed a lone struggle in a hostile land becomes a people's movement when others in the village join him. It is a crusade against all forms of exploitaion, segregation and casteism. The villagers undertake collective farming, employ advanced methods of agriculture and in all this men and women work together in perfect comradeship. The subtle romantic attachment between Rabi and Chabi adds a kind of emotional poignancy to the plot. The language is as simple and unpretentious as the rural scenerio.

J.K.B.

MATIRA MANISHA (Oriya) is an outstanding novel by Kalindicharan Panighrahi. Published in 1930, when the whole of India was swept over by rebellion against the British, its appearance was at once a great literary, social and political event. The story is about a humble and traditional peasant family who lived in the village Padhanapara on the bank of the river Birupa in the district of Cuttack. Shyam Padhan's small family consisted of his wife, his two sons, Biraju and Chakkadi, and their wives.

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Shyam Padhan was a simple, God-fearing man, esteemed by all in the village for his uprightness and tolerance. The novel emphasises this aspect of Shyam Padhan's character and when he dies he tells his grandchildren that he is leaving behind to them as legacy, not wealth but his faith in God and his righteousness.

Baraju had four children but Chakkadi was childless. Baraju had all the virtues of his father and he succeeded to his father s place as the most respected man in the village. This small village had such God-fearing men as Baraju but also the wicked people like Hari Misra, the village tout. Hari Misra was a malicious man who envied Baraju and resolved to destroy him.

Baraju had married off his first daughter and was now preparing for the marriage of the second daughter. Chakkadi opened a shop and Misra helped him with funds. His wife, Natramani, hated her sister-in-law. Hari Misra decided to use her as a tool. Natramani, instigated by Hari Misra tried to persuade her husband to ask his brother for the separation of the hearth and the division of the property. Chakkadi, who loved his brother and his brother's children would not listen to her. But Natramani persisted. Chakkadi suffered intense mental agony.

Meanwhile, Baraju's wife would not take things lying down. She would counter the insinuations of her sister-in-law with equally sharp words. Baraju tried to persuade his wife to be more tolerant but failed. He then gave up taking food. This affected a change in his wife who realized that to remain passive like her husband was the best course.

Things came to a head when at the time of the harvest, urged on by his wife and Hari Misra, Chakkadi instructed the servant to divide up the molasses into two halves for the two brothers. When Baraju came to know of it, he instructed the servant not to divide the molasses but to take it all to Chakkadi. He then called his brother and said, "There is no need to partition the house. Everything is yours. I claim nothing. I will leave the house with my children and I will not take anything with me." It was an extremely hard decision but Baraju was firm in his resolve. He left the house.

Chakkadi, who had at heart always loved and respected his brother, was torn in agony. Finally, unable to bear the suffering, he set out in search of his brother. He found him in a friend's house. "Boy, why have you come and where are you going to?" asked Baraju. In tears Chakkadi said, "I am going wherever you are going to."

This is a poignant tale of the rural folks. The last part of the story is influenced by Gandhi's principle of satyagraha and passive resistance. The novelist handles his plot with great skill and his portrayal of characters testifies to his deep understanding of human situation and his profound sympathy. The language is colloquial and intimately rural.

G.M.

MATIRAM (Hindi; b.1617, d.1716), the younger brother of Bhushan, was the third son of Ratnakar Tripathi. He lived as the 'court poet' of Maharao Bhao Singh of Bundi, whose generosity was proverbial. Matiram lived almost like a prince at his court. He represents the Ritikal school, predominantly concerned with the erotic sentiment. His famous work, *Rasraj*, deals with the two aspects of union and separation in love, and offers a lucid exposition of 'nayikabheda' i.e, classification of all kinds of heroines. Another work, *Lalit lalam*, is one of his best works on 'alankars' (figures of speech). This work has been dedicated to Maharao Bhao Singh. It was composed during the period 1659-1681. "The poetry of this work is so fascinating that its study of the alankars is rendered extremely pleasurable. Matiram had rare poetic gifts and if he had not been fettered by the limitations of his own times, his genius would have shown brighter skill." His other famous books are *Chhandsara*, a book on prosody, dedicated to Maharaj Shambhunath Solanki, *Satsai*, a collection of 702 couplets, comparable with those of Bihari, and *Phulmanjari*, written at Agra during the reign of Jahangir at his behest. The first extant copy of *Phulmanjari* goes back to 1793. In this book each couplet has a dual meaning. These are the four books usually ascribed to him; The others namely, *Sahityasar, Lakshan shiringar, Vritta kaumudi* and *Alankar panchashika*, were probably written by some other poet bearing the same name. Matiram is remarkable for the fusion of the two basic characteristics of Ritikal, rhetoric and amorousness. As compared with the other poets of Ritikal, he wrote with great naturalness in chaste Brajbhasha. Mishrabandhus placed Matiram almost on the same pedestal as Dev.

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K.B.

MATIYANI, SHAILESH (Hindi; b. 1931), a modern fiction writer, was born in Barechhone, Almora (Uttar Pradesh). He lost his parents in early childhood. Matiyani studied at a school at Barechhone, receiving education up to high school only. Thereafter he left home, wandered here and there, came to Delhi in search of a job, then left for Bombay, and finally settled down at Allahabad. His life is a record of suffering and struggle against economic compulsions and social injustice. Ideologically non-committal, he is an idealist. In his writings he depicts the life of the poor people living in the suburbs and slums of Bombay, Delhi and Allahabad, and exposed the decadence of the semi-feudal structure of our society. His books include: Collections of short stories: *Do dukhon ka*

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ek sukh, Atit tatha anya kahaniyan, Safar par jane se pahale, Mahabhoj, Suhagini tatha anya kahaniyan, Hara huwa, Bhereyn aur gadariye, Cheel, Kohra, Meri tetis kahaniyan, Chidda pahalwanwali gali, Meri priya kahaniyan (an anthology of his select stories). Novels: *Haul-dar, Chithhirasen, Borivali se boribander tak, Mukhsarover ke hans, Bhage huway log, Do bund jal, Punarjanam ke bad, Ugte suraj ki kiran, Akash kitna anant hai, Bavan nadiyon ke sagam ka sangam, Gopuli gaphuran, Muthbher.* Memoirs, Essays, Articles etc.: *Lekhak ki haisiyat se* (Memoir). *Janta aur sahitya* (Essays), *Lekhak aur samvedna* (Article), *Trijya* (A miscellaneous collection of memoirs, articles and short stories).

As a story-writer, he is known as one of the most authentic writers of the 'New Story (Nai kahani) Movement'. 'Cheel' is supposed to be one of his best stories which reflects the sufferings of a little boy and is reminicent of his own boyhood. 'Pyas', 'Rahamtulla', 'Mitti' and 'Bhavishya' are among his other well-known stories. His novel *Mukhsarover ke hans* is based on the locale and social condition of the hilly region of Kumaon and its surrounding area. *Borivali se boribander tak* is a social novel based on the poor life of slum-dwellers and suburban people. *Muthber* (1984) is his latest novel written in a descriptive style and deals with the exploitation of poor people. It was given 'Phanishwarnath Renu Award' in Hazaribagh (Bihar) in 1984.

Matiyani is committed in his writings to social justice and freedom of man from economic and social exploitation. He has a staunch belief in man's will which triumphs utlimately. 'It is not circumstances but the human resolution that counts' is the message that emerges from his writings.

Raj.S.

MATKARI RATNAKAR, RAMKRISHNA (Marathi; b. 1938) is a playwright, short story writer and novelist. For a few years he served in the Bank of India, Bombay. Now he is fully devoted to writing. In all he has published 51 books, including 11 full-length plays for the children, 19 full-length plays for adults, 2 novels and several anthologies of short stories.

He established 'Balanatya' an institute for the children's theatre in the year 1962, and 'Sutradhar', an audit experimental group in 1970.

He was awarded Jyotsna Bhole Prize for his work in the field of children's theatre by the Akhil Bharatiya Natya Parishad in 1979. He has also received Anant Kanekar Prize for the play *Khol-khol-pani* and Mama Varerkar Prize for his play *Sparsha amrutacha* in 1983.

He shot into prominence mainly because of his plays *Lokkatha-78, Maze kaya chukalaya* and *Dubhang.*

La.B.

MATRA (Sanskrit) or mora is the shortest unit of the measure of Sanskrit vocalic sounds. The articulation of a 'matra' requires only a fraction of a second, the amount of time taken, for instance, for the wink of an eye. According to grammarians one matra constitutes a short vowel (hrasva svara), two constitute a long vowel (dirgha svara) and three constitute a 'phuta' vowel. In the works on prosody the vowels are classified as light (laghu) and heavy (guru) ones. According to this classification, a short (hrasva) vowel is light (laghu) and a long one is heavy (guru). But, even a short vowel when followed by an 'anusvara', a 'visarga' or a conjunct consonant is heavy (guru). A light vowel comprises one matra whereas a heavy vowel comprises two.

In Sanskrit prosody the metres are classified into two types, viz., 'vritta's and 'jati's. The latter is determined by the total number of matras in each line (one of the four quarters i.e. 'pada's) of a verse. For instance, the 'Arya' jati has twelve matras each in the first and third lines, eighteen in the second and fifteen in the fourth. Here is an example:

dvipadanyasmadapi	(=12)
madhyadapi jalanidhirdisho'	
Pyantat	/(=18)
aniya jhatiti ghatayati	(=12)
vidhiribhimatamabhimubhibhutah	//(=15)

MATRICHETA (Sanskrit; b. 1 century A.D) was a Sanskrit poet called in Japanese Mashiriseita and translated into Tibetan as 'Ma-khol' (Ma-Matr; khol-cheta). This poet is also referred to as 'Matrchina' and 'Matichitra having the appellations 'acharya' and 'sthavira', and is identified confusedly with Asvaghosha and Arya-sura. Matricheta is a Buddhist literary celebrity of Kusumapura (or Rajagriha). Originally an ascetic teacher of Brahminism and a devotee of Maheshvara, and later a convert to Buddhism, Matricheta is said to have been contemporaneous with Nagarjuna and Aryadeva.

Matricheta tells us that he composed some Brahmanistic hymns prior to his conversion. Taranatha informs us that Matricheta composed 101 Buddhist hymns of which the 'shatapanchasatka-stotra' is the finest. The 'Shatapanchasatka-stotra', also known as 'Sardha-shataka, 'Adhyar(d)dha-shataka', 'Prasada-pratibha' and 'Prasada-pratibhodbhava', and wrongly shown as 'Shatapanchasatika-stotra', is a hymn in praise of the Buddha in 150 verses divided topic-wise into 13 sections like Rupa-stava, Karuna-stava, Shasana-stava, etc. The Sanskrit text of this hymn along with its Tibetan translation by the Indian upadhyaya Sri-Sraddhakara-Varman, Chinese translation by I-tsin, and the Tibetan translation by the same Sri-Sraddhakara-Varman and an English

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translation edited critically by D.R.S. Bailey (Cambridge, 1951) are now available.

Matricheta's 'Varnarha-varna-stotra', also called the 'Chatuh-shataka', is another hymn in 400 verses in praise of the Buddha (ed. D.R.S. Bailey, 1950). Some fragments of this hymn had also been found in eastern Turkestan and edited long ago by A.F.R. Hoernle (1916).

Some fragments of two concluding verses in Sardula-vikridita metre and the colophon to a hitherto unidentified Buddhistic hymn of Matricheta in 26 verses have also been unearthed in course of the Royal Prussian Turfan expeditions in Chinese Turkestan and edited by D. Schlingloff.

Matricheta's Maha-raja-Kani (s) ka-lekha, which is available in its Tibetan translation (ed. with an English retransalation by F.W. Thomas, 1903) is a literary epistle in 85 verses addressed to King Kani(s)ka of the Kusa (-Kusana) race. From this epistle we learn that the monarch invited the hymnist monk to come to his court but the latter excused himself with the plea of old age and sickness, and gave the young king advice how to rule.

Besides, the Tibetan transalations of Matricheta's remaining ten works, viz i) *Tri-ratna-mangala-stotra,* ii) *Samyak-sambuddha-laksana-stotra,* iii) *Ekottarika-stava,* iv) *Sugata-pancha-trimsat-stotra,* v) *Tri-rathna-stotra,* vi) *Arya-Tara-devi-stotra-sarvartha-siddhi-stotra-raja,* vii) *Matrceta-giti,* viii) *Arya-tara-stotra,* xi) *Chatur-viparyayakatha* and x) *Kali-yuga-parikatha,* have been printed in different editions.

In his devotional poems Matricheta extols the paramitas (excellences) and qualities of the Buddha in a non-technical, simple and popular style befitting a preacher poet of the transitional period between the late Hinayana and the early Mahayana schools of Buddhism about the beginning of Christian era. The angibhuta rasa, predominant sentiment, is shanta (quietist) which is characterized by the gunas (poetic qualities), madhurya (sweetness) and prasada (perspicuity).

Matricheta's *saushabdya* (purity of the wording in classical Sanskrit) has been praised highly by I-tsin who adds that the extremely popular '*Shatapanchasatka-stotra*' and the '*Varnarha-varna-stotra*' had once been recited in India by the Buddhists, both the Hinayanist and the Mahayanist. Tarana also speaks highly of Matricheta's style.

Some citations from Matricheta's '*Satapanchasatka-stotra*' and '*Varnarha-varna stotra*' are found in the later literature.

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B.B.

MATRIGUPTA (Sanskrit) is an early writer of Sanskrit literature, probably belonging to the beginning of the Christian era or even earlier. In chapter III of his *Rajatarangini* Kalhana takes great care to give a long account of the creative artist Matrigupta, and his relations with king Vikramaditya Harshavardhana of Kashmir.

It is said that Matrigupta was associated with the royal court of Harshavardhana, who held the title of 'Vikramaditya' as well. Matrigupta is supposed to have been a shy and conservative poet, who is unable to make a parade of his literary craftsmanship in public, and therefore fails to bask in the sunshine of imperial favour. The royal patron knows the rich poetic talents of his court-poet, but does not care to extend basic amenities to him as a result of which he is constrained to pass his time in absolute poverty, without food and clothing, sleep and peace. The poet, however, continues to serve his master with profound sense of attachment and commendable loyalty. As time passes on, a stormy night comes: a strong wind puts off the lamp burning in the inner apartment of the king, and the monarch gets nervous. He asks his guards to light the lamp, but there is no response from guards who are fast asleep. When the alarmed king shouts at the top of his voice, Matrigupta, engaged in his literary pursuits at the dead of night, hears the king's alarm and coming to the chamber lights the lamp. The royal patron feels safe and secure. As the poet returns, the patron wants to know his position and asks as to why of all persons he was awake. The anguish of the poet takes beautiful expression immediately in the following verse which means: 'Tormented by cold, I have drowned myself in the ocean of thoughts like a small quantity of vegetables; basking in the fire of quietude, my lips have become dry; voice has become feeble due to long fast. Sleep has disappeared leaving me alone like an insulted fiance. Alas! Like earth donated to a proper recepient, the night is not waning."

(Shitenodghrisitasya mashashimivachchintarnave majjatah Shantagnim sphtutitadharasya dhamatah kshutkshama-kanthasya me/
Nidra kvapyamaniteva daiyita santajya duram gata
Satpatrapratipaditeva basudha na kshiyate sarvari//)

Vikramaditya realises the great wrong done to Matrigupta: he becomes repentent and decides to do something for the talented poet.

That time Kashmir had no ruler, and the responsibility of finding out a ruler was vested in Vikramaditya. The king takes a decision to instal Matrigupta on the throne of Kashmir, draws a royal proclamation to this effect and orders the poet to carry the proclamation to Kashmir and hand it over to the ministers, without telling him anything about the contents. Matrigupta carries the royal message to Kashmir and as soon as the ministers get it, they coronate him as the king of the state.

A commentary on *Natyashastra* is ascribed to Matrigupta. This is evident from a reference by Sundaramishra's *Natyapradipa* on Nandi. The reference says that

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in explaining the definition of Nandi as cited by Bharata, Matrigupta has quoted a verse containing sixteen padas. Matrigupta appears to have combined in him the qualities of a literary artist and a critic. It is because of this that his opinions on dramaturgy, poetics and music have been quoted profusely by Abhinavagupta, Kuntaka and Sharadatanaya, and in literary creations by Kshemendra. One such verse, reported to have emanated from the pen of Matrigupta denies the existence of the shining orb of the moon and establishes the identity of the white massive reputation of the royal patron creating thus a splendid illustration of the poetic figure of 'denial' (Apahnuti). The verse meaning "this is not the moon as soft as the cheeks of the parrot—neither the lotus placed on the face of the lovely night like a swan: but this is veritably the massive fame of the king, as white as the foams of the ocean of milk," runs as follows:

Nayam nishamukhasaroruharoyahamsah
Kirikapolatalakantatanuh shashan kah/
Abhati natha tadidam divi dugdhasindhu-
dindirapindaparipandu yashastadiyam//
(Quoted *in Auchityavicharacharcha.*)

R.M.

MATRIKA (Rajasthani) means "pertaining to the Matras." Each of the vowels and consonants of the Devanagari script carries matras, twelve in all. Each such alphabet carrying the prescribed matra appears at the beginning of a line in the poetic composition of 'matrika' genre. Some of the mixed alphabet like ksha, tra and jna are seldom found included in the scheme. The genre is also called 'ekakshari namamala' when used in the field of lexicography. It has two forms when used as a lexicon. The one contains only the alphabet devoid of all matras, while the other one contains all matras for every alphabet. It is this latter variety which is known as matrika. It has been seen on a close observation that there are no synonyms of a given word, as is expected in a lexicon. Instead, it is an independent composition generally of devotional nature. We have ekakashari namamala by Virbhan Ratna and Udayarama of both these kinds respectively (published as *Poets of Dingala kosha* from Jodhpur in 1978). Apart from the limitation of beginning each stanza with a definite alphabet carrying a specific matra, it has nothing to contribute as a literary genre. It has been much favoured by saint poets and was much popular in the medieval age. It is also called 'Bawani' and 'Kakka'.

Raw.S.

MATTAVILASA (Sanskrit) is an ancient humorous play of the 'prahasana' type. Its author King Mahendravikramavarman was the son of the famous Pallava King Simhavishnuvarman of Kanchi (580-630 A.D.). The *Mattavilasa,* together with another farce called *Bhagavadajjukiya* ('On the saint and the prostitute') ascribed to Bodhayana by a commentator, is referred to in the Mamandur inscription dated 610 A.D. Both these plays have been very popular on the kutiyattam stage in Kerala. After the Prologue, the play begins with Satyasoma, a Shaiva mendicant of the Kapalika sect (who carries a human skull as begging bowl), together with his wife Devasoma, both fully drunk. He praises Shiva who has ordained his devotees to drink liquor, enjoy the company of women and wear natural and charming dress. Devasoma criticises the Buddhist view. When he is offered liquor, he notices that his begging bowl is missing. They go out in search of the skull-bowl. A Buddhist mendicant Nagasena comes, holding his own bowl tucked under his armpit and covered with his upper garment. They suspect him as the thief and challenge him; their suspicion increases when he begins to run away from the drunkards. They want to have another drink, since it will take some time to settle the dispute. The Buddhist is interested, but the rules of his order prevent him from enjoying a drink. Another monk of the Shaiva sect, a Pashupata, more sober than the others, comes on the scene, and is approached by the parties for arbitration. He suggests that they should go to a court of law. Meanwhile a lunatic appears with the lost skull in his hand, which he obtained from a stray dog. 'The story thus ends happily'.

The characters are vigorously drawn, especially the tipsy Kapalin with his unfailing flow of logic and theology and the Buddhist monk with his leanings towards wine and beauty, and his desire to find scriptural warrant for them, while the damsel's shrewish femininity is cleverly sketched, and the poor lunatic babbles and acts with a consequent inconsequence that reminds the reader of Lewis Carroll's work.

The Kapalin and the Pashupata speak Sanskrit, while the Buddhist and Devasoma speak Shaurseni Prakrit. The lunatic uses Magadhi. Nine different metres are used, including Ruchira and Malini.

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K.K.R.

MATTI MANISHI (Telugu) is a novel written by Vasireddi Sitadevi. In her novels, she makes a deep and precise analysis of her characters and presents before the reader her own views on life.

Since Independence, life in the Telugu land has had a new turn. Many a rural family began to like pleasure seeking urban life and was utlimately ruined. The devastating influence of cinema theatres, nursing homes and other like institutions on Telugu social life is vividly portrayed in this novel.

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A certain agricultural labourer, Uraboyina Venkaiah, on account of straightened circumstances, migrates from the north to a certain village in coastal Andhra. As a farm labourer and tenant, he earns five acres of land, which passes on to his son after him. The son Sambaiah, the hero of this novel—continues to till his land; he considerably improves upon his patrimony. After giving him a son (Venkatapati) his wife passes away. Sambaiah does not think of a second marriage lest his property should get dissipated by partitioning. At the instigation of Kanakaiah, a local impostor, Sambaiah buys eighty acres of dry land, which just three years later is converted into wet land. Being found unfit for education, Venkatapati is put to cultivation. At 25, he marries Varudhini, daughter of Balaramaiah, a resident of the same village who is not doing so well now as in his earlier years.

Venkatapati and Varudhini set up their family in the town. At the instance of Varudhini, his daughter-in-law, Sambaiah disposes of his entire landed property. And the amount is used for the construction of a cinema theatre—all with the collaboration of a swindler, by name Ramadhababu. Before long, Ramanadhababu's wife claims the ownership of the theatre as the property deeds are in her name. The court decrees in her favour. Thus defrauded, Varudhini drinks excessively and ends her life.

Forced thus into a destitute condition Venkatapati and his son Ravi return to the village. Sambaiah strains every nerve of his to rehabilitate the family. But the local villain Kanakayya creates all sorts of obstacles in his way. Finally Mattimanishi sinks never to rise again. His incompetent son and pleasure-seeking daughter-in-law, Varudhini, are responsible for his ruin.

Sitadevi's narration has a quality of its own. Her characterisation is no less powerful. Sambaiah, Varudhini and Kanakaiah are the leading characters. They represent three distinct types of psychology. Though having unflinching faith in land, Sambaiah is deprived of it. He is a farmer first and last. "This soil is my slate and my plough is the pencil", proclaims Sambaiah. "I have practised scribbling on the land. Mother earth has taught me letter by letter. My mother, my guru and my God—the Earth is all in all for me." Sambaiah reminisces emotionally. "With the touch of my happy tears, the earth is blushed, not otherwise. The earth, the sky and the air are the property of one who sweats here and of none else!" This, in short, is the message of the novelist.

Observations of Ramadas as expressed before Varudhini, bring out into bold relief the theme of the novel. "Oh Varudhini," he comments, "Can't you see the different ugly faces of this town life? Dandies in cinema theatres, dandies in offices and in flats gathering with the sole purpose of casting glances at the ladies! And again don't you see the strange exodus from our villages? Many well-to-do village families migrate to towns under the pretext of treatment for chronic ailments or for schooling their children in the town. They are ensnared by schemers and rogues and finally find themselves duped beyond redemption!" Ramadas continues: "And how about doctors! Most of them amass thousands at the expense of their gullible patients—Look at this hideous development. For every four nursing homes two theatres are springing up!" Thus the novel exposes the morbid development of towns and the ruination of the villages—particularly in the coastal districts of the Telugu country.

Br.R.

MATTU, VALIULLAH (Kashmiri; approx. d. 1858) was born in Vahangam. The year of his birth is not known.

Matu was the first poet to choose his native language, Kashmiri, for narration in verse the well-known tale of Himal and Nagrai. He also rendered into Kashmiri verse two Persian works of religious nature *Chihal Israr* and *Zaruriyati Din*. He also composed some devotional verses.

Descendant of a family of religious instructors, he taught pupils in his own village. He was of a religious bent of mind and passed away at Medina.

Himal, first published by Ghulam Muhammad Nur Muhammad in 1938, is a romantic tale. In spite of his efforts to harmonise romance with sufi-mysticism, the poet narrates the facts naked and in bold language in his poems. Indicating a puritan mystic strain, he introduces a Muslim 'fakir'. This creates some confusion and is at variance with the oral tradition, as the events are attributed to the pre-Christian age.

Mattu occasionally comes forward with moral sermons while comparing a good wife with a bad one. His language is by and large simple, though it has a fair sprinkling of Persian words. Examples of a whole verse in Persian nailed down to a single Kashmiri word are not hard to find.

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S.L.S.

MALARUM MALAIYUM (Tamil); Desika Vinayagam Pillai (1876-1954), popularly known as 'Kavimani', is the author of *Malarum malaiyum*, a collection of Tamil poems. This book was first published by S. Vaiyapuri Pillai, a renowned critic, with the help of M. Arunachalam in the year 1938. Originally it was a small volume, but when the fifth edition was published in the year 1954, the collection had as many as 1330 verses.

Kavimani was a poet of compassion and tenderness. He was sympathetic towards the weaker sections of society. He was a lover of Nature and liked the company of children. His affection towards the children and his

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contribution to the children's literature made him the first children's poet in Tamil.

In *Malarum malaiyum* there are poems on various subjects. They are divided into fifteen sections, viz: Bhakti manjari (Devotional songs), Ilakkiyam (Literature), Varalarruk kavitai (Historical poems), Malalai Moli (Children's Poems), Iyarkai Inpam (On Nature), Katci Inpam (scenery), Kataippatal (Narrative Poems), Ullamum unarvum (Soul and emotion), Vaiyamum valvum (World and life), Camukam (On Society), Teciyam (On Nationalism), Valttu (Appreciative poems), Charama kavi (Elegiac Poems), Katampam (Miscellaneous) and Muttukkuviyal (Heap of Pearls). In all, there are 201 topics dealt with under these 15 sections.

Kavimani was a believer in God and sang many devotional songs. They include those on Sarasvati, Lakshmi, Bhagavati, Muruga and Alakammai of Terur, his native place. Incidentally his first publication *Alakammai achiriya viruttam* itself is a book of devotional poetry. Here is a song of Kavimani on Muruga:

"The grass is for the cow;
The herb is for medicine;
The stone is for building temple;
O, Lord Muruga of sentil!
What for I am in the world,
This poor, humble person!"

The poet was a lover of books and he wrote many poems on the richness of Tamil literature and the beauty of Tamil language. Tiruvalluvar, Kamban and Bharati are his favourite poets and he has composed songs on their works.

The life of Mira (1601-1667) attracted him and that resulted in a poem of 34 verses viz. *Anpin verri* (The triumph of Love). Mira, like Antal, wanted to marry Lord Kannan and hence always worshipped him. She had an idol of Giridhara Gopala which was presented to her by her guru, Ravidas. Bhojaraja, the son of Mewar Maharana, loved her and got her in marriage. But even after coming to her husband's house, Mira worshipped Kannan and her mother-in-law hated her. Mira was always immersed in devotion. Not able to draw Mira towards him, Bhojaraja sent her out of the country. She wandered through the forest. One day Kannan appeared in front of her and reminded her of Bhojaraja. She rejoined her husband and lived with him for ten years. When he died in a battle, his brother tried to kill Mira but in vain. Mira prayed to the Lord to accept her. The idol split into two and accepted her. Kavimani sang the important aspects of Mira's life in beautiful verses in this poem *Anpin verri*.

Kavimani had his own views on poetry. While writing on the poems of Subramania Bharati, Kavimani says:

"Is it possible for me to say
the beauties of the poem!
Can the jar measure the
sweetness of the cow's milk?

Kavimani has translated many poems from English which have been included in this volume. Of them special mention has to be made of William Blake's *Tiger, Tiger* which was translated under the title *Pulikkutu* (The cage of a tiger); *Aru* (River by Goodrish), *Kulantai* ('Child' by Macdonald) and *Malaiyum anilum* ('Mountain and the Squirrel' by Emerson) are some of his translations. It is to be remembered that his *Achiya Chjyoti* (translated from *the Light of Asia* of Edwin Arnold) and *Omar Khayyam Patalkal* (translated from Edward Fitzgerald's *The Rubaiyat of Omar Khayyam*) are excellent works. They have given him a prominent place among translators in Tamil.

Again and again his choice of themes and images reminds us of Wordsworth in his *Lyrical Ballads*, while his exploitation of popular tunes is often as happy as that of Burns. His preference is for low life, for simple tunes, for thoughts not bowed to cunning, for common images and the language of ordinary speech, and his delicate blending of humour and melancholy, conspire to give his poems the appearance of perfect translation from the quintessential English poetry of our imagination. "They strike our finer senses as a sort of attar of English poetry." says K. Swaminathan in his comments on *Malarum malaiyum*.

The song on the 'Moon' is a beautiful piece. The moon is compared to a silver boat in the midst of the groups of stars, a fading lotus flower, a very small bow, a golden vessel, a ball of butter formed on the Ocean of Milk, a fruit from the Tree of Gold and a dice played by the Goddess Earth.

The autobiography of the Grass is another excellent poem in this collection. This poem in seventy lines depicts the sufferings, patience, growth and the good deeds of the grass. It is tolerant, sympathetic, hardworking, helpful and also a symbol of perserverance.

In the section of 'Society', there are verses on 'The rights of women', 'Health', 'Unity', 'Harijans', 'Untouchables', 'Prohibition', 'The evils of war', 'Unemployment', etc.

Kavimani wanted the people of all religious and castes united in one fold. The poet aspires for a free life in the world as the birds who roam about freely in the sky.

The hallmarks of the poems of Kavimani in this volume of 300 pages, are simplicity of style, straight forwardness of content and sincerity of purpose. The selection of the right words, the judicial use of diction, the blending of rhyme and rhythm, the choice of the content, the ideals which are propounded, the emotions revealed in the poems—all make the volume *Malarum malaiyum* important in modern Tamil literature.

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R.K.

MAULUDU (Sindhi) is a form of devotional folk-poetry in Sindhi. The Sindhi word 'mauludu' (pl. mauluda) has been borrowed from Arabic 'maulud' which literary means 'the born one' or a newly born babe. In Sindhi folk-poetry, the word refers to the devotional songs sung in the honour of Muhammad, the Prophet, praising particularly the greatness of his birth.

According to the devout poets, with the coming of the Prophet began a new era of hope and happiness for humanity. In due course of time, the subject matter of mauluda acquired width to include other aspect of the Prophet's life and his mission in this world. His journeys, his marriage with lady Khadijah, the Miraj, the Hijra, the importance of his mission and his message to the humanity, the beauty of his person and character, his nearness to God, his virtuous companions and their association with him, etc. became popular topics for the mauluda songs. The other main topics treated were the poet's love and affection for the Prophet, a yearing to perform Hajj and visit Medina, and supplications to the Prophet for his blessings.

As regards the form, most of the mauluda compositions have the same form as that of 'wai' or 'kafi'. However, there are a few mauluda composed in Persian metres, though such compositions possess the necessary characteristics of a song, such as rhythm, melodious arrangement of sounds, burden, etc., required for singing.

The history of mauluda compositions in Sindhi is traced back to the 13th century. According to the available historical references, it was the period when devout singers of Sindh began to sing Sindhi devotional songs in the assemblies of sufi saints of Sindh and Multan. It is possible that some of these songs were in mauluda compositions. Unfortunately no written record of these mauluda has survived. According to the written evidence which has come to light so far, Shah I'nat Rizvi (d. 1725) is the first mystic poet who has used the term 'mauludu' for his one song, praising the glory of Muhammad and supplicating him for help: "Chao shalvata sidiqa sein iu mauludu mudama". (say always this mauludu, a prayer with faith).

As the mauludu composed by Shah I'nat has got highly developed form, it is probable that the beginning of these songs had taken place earlier. The mauluda were composed by many younger contemporaries of Shah I'nat Rizvi, such as Shah Abdul Latif (1689-1752), Makhdum Abdul Rauf Bhatti (1683-1753) and Makhdum Ghulam Muhammad Bugai (alive in 1735). In due course of time, this form became more and more popular. A good number of poets are still contributing to this generic variety of Sindhi poetry.

Mauluda are sung on special occasions of religious significance, without the accompaniment of any musical instruments. In fact, the rhythmic recitation with melodious repetition of the burden is a basic technique of maulude singing. In Sindhi, a phrase 'mauludu parhanu' (to recite a mauludu) is in vogue instead of a phrase 'mauludu g'ainu, (to sing a mauludu). There are many techniques for reciting a mauludu. It is recited by a single person or in chorous. When it is recited in chorus, there may be one group or two groups reciting according to a set procedure. The chorus recitation generally accompanies dancing in which the reciters, while dancing, move in a circle. This particular dance is named 'Samah' (Arabic 'Sima'), meaning the sittings of the sufi dervishes in which devotional songs are sung. Through the vigorous singing sessions, the dervishes may fall into a trance and start dancing. There are many professional groups in different parts of Sindh who have preserved the tradition of mauludu recitation and have acquired proficiency in its artistic presentation. Among the mauludu composers of Sindh, Makhdum Abdul Rauf Bhatti is well-known. He is the first Sindhi poet who composed a large number of mauludu poems. Under the project of Sindhi Folklore and Literature, a collection of muluda songs has been compiled with critical introduction by N.A. Baloch. It is the fourth book in the series and contains mauluda of 174 poets in their chronological order. About eight hundred mauluda are given in the book which have been collected from oral tradition, manuscripts and published works.

The compilation contains seventyseven mauluda of Abdul Rauf Bhatti, the largest number of these poems composed by a single poet.

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M.K.J.

MAULVI SIDIQULLAH (Kashmiri; b. 1832, d. 1900) was born in a Maulvi family. He went to a local school where he studied Persian and Arabic. He continued to study Persian and Arabic literature and came under the influence of the devotional poets of the two languages. His early lyrics are full of rapture and fervent religious adoration. He looked nostalgically to the early periods of Islamic culture for purity and meaning of life. He was a true lover of Muhammad and in him he found the 'Mard-i-kamil', the perfect man. He devoted his whole life to the singing of the glory of Muhammad, the beauty of his soul and body, and tried to produce his image of the modern world which he felt was promiscuous, aberrant and devoid of all spiritual values. His *Maghazi-ul-Nabi*

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(The sacred wars of the Prophet), *Maujzat-i-Rasul* (The miracles of the Prophet) and *Shakaul-Shumaili Antazrat* (Form and features of the Prophet) reveal his deep-rooted love for the Prophet.

Sh.S.

MAUZO, DAMODAR YASHAVANT (Konkani; b. 1944), is a fictioneer. He was born at the village Majorda and went through his schooling in Goa. He graduated in Commerce from the University of Bombay and returned to Goa and engaged himself in the family business. He started his literary activity at the age of 21, and was quick in compiling and publishing his short stories under the title *Ganthan* (A garland of fish, 1972). He continued to write to bring out the second collection of short stories under the title *Zagranam* (Sleepless nights, 1975). Living in a village where majority of the population belongs to the Catholic religion, Mauzo has availed of the opportunity of his contacts with the Catholic community to depict local themes and characters in his writings.

Mauzo is known for his simple style and undiluted narration which at times make his stories lengthy, but nevertheless, interesting. His stories are essentially narratives of a well-knit plot or peculiarities of characters around whom the theme is developed. Critics sometimes feel that his lengthy narrations of facts do not quite fit in the technique of a short story.

Not many short stories in Konkani are written on the semi-urbanised villages inhabited by the Catholic population, who are engaged in such diverse occupations as those of sailors, musicians, artisans, etc., and many of whom work in distant lands, leaving behind their families. This gave a new dimension to his writings which were new not only to Konkani but even to the regions around Konkana.

His novelette *Sud* (Revenge, 1975) was also well-received. *Ek ashilo babulo* (There was a boy, 1976) and *Kani eka khomaschi* (Story of a shirt, 1977) are his contributions to children's literature.

Damodar Mauzo has tried his hand at writing a full length play, *Nilem nilem savanem* (A blue bird), which is yet to be published. Some of his stories have been translated into English, Marathi, and Gujarati. His work, *Karmelin* (1982) which won him the Sahitya Akademi award for the year 1983, is considered to be an outstanding contribution to the Konkani literature for its sympathetic handling of emotional conflicts and understanding of human nature, gripping narrative and powerful language.

Su.K.

MAXMULLER, FRIEDRICH (Sanskrit; b. 1823, d. 1900), the great linguist and scholar, was born at Dessau (Germany). His father, Wilhelm Müller was distinguished not only as a scholar, but also as one of the first German lyric poets and was Librarian of the Ducal Library; but he died when Max Müller was young.

Max Müller received the elements of his education at Dessau, and then went to Leipzig, where he studied Greek and Latin under Hermann and Haupt; he took his Doctorate degree at the early age of twenty in 1843.

Max Müller began the study of Sanskrit under Professor H. Brockhaus and he soon chose it as his special pursuit. The first fruits of his labours appeared in a translation of the *Hitopadesha* published at Leipzig in 1844.

In 1844, Max Müller went to Berlin to study under Bopp and Schelling and to consult Sanskrit manuscripts available there. He repaired to Paris in 1845 where he began, under the inspiration Eugene Burnouf of the College de France, the study of the *Rigveda*, with a view to eventually publishing that important text in the light of the commentary thereon by Sayana of the 14th century. It was then that he met scholar-mates like Roth and Whitney, each of whom rose to become a founder of Vedic research, each in his own way.

With a view to realising his ambition of editing the *Rigveda* text and commentary, Max Müller went to England in June 1846 to collate the Veda Manuscripts deposited in the East India House and the Bodelian Library, Oxford. The East India Company commissioned him to edit the *Rigveda* at their expense in 1847; and this Herculean task he completed in six giant volumes during 1849-1874 (New edition, 1980).

In 1850, Max Müller was appointed deputy Taylorian Professor of Modern Languages at Oxford; in 1854 he succeeded to that professorship. In 1858 he was elected a Fellow of All Souls; and in 1866 was made professor of Comparative Philology.

An elegant translation of Kalidasa's *Meghaduta* into German was published by Max Müller in 1847. Other publications that followed were: *The Languages of the Seat of War in the East* (1854); *Comparative Mythology* (1856); *History of Ancient Sanskrit Literature* (1859); *Lectures on the Science of Language* (1861-63) and *Introduction to the Science of Religion* (1873).

Other works of a miscellaneous nature from the pen of Max Muller are: *Chips from a German Workshop* (4 vols. 1868-75); *The Hibbert Lectures on the Origin and Growth of Religion* (1878); *Selected Essays* (1881); *Biographical Essays* (1883); *Natural Physical, Anthropological and Psychical Religion* (Glasgow, Gifford Lectures, 1888-92) and *Science of Mythology* (2 vols, 1897).

A novel written by Max Müller in German, *Deutsche Liebe* (1857) went through many editions. Between 1876 and 1900 he edited the impressive and important series of *The Sacred Books of the East* in fiftyone volumes. *Auld Lang Syne* (1898-99) and *My Autobiography* (1901) are his autobiographical fragments. His widow edited his *Life*

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and Letters (2 vols, 1902). Before Max Müller passed away in 1900 at Oxford, he was crowned with all honours and awards that any scholar could have aspired to have. He received honorary doctorates from scores of Universities and was looked up to with the highest regard by every Indological scholar in the world. Even a person like Swami Vivekananda who visited him at his Oxford residence could not but be full of the highest praise for his indefatigable industry and massive scholarship.

Max Müller took the challenges boldly and threw himself heart and soul into his work with full assistance of his English wife. He eagerly wanted to visit India, but could not do so. Royal invitations from India extended to him were many; in fact the Indians loved to remember him as 'Moksha-mula Bhattacharya', a Sanskritized form of his name superscribed by him in his *editio princeps* of the *Rigveda* text volumes. Max Müller was commissioned to deliver a course of lectures to all prospective administrators of India taking up the I.C.S. examination. The lectures have been since published independently under the title *India, What can it teach us?* (1883). The surging love of Indian literature and culture, the sparkling style throughout and the warmth of feeling coupled with insight into Indian thought and religion, make these lectures eminently readable even today.

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K. Kr.

MAYA DARPAN (Hindi) is the third collection of Shrikant Verma's poems, published in 1967. It contains some sixty-nine poems, including some of his best-known pieces, such as 'Maya darpan' (Magic mirror), 'Dinarambh' (Day dawns), 'Bukhar mein kavita' (A poem in fever), 'Dincharya' (Routine) and 'Dupahar ka snan' (Afternoon bath).

The volume shows Shrikant Verma as a poet who ignored both the pastoral and romantic poetry of the Chhayavadi poets and the reformist idiom of the Pragativadis in order to establish that poetry could be rooted in something more empirical and much harder than mere political dogma.

The poems in this volume are haunted by a sense of doom. A poem like 'Dincharya' which describes impressionistically the dull and crushing routine of urban life in our times, or one like 'Jivan bima' (Life insurance) which digs through its staccato rhythms into the debris of a decadent society, creates a rhyme pattern as unnervingly inconsequential as the life it describes.

Man-woman relationship in poems like 'Maya darpan', 'Ek din' or 'Matsya bedh' also show the same feverish anxieties and uncertainties of life. And yet the real strength of these poems lies in their understatement. Also, there is a still, small voice whispering in the background that there might be some necessary connection somewhere that one may have missed.

What eventually comes out most poignantly in all these poems is a sensitive man's inability to be lifted by the rhythms of the middle-class life in India. The dark icy language of the poems deserves a special mention here. With the help of the religious and historical allusions, the contemporary tone of the poems acquires a larger dimension of meaning. The horror, the disgust and the pain felt by the poet, thus, result in a kind of surrealistic verse whose kaleidoscopic images mirror his own whirling emotions. Everything in these poems is personal and confessional, and yet the controlled treatment of the situation lifts the individual experience to the realm of the universal.

M.P.

MAYAN BHATT OR MAYAN BAMBH (Rajasthani). Nothing definite is known about the life of Mayan Bhatt. The critics and historians of Gujarati literature have referred to his compositions as *Mayana chhand* or *Mayana ras* and have fixed his date between 1450-1500. About forty of his amorous 'Kavittas' have been traced out in various Rajasthani and Gujarati manuscripts. Two collections of his poems are available under the title of *Mayana kutuhal.* Muni Lavanya Samaya, a celebrated Jain saint, and Shyamal, a wellknown Gujarati poet of 18th century, were also attracted to quote his verses in their works. One Ganapati Kayastha, a Rajasthani poet of the 16th century and author of *Madhavanal Kamkandala* has also metioned about *Mayana Purana* and ascribed it to Mayan Bhatt. It is mentioned in *Ranadhawal ri vat* that Ranadhawal, the king of Dharanagari, was displeased with Mayan Bhatt for his imprudence and took a vow not to see the face of any Bhatt in future. But Mayana could appease his wrath by his ready wit and capacity for quick composition. His kavittas are rich with description of the amorous feelings, physical beauty and gesture of the elegant style. On the basis of this *Vat* Agarchand Nahata treated him as a resident of Rajasthan.

B.M.J.

MAZE VIDYAPEETH (Marathi.) is the second collection of poems by Narayan Survey, published in 1966. Entitled after a long poem included in the book, *Maze Vidyapeeth* has been translated into Hindi and English. This collection has always been regarded as a significant achievement because it uses an inornate, simple poetic idiom rooted in common speech, absorbs colloquial rhythm into poetic texture, employs a finely controlled first person narration tone and offers a rich variety of portraits related to the

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workers' life in the city. The title poem itself is an extended meditative soliloquy describing the poet's reaction to the squalor and sordidness of life on the pavements, his soul-searching in relation to objective social events such as war and communal riots. In this as well in many others poems, Survey employs a combination of the dramatic and the poetic to bring out the essential humanity of the working-classes trapped in the exploitative world of industrial squalor. He brings to bear upon this life of the exploited class a poetic sensibility which assimilates Marxism without falling into rigid, dogmatic patterns. Poems in *Maze Vidyapeeth* are characterized by a sense of social reality which is deeply meditative. They also show a sense of hope which is not facile but is firmly rooted in Survey's faith in the tremendous potential of the common man to find for himself, through action, an authentic place in history.

C.J.

MAZHAMANGALAM NAMBUTHIRI (Malayalam b. 1525, d. 1595). There were three poets of merit, Sankaran, Narayanan and Parameswaran belonging to the family of Mazhamangalam in Trichur. Of them Narayanan the son of Sankaran, was the most famous, and he later came to be known in the literary field as Mazhamangalam. At the end of his renowned Sanskrit work *Mazhamangalam bhanam*, the poet refers to the king Raja Raja. This is the famous Veera Kerala Verma Raja who ruled Cochin from 1537 to 1565. *Rajaratnavaliyam champu* of Mazhamangalam was written in praise of the King Rama Varma Raja who reigned in Cochin from 1565 to 1601. It is from these evidences that the period of the poet is deduced.

Mazhamangalam was a profound Sanskrit scholar. He had deep knowledge in Astronomy also which he learnt from his father. He was endowed with rich poetic talent. Though he was born in a family without any Vedic background, he studied the three Vedas and six shastras and acquired mastery over them. His *Smartta prayashchitta vimashini* (Ethical expiation—a critique) bears ample evidence of this. This is a great work divided into five parts dealing with the provisions for expiation required in the 'yajanas'. There is no other work on the subject in Kerala to equal its authenticity. Kodungalloor Bhattan Godavarman Thampuran has brought out an annotated edition of this. There was not a single consolidated and comprehensive book in Kerala on the basic laws for handling civil and criminal cases and it was under these circumstances that Mazhamangalam wrote *Vyavaharamala* (Series of cases), urged, perhaps, by one of his patrons, the King of Cochin. The poet has moulded his work after the two ancient Sanskrit works on the subject, *Parasaramadhaveeyam* and *Vyavahara nirnayam*. The book is divided into nineteen sections. It deals thoroughly with all sorts of possible cases. All the Sanskrit masters on the subject available then also have been referred to by the poet. *Vyavaharamala* has been translated into Malayalam both in poetry and prose. Since it was written, this book had been an authentic law book in Kerala for centuries. *Mazhamangalam bhanam* is yet another of his great Sanskrit works. As was the usual practice, Mazhamangalam did not give any particular title to his early works, but it is considered to be second to none in the particular genre.

Rasakrida kavyam and *Uttara Ramayana champu* are his two other Sanskrit works. His Malayalam works are; *Bhasha Naishadham, Rajaratnavaliyam, Kotiyaviraham, Banayuddham, Rasakrida, Vishnumaya, charitam, Tirunrittam, Daraka vadham Parvati Stuti* and *Saraswati Stuti*. The first four are champus and the rest are 'brahmani songs' which are supposed to have been written for his wife. Exact dates of composition of these works are not available. In the absence of clear evidences, based on some internal facts, Ulloor concludes that the four champus are of the same author and adds that *Bhasha Naishadham* may be the earliest. *Bhasha Naishadham* is divided into two parts. Authors of champus used freely either to quote or translate from Sanskrit champu quatrains to suit their contexts. But that Mazhamangalam has not done this in his *Bhasha Naishadham* is something which demands special notice. As it was wont to the Nambuthiri poets then, Mazhamangalam also was very keen on making use of all occasions to be humorous. His unrivalled ability to give expression to any idea in grand poetry and his unique mastery over language can be seen in other champus also. He wrote some memorable Brahmani songs as well meant to be sung in the temples in a musical rhythm resembling the chanting of the Vedas.

Pattathil Padmanabha Menon edited and published an edition of *Bhasha Naishadham champu* (1934).

K.V.R.

MAZHAR JAN-E-JANAN, MIRZA (Urdu; b.1701, d.1781), alias Shamsuddin Habibullah, was the son of Mirza Jan, a highly placed officer under Aurangzeb. Mazhar Jan-e-Janan was born at Agra, and he lived through the period following Aurangzeb's death when anarchy reigned over the Mughal Darbar and moral degradation had overtaken the Delhi society.

Urdu poetry was also in decadence with its emphasis on ornate language, play on words, vagueness of expression and complexity of meaning.

Mazhar Jan-e-Janan is credited with reform in poetry and return to sublimity of ideas and simplicity of expression.

He was a pious person and became a renowned 'sufi' at a young age under the influence of Syed Nur Mohammed Badayuni, Hazrat Hafiz Saadullah and Hazrat Sheikh Mohammed Abid Sanami.

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In Urdu poetry, he is said to have sought advice and guidance from Ghulam Nabi Bilgrami and Bedil. But no collection of his Urdu poems exists.

He was a merited Persian Poet, and a collection of his Persian poetry is available.

In spite of leading a life of seclusion, he was well aware of the political developments and he wrote about them in his letters addressed to various people.

Among his desciples in poetry were such poets as Inamullah Khan Yaqeen, Khwaja Ahsanullah Bayan, Mohammed Baqar Hazeen, Habibullah Khan Hasrat, Mohammed Faqih Dardmand, Shah Qudratullah Qudrat, Sangamlal Izzat, Kishenchand Majrooh and Basavan Rai Bedad.

Among his works are *Kharita-e-Jawahir*, a collection of selected verses of classical Persian masters (Kanpur, 1847) and *Diwan-e-Mazhar*, a collection of his Persian poems (Kanpur, 1855). Three collections of his letters also exist.

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R.G.

MAZI JANMATHEP (Marathi;), by V.D. Savarkar (1927), is an autobiographical fragment, covering the decade from 1911 to 1921, during which Savarkar was transported to the Andamans. The hardships he endured could have broken the spirits of a lesser man, but Savarkar was made of sterner stuff. His account of his incarceration, the most gruelling and trying period of his life, besides being a triumph of his iron will over the most adverse circumstances, is representative of the revoluntionary ardour of a section of Indian youth whom he led. An unusual book in many ways, it is the only one in Marathi giving a first hand account of the Andaman jail and its horrors, written by a very sensitive and committed person—a hero, very much conscious of his heroism. The book appeared serially first in Tilak's *Kesari* in 1925-26, and later in the periodical *Shraddhanand* and finally in a book form in 1927. Proscribed in 1934, the ban was lifted only in 1946 by the popular Congress ministry. The book has been translated into English and several Indian languages.

The book is in two parts. The first part gives the incidents and happenings that befell this unusual prisoner, known reverently to his fellow-prisoners and petty jail officials as 'Ballister babu'. The second part deals with theoretical and organizational issues wherein he deals with how he successfully made his fellow prisoners discover their identity, how he 'purified' and converted many of them to Hinduism and built up a library of 2000 volumes and how after becoming a 'foreman' (he puns on the word and declares ironically his superiority over jailors and fellowprisoners who were merely 'men' while he was their 'foreman', leader and superior) he helped alleviate the grievances of others. He was also instrumental in making Devnagari the official script and Hindi a medium of official correspondence.

Throughout the narrative runs the thread of how heroically his genius triumphed over his adversities and made virtue of a grim necessity. The absence of writing material was compensated for by turning the prison walls into paper and a thorn into a pen. He memorised his poems and writings of other authors including Mill and Spencer, inscribed on the walls and later had them transferred on paper, after his release. Among these is the khandakavya *Kamala*, a high watermark of his romantic idealism.

Savarkar modestly expresses his hesitation to reveal the story of his transportation, though he welcomes the empathy it would arouse. He shies away from the type of exhibitionism, for people may think that his political activities were superfluous. He would however be brief, objective and free from self-praise in giving the history of his thoughts, passions and emotions. The detached yet intense depiction of his emotions is a major attraction of his book. He avoids maudlin sentiment when his young wife, hardly out of her teens, visits him for the first time in prison. He is silent over intimacies they might have exchanged, but details his admonition to her, the gist of which is: they too like crows and sparrows have built their nest, but unlike these birds they destroyed it to serve mankind. Who knows, the devastation of their homestead might help construct the hearths and homes of their lesser fortunate countrymen? A more detailed depiction of feelings is given when he meets his elder brother in the Andamans also sentenced to transportation, and earlier the younger brother in Bombay prison. There are agonising moments when fellow revolutionaries like Nanigopal, Ulhaskar Dutta or Harilal Varma were torturted, driven insane or hanged. There are moments of triumph when he succeeds in uniting prisoners against the tyranny of jail officials. A drama of light and shade is enacted when time and again the news of his release comes and which turns out to be only a rumour. Thoughts of suicide and renunciation of the path of action recur from time to time, partly as a result of the tragic monotony of jail life and partly from reading of the Vedic and religious texts advocating renunciation. Vastness of astronomical and geological phenomena too brings home the triviality of human endeavour and yet the ideal of freedom keeps him to the path of action.

The long drawn conflict between Savarkar and the Irish jailor Barrie, a brutal tyrant, adds to the dramatic element. The idealistic, selfless heroism of Savarkar subdues his coarse adversary, but in his assessment,

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Savarkar is very fair to him, attributes his brutality to the nature of his duties and expresses great admiration for his God-loving wife and affectionate daughter.

Another striking feature is the humour which, under the shadow of death, is often grim and sardonic. His detached self-analysis, free from self-pity, enables him to observe his fellow prisoners in good humour and relieves his own tension.

BIBLIOGRAPHY: English translation included in *Samagra Savarkar Vangmaya* (1963), Volume III.

A.K.B.

MEBAR PATAN (Bengali) by Dwijendralal Ray is the last of his series of plays based on the annals and antiquities of Rajasthan. As far as its theme is concerned it is complementary to the author's earlier drama *Pratap Simha* (1905) and strictly speaking cannot be said to be of an absolutely independent character. The dramatist in the midst of the Swadeshi Movement of Bengal was preaching his own ideas of patriotism, nationality and universal love through his writings. In *Mebar patan* (the fall of Mewar, 1908) the same ideas persist and lead to a conclusion. The theme of the drama is as follows:

Amar Simha, the son of Pratap Simha was the Rana of Mewar. His capital was at Udaipur because Chitore, the earlier capital of Mewar, had already fallen to the Mughals. This time the Mughal army again attacked Mewar under the command of Hadayet Ali Khan but was defeated. Then Parbhez, the son of the Emperor, headed a big Mughal army and attacked Mewar with renewed vigour. Sagar Simha, the Rajput, who had taken shelter with the Mughals, came along with Parbhez, the son of the Emperor. Sagar Simha was the elder brother of Pratap Simha and the father of Mahabat Khan, a Muslim convert. The Mughal army was defeated again. At last Mahabat Khan attacked Mewar with a bigger Mughal army and inflicted a crushing defeat on the Rajput army. Thus Mewar was annexed to the Mughal Empire and the fort of Udaipur was occupied by Mahabat Khan.

As a matter of fact the theme of this play started with the drama *Pratap Simha*. Rana Pratap Simha struggled to recover the lost territories from the Mughals, but his unworthy son Amar lost them. The dramatist shows that it was due to the treachery of Mahabat Khan who had forsaken his own country and religion for the favour of the Mughals that the Rajputs, his own people, were ultimately defeated and lost their country, and exhorts one to sacrifice the narrowness of religious ideas and practices which are at the root of all evils, social and political. Universal love is the way to supreme success in national development. These are the sermons which are preached by the characters of the drama not by their action as it is desireable but by oral preachings only. This is the main defect of the drama.

Though there are some characters as vehicles of certain ideas of the author in the drama and they have weakened the plot, still there are some characters which have not been altogether unsuccessful. One of them is Amar Simha, who has been made mainly responsible for the tragedy of the fail of Mewar.

The author had some lessons to give to his audience. He said that the Rajputs lost their independence for their own fault, and they had to regain it by their own atonement for that sin. During the age of the Swadeshi Movement loss of independence of the Rajputs to the Mughals meant the loss of the independence of India at the hands of the British people.

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As.B.

MEDHI, KALIRAM (Assamese; b.1878, d.1954), a reputed name in the field of Assamese language, literature and culture, was born at Ramdia, a remote village in the district of Kamrup. His father, Bhukali Medhi belonged to the famous Medhi family (religious agent of a Vaishnavite institution) of Bagaribari where Kaliram spent his early life.

Kaliram's formal education began at his village school. He passed the entrance examination from Cotton Collegiate School in Gauhati in 1897, securing the highest marks in Sanskrit. Thereafter he proceeded to Calcutta for higher studies and got admitted into the City College. He completed his formal education in 1903 with a Master's degree in Physics from the Presidency College.

In 1904 Kaliram Medhi joined the Assam Civil Service. His literary career began through *Alochani* and *Asam bandhava*, two Assamese journals published from Dibrugarh. Later he contributed regularly to various journals and periodicals, such as *Banhi*, *Chetana*, *Jayanti*, Journal of the Assam Research Society, *Awahan* and *Ramdhenu*, both in Assamese and English. Kaliram Medhi's study included diverse areas of Assamese literature and culture, such as Vaishnava religion and philosophy, Assamese language and the antiquities of Assam. In all these fields, he set some new trends in scholarship. Three examples of his remarkable works are, *Prahlad charitra* of Homasaraswati (probably belonging to the 14th century), *Ankavali* (Part I), a collection of twenty-one Ankiya nat written by Shankaradeva, Madhavadeva and other medieval writers, critically edited from old manuscripts, and *Asamiya byakaran aru bhashatattva* (1936). In the first two works published in 1913 and 1950 respectively, Medhi applied modern method in editing old texts, whereas in his later work he discussed exhaustively the origin of the Assamese language using the historical

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method of approach. In a sense, he is a pioneer scholar in introducing scientific method of textual criticism in Assamese and the first man to prepare an exhaustive and analytical grammar following the historical method. Another of his scholastic work, *Shankaradevar bani* (Messages of Shankaradeva) was published in 1948. Besides these, some of his unpublished works are *Asamiya bhashar mul*, *Asamiya prathamik bignan* and *Ankavali* (Part-II). It must be remembered that Kaliram Medhi was also a linguist. Though well-versed in English, Assamese and Sanskrit, he also knew the Garo language of the Tibeto-Burman origin.

Kaliram was a prominent member of the Kamarupa Anusandhan Samiti and also worked for sometime as the President of the Asam State Museum. He was also elected President of the 3rd Annual Session of Asam Sahitya Sabha (1919). In 1943 the British Government awarded him the title of Raibahadur in recognition of his meritorious services both as a scholar and civil servant.

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R.Th.

MEENAKSHIAMMAI PILLAITTAMIL (Tamil), written by Kumaraguruparat, belongs to the category of pillai-Tamil poems. 'Pillai-Tamil' (Tamil poem on childhood) is one of the types of minor poems grouped under the common name of 'prabandha' (well-composed). It is usually in 100 long 'viruttam' verses in different metres, divided into ten sections of ten verses each. The beginning of this type of poem can be seen in the devotional verses of Periyalvar, but the distinct genre takes its form from *Kulottunga Cholan Pillai-Tamil* of Ottakkuttar (12th century).

A poem of this genre depicts the Divine Being as a child. Each section of the poem deals with a phase in the child's growth from its third month onwards, in odd months, to the 21st month. The first section called 'kappu' (protection) invokes the protection of the various deities to the three-month old baby. Section 2 calls forth the sweet lisping ('senkirai') of the child; section 3 is a lullbaby; section 4 asks the baby to clap its hands ('sappani') and section 5 asks for a kiss. Section 6 is an invitation to the baby to come into the projected hands of the singer and section 7 calls on the moon to come down and play with the baby as this will be of benefit to the moon itself. The last 3 sections are different for the male child and for the female. For the female child, section 8 entreats the child to come forth and play the ammanai game with cowries; section 9 calls her to appear and have a cool bath and the last asks her to rock in the swing.

Kumaragurupara composed two pillai-Tamil poems, the first of them on Devi Meenakshi, the goddess enshrined at Madurai in the days of the ruler Tirumalai Nayak (1623-59). It is considered to be one of the sweetest poems in the language. All the metrical and poetic devices are employed here by the poet in a charmingly simple language with a cadence and diction which raise it to the heights of finest lyric poetry. Kumaraguruparar has the rare gift of coining meaningful expressions and these have since become the common stock of all poets of the later days. Many of the verses have a mechanical rhythm or lilt. The subject of the poem is Shakti Meenakshi. She is considered to be the mother of all the universe. Thus this poem has a unique theme. *Meenakshi Pillai-Tamil* provides an archetype for a pillai-Tamil poem. Each section of the poem employs two metres, where each verse is a long quatrain in which each line is a double line with more than six feet to each half line. The second half of the fourth line employs a refrain which is repeated verbatim in all the verses of the section.

A legend says that when the author sang the poem in the Court of Nayak, Devi Meenakshi assumed the form of a daughter of the temple priest (a girl of six years) and seated herself on the lap of the king, and when the poet sang the ninth verse of the sixth section inviting the child Meenakshi to come into the outstretched arms, the girl removed a pearl necklace from the shoulders of the ruler, placed it round the neck of Guruparar and disappeared. Naturally the assemblage was amazed. They understood that the poet was a favourite with the Devi Herself. The poetry and the music of the verse are untranslatable but the substance is given below.

O Godess, –
Thou art the cream of all classical divine poetry.
Thou art the essence dripping from the sweet Tamil songs full of honey.
Thou art the flame kindled in the hearts of Thy servants who have scooped out the very roots of the ego.
Thou art the tender young girl-elephant playing on the Himalyan slopes.
Thou art the live portrait painted in His heart by Siva, Who is beyond the world's girl with the charging waves.
O tender Creeper, carrying on thy locks flowers with bees!
Come into my arms,
O great glory begotten by Malayadvaja Pandiya, come into my arms.

M.Ar.

MEENAKSHISUNDARAM, K. (Tamil; b. 1925) is an eminent educationist and scholar of Tamilnadu. Born in a well-to-do agricultural family, he did his M.A. in Tamil from Annamalai University in 1950 securing the first rank. His keen interest in Tamil led him to the field of Tamil research and got him an M. Litt. degree (Annamalai University, 1958) for his dissertation on the poetical works

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of Subramania Bharati and a doctorate (Madras University, 1966) for his scholarly work on the contribution of European scholars to Tamil. After serving the Annamalai University as a lecturer for seven years, he entered the Tamilnadu Educational Service in 1957 and served in various capacities such as Professor of Tamil and Principal of several Government Colleges till 1981, when he became the Joint Director of Collegiate Education in Tamilnadu. His administrative abilities and professional integrity earned him the award for the best Principal for the year 1979-80. He also served the International Institute of Tamil Studies in Madras from its very inception as its first Deputy Director-cum-Chief Administrative Officer from 1971 to 1974. He was an active member of the Syndicate of the University of Madras from 1976-1981, was the Chairman, Advisory Council for Tamil for Bharatiya Jnanapith Award for 1972-1975, Chairman, Madras University Committee for medium of Instruction in Colleges; Member of the Regional and Central Advisory Councils, Sahitya Akademi and Member, Tamil Nadu Government Language Development Council. In spite of his administrative responsibilities he continues to be interested in research activities. A scholar of mature critical sensibilities, he was invited to deliver Endowment Lectures in Tamil in Madras (1971) and Annamalai (1977) Universities. He has been the Chief Editor of the *Journal of Tamil Studies* (1972-1974), a biennial publication of the International Institute of Tamil Studies. He has been contributing to various research and professional journals such as *Journal of Tamil Studies, Bulletin of the Institute of Traditional Culture of Madras, Journal of Traditional Culture*, Madras, *Kalaikkatir-Coimbatore* and so on. His important published works characterized by original thinking include *A Study of the Poetical Works of Subramania Bharati* (Madras, Pari Nilayam, 1964) which won him a Shield from the Madras Bharati Sangam, *Panmaiyil orumai* (Coimbatore: Velan Patippakam, 1969), *Bharati Panilai* (Palani, Ilango Publications, 1972), *Chilampil tunaippattirankal* (Palani, Ilango Publications, 1973), *The Contribution of European Scholars to Tamil* (Madras, University of Madras, 1974), *Akaratikku appal* (Madras, Mangai Nulakam, 1977), and *Maharishi Devendranath Tagore* (New Delhi: Sahitya Akademi, 1980).

A.A.M.

MEENAKSHISUNDARAM PILLAI, MAHAVIDWAN (Tamil; b. 1815, d. 1876) was born in Adavatoor, near Tiruchirappalli. His father was F.Chidambaram Pillai and mother, M.Annathachi. Pillai attended his father's school from his fifth year. He began to compose verses very early and give expositions. Pillai got valuable instruction in many classics from Velayudha Munivar at the Mownaswami Mutt. Pillai then visited some sacred shrines in the company of other young friends who studied with him. People in charge of temples requested him to compose a set of poems in praise of the deities worshipped there and he readily obliged them. His first acquaintance with the Tiruvavaduthurai Mutt occurred very early in his life, and this connection he kept up till the last day of his life.

In Madras, Pillai met giants like Kanchipuram Sabapathy Mudaliyar, Tiruvengada Mudaliyar of Egmore, and Mazhavai Mahalingaiyar.

Discourses on *Peria puranam* (Lives of the Shaivite saints) were given by Pillai which attracted a large number of devotees, scholars and pupils. By now, his fame began to spread far and wide. During this period, the great Thyagaraja Chettiyar, Swaminaatha Kavirayar, and Arumugatha Pillai of Patteshwaram became his ardent disciples.

In Bangalore, Pillai composed his famous *Woriyur puranam* and edited Devaraja Pillai's works, *Kuchela upakhyana* and *Suta samhita*. He took lessons in grammar from Keezhveloor Subramaniya Desikar. He spent all his time listening to lessons from scholars and teaching many pupils. He received the title, Vidwan, when he expounded his *Woriyur puranam* to an enlightened audience at the Mutt.

On his way to Mayuram, he composed at Seerkazhi the *Seerkazhi kovai*; he settled for a while at Mayuram. He was 45. While there, he was invited by the head of the Tiruvavaduthurai Mutt and made a court poet. He composed a 'kalambakam' on Ambalavaana Deshikar, the head of the Mutt, for which he was bestowed with the title of Mahavidwan.

His energy to learn and teach was inexhaustible. To a Muslim scholar from Nagore, Ghulam Khaadar Navalar, he taught *Seerappuranam*, which dealt with the life of the Prophet and the Savaraayulu Nayakar, a Christian scholar, he taught *Thembavani* and other Christian religious works. Vedanayagam Pillai, a devoted scholar, became his disciple, and in his honour Pillai composed *Kutatoor kovai*.

Pillai gave a number of discourses at every place he visited, and these were listened to with rapt attention by hundreds of listeners. He was endearingly called 'Pillai' and was known as such more than by his usual name, Meenakshisundaram Pillai.

In all he wrote 16 puranas, 9 Pillai-Tamils, 11 antadis, 2 kalambakams, 4 malais, 1 kovai, 1 lilai, 1 venba, 1 kalippu, and *Kashi rahasiyam*. Of these 48 works, *Thirunakai karohana puranam* is a typical specimen of a puranam, containing 61 padalams and 2506 viruttams. His outstanding disciples were Thyagaraja Chettiar and U.V. Swaminatha Aiyar. An illuminating biography of this great literary prodigy was written by U.V. Swaminatha Iyer, and this has been acclaimed as a model for future biography writers in the native language. He was fittingly called the 'poets' poet', who not only enriched the Tamil language with works of his own of varied and imperishable

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beauty, but was a cause of great awakening in our land. wherever poetry is studied and enjoyed today, we may take it that the seeds of such pleasure and such recognition were sown by this great writer.

S.Sr.

MEENAKSHISUNDARANAR, T.P. (Tamil; b. 1901, d. 1980), savant and scholar, had his school and collegiate education in Madras. His flair for Tamil was due to his family environment inspired by his father and brother. He acquired post-graduate degree in History, bachelor's degree in Law and the Vidvan title for securing the first rank in the University. His association with Tiru V. Kalyanasundara Mudaliyar, an eminent exponent of Gandhi and Marx, was a fruitful one. He was instrumental in founding the Chennai-t-Tamil-c-sangam. He learnt a number of languages—Sanskrit, Telugu, Malayalam, Kannada, Hindi, French and German, and was known among the people as Panmoli-p-pulavar (scholar in many languages). His Master of Oriental Learning thesis was on the Tamil sounds under the guidance of Jules Bloch of the French Indological Institute. He was closely connected with the Dravidian Linguistics Association. He was Professor of Tamil and Linguistics in the Annamalai University and for some time the Chief Professor of Tamil in the Presidency College, Madras. He was the Vice Chancellor of the Madurai University from 1966 to 1971. He was conferred the fellowship of the Sahitya Akademi in 1975. He was a city father and educationist and courted imprisonment for two years for his involvement in the Individual Satyagraha in 1941. He actively participated in the movement of transcendental meditation during the last years of his life.

Meenakshisundaranar came into contact with great scholars one of whom, K. Vadivelu Chettiyar, was mainly responsible for revealing to him the depth of scholarship possible not only in philosophy but also in the Tamil language and literature. A book on Psychology came from his pen defining the same as the 'Science of the Nature of the Mind'. His book on *Valluvarum makalirum* (Valluvar on women), spotlights the teachings of the seer that domestic life is nothing but virtue. He pronounces that a woman is a lofty being. Speaking about the *Tirukkural* and its author Tiruvalluvar, Minakshisundaranar observes that the *Tirukkural* is, as it were, the *Bible* of the Tamilians. Tiruvalluvar does not expound any sectarian view or any particular school of thought. It is clear that he refuses to be labelled. Every evaluation of the contribution of an author has to be based on a comparison with any existing theme. While not forcing the Sanskrit theories on the study of Tiruvalluvar, Minakshisundaranar expresses the view that contributions of Tiruvalluvar become clearer and more significant against the pan-Indian framework as the same is itself a product of the intellectual world of India spreading from the Himalayas to Cape Comorin. Therefore, there is no question of any borrowing, because it is a common heritage. Meenakshisundaran's philosophic writings include dissertations of differing systems such as lectures on Shaiva Siddhanta (1965) and Advaita in Tamil (1974). Though an adherent to the Shaiva Siddhanta philosophy, Vedanta attracted him. He is not apologetic about his view given in an introduction to an Advaitic commentary on *Shivajnana bodham* by his teacher, Vadivelu Chettiyar, that this smallest book in the world ought to have been the greatest but for the sectarian shelf which it adorns. In his thirty or more publications, a variety of disciplines such as literature and linguistics, history and grammar, folklore and art, religion and philosophy, receive an artistic embellishment at his hands. On the musical compositions of 'kanalvari', he has written an exhaustive criticism. Not susceptible to a dogmatic approach, Minakshisundaranar's writings on Tamilology in Tamil and English are refreshingly elevating in content and scholarly in treatment.

FURTHER WORKS: *Sulamani vachanam*, (1944); *Narrinai natakankal* (1954); *Mullai-p-pattu-The Idyll of Jasmine* (1958); *Kulashekarar Tiruvalluvar* (1961); *The Pageant of Tamil Literature* (1965); *Philosophy of Tiruvalluvar* (1969); *Valum kalai* (1975); *Moli vilaiyattukkal* (1977); *Tenippu* (1978); *Annita natakam* (1980).

K.C.K.

MEGHADUTA (Sanskrit) is one of the great works of Kalidasa. It is a short poem containing some 115 verses uniformly in one metre called mandakranta, which is applauded by critics as the most suitable to the theme of the poem. *Meghaduta* (The cloud messenger) is divided into two almost equal books called Purvamegha (The earlier cloud) and Uttaramegha (The later cloud) respectively. From the Western point of view the poem may be called a lyric. According to traditional Indian criticism it is technically called a 'khandakavya', i.e., a poem which partially embodies the characteristics of an epic. In four verses in the beginning, the poet introduces the situation and the hero of the poem. The rest of the verses constitute a speech of the hero addressed to a cloud on the very first day of the rainy season. The hero is a young newly-wed employee of Kubera banished from Alaka for one year and thus separated from his young and beautiful wife for whom he pitiably pines. From Ramagiri, the place of exile, the hero wants to send a message to his love-lorn wife, requests the cloud to carry the message, and describes the path to be taken by the messenger, and the city of Alaka and also the residence to be visited and his wife who is suffering from pangs of separation. The heroine is now emaciated, but yet she is matchless in beauty:

> "She is slim and young; her teeth are closely knit and pointed; her lower lip is (as red and sweet as) a ripe 'bimba' fruit; she has

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a slender waist; her eyes are like those of a frightened fawn; her navel is deep; she walks slowly due to the weight of her buttocks; her person is slightly drooping due to the (plump) breasts; she is, as it were, the very first creation of the Creator so far as young damsels are concerned."

The gist of the message is that there is a change of fortune for each and every one. Accordingly, the present pining couple also would reunite in course of another four months. The heroine should somehow keep herself cheerful during this intervening time.

The hero anticipates that once reunited, with their desire rendered more intense by separation, they would fully enjoy the nights endowed with abundant autumnal moon-light. (Uttara, 49).

It is suggested by Mallinatha, the commentator, that Kalidasa derived the idea of sending a message to the distant beloved from the *Ramayana* where Rama sent a message through Hanuman to Sita while she was a captive in the realm of Ravana. Kalidasa himself leaves a hint to this effect when the messanger cloud is told that the heroine would eagerly look forward for the cloud like Sita looking forward for Hanuman.

Meghaduta is a love poem. It is believed that the rainy season makes human beings and other creatures desperately desirous for conjugal love. Hence it is natural that the first appearance of the cloud makes the exiled hero more concerned about the love-lorn heroine and that is why he sends the message of consolation to his beloved. This poem describes love in union so far as the personified cloud and the personified rivers and other persons are concerned. This, through contrast, augments the effect of love in separation that pertains to the hero and the heroine.

Meghaduta is characterised by (a) appealing descriptions of the flora and fauna of the region stretching from Ramagiri to Alaka, and of other natural objects like hills and rivers, cities and the countryside, (b) accurate description of the aspirations of separated lovers, (c) personification of objects of nature like hills and rivers, (d) allusions to puranic episodes, (e) delineation of ten states of love pertaining to both love in union and love in separation respectively, (f) successful delineation of figures like upama, rupaka, samasokti and arthantaranyasa, (g) large number of pithy sayings presenting mainly as the concluding part of arthantaranyasas, (h) a faithful geographical account of the places between Ramagiri in Central India and Alaka in the Himalayas, and (i) the moral that love should not make the lovers forget their obligations to society.

Meghaduta (also called *Meghasandesha*) was a trend-setter. Scores of poems were composed later on in imitation of the theme and style of the *Meghaduta*, and all such works form a genre called 'dutakavya' or 'sandesha-kavya'. For instance, Bhatta Vamana (15th century) wrote *Hamsasandesha* with the same theme as that of the *Meghaduta;* Dhoi (12th century) wrote *Pavanaduta* in the same style. Jinasena used a line or two of the successive verses of *Meghaduta* in each of the stanzas of his *Parshvabhyudaya*, dealing with the life of the Jaina saint, Parshvanatha, applying the technique called 'samasyapurana' (filling up the gap).

Meghaduta became extremely popular as evidenced by the popular saying 'meghe maghe gatam vayah' (We have passed our life reading the *Meghaduta* and the *Maghakavya*). A.B. Keith, a modern authority, observes that Indian ciriticism has ranked the *Meghaduta* as the "highest among Kalidasa's poems for brevity of expression, richness of content, and power to elicit sentiment, and the praise is not undeserved."

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M.M.S.

MEGHANADABADH KABYA (Bengali; b. 1861) is a Bengali epic in nine Cantos written by Michael Madhusudan Dutta. This is the work of a literary rebel who challenged the age-old poetic conventions and created a new model for epic poetry in Bengali. The story of this epic is taken from the *Ramayana* but the old story acquires a new meaning and dimension partly because of the way the poem is constructed which is radically different from the Indian epic tradition and partly because of the remoulding of the traditional characters. Michael wrote to a friend, "It is my ambition to engraft the exquisite graces of the Greek mythology on our own". But he claimed that he was not an imitator. He wrote, "I shall not borrow Greek stories but write, rather try to write as the Greeks would have done". Indian exponents of poetics recommended that episodes in an epic must observe the rules of propriety and condemned unneccessary digression into other details. But none of them said that epic must be constructed on dramatic principles, and that, as Aristotle ruled, it should have for its subject a single action, whole and complete. Michael constructed his poem on the principles laid down by Aristotole. He concentrated on a single action, the death of Meghanada, the valiant son of Ravana. The action is whole and complete. If the *Ramayana* and the *Mahabharata* could be said to illustrate the kind of poem that the *Iliad* might have been, had it taken the whole war of Troy as its subject, then the *Meghanadabadh kabya* is a possible illustration of what the *Ramayana* could have been had it been constructed according to the rules of the Aristotelean poetics.

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Madhusudan was fascinated by the Homeric model because of its affiliation to dramatic principles. The invocation of the Muse, for example, with which this epic begins is an innovation in Indian poetry. Michael was attracted to this Western poetic convention because of its dramatic possibility. In the Indian epic tradition the development of the story follows the unfolding of the sequence of events in a chronological order. *Meghanadabadh kabya* is a striking contrast to this practice. The poem opens in the middle of the battle between Rama and Ravana and only later does it return to events to explain the origin of the battle. The first Canto starts with the fall of Virbahu, a son of Ravana, and narrates the incidents leading to the consecration of Meghanada as the chief of Ravana's army. The next four Cantos are devoted to the incidents of the following night and the action of the last four Cantos extends over two more days. The action of the epic, thus, covers barely three days, yet Michael succeeds in creating a sense of vastness both in terms of time and space. Cantos II to V describe incidents which are chronologically ordered but are occurring in four different places simultaneously. Aristotle mentions the adavantage that an epic has over a tragedy in respect of the possibility of the presentation of events taking place simultaneously and how in this way an epic acquires mass and dignity. The places of action in the Cantos just referred to are the heaven, the battle-ground, the place where Sita is imprisoned and the palace of Ravana respectively. In Canto IV, which is marked by a tenderness of spirit and style, Sita tells the story of her life which flashes back to the actual beginning of the hostilities between Rama and Ravana. Without being diffuse Michael relates the past. Similarly in Canto VIII, Rama's journey to the land of the dead, which follows closely on Aeneas's journey to the underworld, serves the same purpose, and the story acquires magnitude and dignity. The story of the *Ramayana* is told but in a new manner: the unessential part remains in the background and out of the suppression of detail and concentration on a single action is born a new poem.

According to Indian poetics, a serious change in the aesthetic value stabilised through ages not only violates the rules of aesthetic propriety but it also hurts the collective feeling of a society. The character of Rama, for example, has been stabilised. Any radical change in this character may deprive it of the halo associated with this character. Michael did not want to project Rama in his old glory. He presented him as a saintly prince no doubt but his heart is with Ravana, the king of the rakshasas. In one of his letters Michael wrote, "I despise Rama and his rabbles. The idea of Ravana elevates me". He changed the centre of attraction from Rama to Ravana and this is the most radical change that Michael brought about in the framework of the *Ramayana* theme. Many critics found resemblances between the Satan of the *Paradise Lost* and Michael's Ravana. The similarity, however, though not accidental, is not very deep. Ravana does not challenge, like the Satan of Milton, the divine authority and the very scheme of things. Nonetheless, the nineteenth century Bengali reader found in him a hero challenging the tradition. The emphasis in the *Ramayana* is on the ultimate victory of good over evil, Rama being the symbol of good and dharma and Ravana of adharma. This moral overtone is missing in the *Meghnadabadh*. Here Ravana is more like a hero of the Greek epics struggling against his fate and like a Greek hero again he suffers gloriously. There are characters, however, who are quick to point out that all his sufferings arise out of his misdeeds, his own karma. But Michael does neither emphasize the inevitability of karma or of retribution. His emphasis is on the suffering itself. The death of Meghanada which is the central theme of the epic overpowers the readers with a sense of tragic waste.

This epic is not without its defects. In fact, it has many defects. The second and the eighth Cantos are particulary laboured, imitative and crude. The diction of Michael is often artificial and pompous. His vocabulary is extremely limited. Though his blank verse is smooth and flowing, his syntax is often clumsy and involved. Yet *Meghanadabadh kabya* is an outstanding work of art, distinguished by a boldness of execution and grand conception and imagination. It has a robustness of expression with an under-current of tender lyricism, and this has given this epic its uniqueness in the history of Bengali poetry.

S.D.

MEGHANI, JHAVERACHANDA KALIDASA (Gujarati; b. 1896, d. 1947) was a folklorist and litterateur. He studied at different places and graduated in 1916. Due to some family problems, he had to give up his studies and take up a job with an industrial concern in Calcutta. His stay in Calcutta for more than two years provided him with an opportunity to come into close contact with the Bengali language and literature, and especially the works of Rabindranath Tagore. This had a lasting influence on his writing which was to be published subsequently. But Meghani loved the land, people, life and folk literature of Saurashtra so much that he constantly yearned to return to his native place. Ultimately, he gave up his lucrative job and returned to Saurashtra, though at that time, he faced uncertain future. In 1922 he joined the editorial board of *Saurashtra*, a Gujarati newspaper, and devoted the rest of his life to jounalism. It was at this time that he wrote small pamphlets on political events like 'Misavano muktisangrama', 'Hangerino taranahara', 'Salagatum' and 'Ayavpenda'. Subsequently he was associated with some other newspapers like *Phulachaba* and *Janmabhumi*. He was the first recipient of the Ramajithama Suvarnachandraka in 1928. He was invited by the Bombay University in 1943 to deliver lectures under the 'Thakkara Vasanaji Madhavaji

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Vyakhyanamala.' These lectures were subsequently published under the title *Lokasahityanum samalochana*. During his not so long life span of 51 years, Meghani wrote 88 books. These include poetry, short stories, novels, travelogues, biographies, autobiographical works, translations and adaptations. But his most lasting contribution has been to the field of folk literature. He had a discerning eye and a sharp ear for folk literature. He was always touring towns and villages of Saurashtra in order to collect and record in writing the poems, stories, tales, biographies, ballads etc. that were on the tip of the tongue of the men and women, young and old. For him folk literature was not a hobby or a pastime, but a lifelong passion and a never ending mission.

He has given us 16 collections of folk tales, 10 of folk songs and 5 works on the criticism and interpretation of the folk literature of Saurashtra. *Saurashtra rasadhara*, Vols. 1-5 (1923-1927) is a collection of about 100 folk tales, whereas *Sorathi baharavatiya*, Vols. 1-3 (1927-1929) retell the stories related to the outlaws of Kathiawar. *Kankavati*, Vols. 1-2 (1927-1928) collect stories and episodes related to various religious festivals and ceremonies. *Radhiyati rata* (1925-1942) is a collection of folk songs and ballads. *Chundadi*, Vol. 1-2 (1928-1929), *Halaratam* (1928), *Ritugito* (1929), *Sorathi santavani* (1947) and *Sorathiya duha* (1947) are his other collections of folk-songs. The following works are devoted to criticism and interpretation of folk literature: *Lokasahitya, dharatinum dhavana*, Vol. 1-2 (1939-1944), *Charano ane charani sahitya* (1943) and *Lokasahityanum samalochana* (1946). All these works are valuable contribution to the study of and research on the folk literature of Saurashtra. These works have been extremely popular and most of them have been reprinted several times.

Meghani's own writings are also heavily coloured by his love for folk literature. Mahatma Gandhi, Karl Marx, and Rabindranath Tagore also influenced his writings to a great extent. Most of his poems have been collected in *Yugavandana* (1935). This also includes his poems collected in his earlier works like *Veninam phula* (1923), *Killola* (1930) and *Sindhudo*. The poems included in *Yugavandana* deal with human love, divine love and the love for one's country. Some of the poems also display a marked Marxist influence. It was *Chello Kataro*, a poem written and presented to Mahatma Gandhi when he was about to board a ship for London to participate in the Round Table Conference, that earned for him the title of 'Rashtriya Shair' from Gandhiji. *Ekataro* (1940) and *Ravindravina* (1944) are his other collections of poems. The latter consists of poems that are not mere translations but transcreation of some of Tagore's poems. The diction, rhythms, images, melodies and expressions of these poems are so much akin to that of Gujarati folk-songs that a common reader may not even suspect that these poems are based on Tagore's works.

He has written more than 100 short stories which have been collected into *Meghanini navalikao*, Vol. 1-3 (1931-1946), *Jela ophisani bari* (1934), *Pratimao* (1934) and *Palakara* (1935). Some of these stories are transcreations based on the stories of some Western writers. He has also written 13 novels 4 of which are transcreations. *Niranjana* (1936) deals with the conflict between the rural and the urban ways of life. *Soratha taram vahetam pani* (1937), *Vevisala* (1939) and *Tulasikyaro* (1940) depict the rural life of Saurashtra. *Prabhu Pandharya* (1943) has life in Burma as its background while *Samarangana* (1938), Ra *Gangajaliyo* (1939) and *Gujaratano jaya* Vol. 1-2 (1939-1942) are his historical novels. *Satyani sodhamam* (1932), *Aparadhi* (1938), *Bidetam dvara* (1939) and *Kalachakra* (1947) are his other novels. Gujarati novel before Meghani was primarily concerned with the urban middle class society. Meghani for the first time introduced in Gujarati fiction the rural life, characters, events and idioms. His contribution to changing the canvas of Gujarati fiction is significant.

Manasaina diva (1945) is a unique combination of fact and fiction. It is based on the experiences of Ravishankar Maharaja, a Gandhian social worker. It deals with the life of the so-called criminal tribes of Gujarat. It aims at showing that underneath the rough and dare-devil exterior of these people, a tiny but steady lamp of humane compassion is constanty giving its light. An English translation of this work, entitled *The Earthen Lamp* has been published by the Sahitya Akademi.

Parakamma (1946) and *Chellum prayana* (1947) consist of his essays and articles. *Li snehadhina Jhaverachandra* (1948) is a posthumous publication of the author's letters. *Saurashtrana khanderomam* (1928), *Sirathane tire tire* (1933), *Veranamam* (1939), *Puribhramana* Vols. 1-3 (1944-1947) and *Sambelana sura* (1944) are his other publications. He also has to his credit translations of some plays by Dwijendralal Roy and Rabindranath Tagore.

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D.B.M.

MEGHRAJ, MUKUL (Rajasthani; b. 1923) was born at Rajgadh, district Churu (Rajasthan). He has been a poet of eminence, especially of the stage. It was in 1943 that he recited his first poem 'Sainani' (Momento) in a literary gathering at Dinajpur in Bengal. Endowed with the natural gift of a melodious voice, he earned countrywide

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fame through his recitals of versified stories of the old feudal life and its moral values and chivalry. This period also happened to be the time of renaissance of modern Rajasthani literature. His compositions, therefore, created a fertile ground for the seeds of new trends in literature to sprout. This sympathetic understanding of Rajasthani literature among the masses goes to the credit of Mukul. This particular period in the history of modern literature has, therefore, been rightly named by scholars as the 'Sainani period'. His Rajasthani poems first appeared in his miscellaneous collection named *Umang*, mainly containing Hindi poems, published in 1954. The book contains 44 Hindi and 12 Rajasthani poems in all. Later, he wrote more Rajasthani poems, but so far no compilation of his Rajasthani poems has been brought out. Widely acknowledged for his literary calibre and delivery on the stage, he has won much respect in the concerned fields. He has been a member of the Rajasthani Advisory Board in the Sahitya Akademi, New Delhi, and has often been associated with the Academies in Rajasthan, both as an Officer of the State Education Department and in his own capacity of a litterateur. He has also earned honours from a number of institutions throughtout his career. He has recently retired from his post of Deputy Secretary in the State Government.

B.L.M.

MEHAI MAHIMA (Rajasthani), meaning the glory of the deity, Mehai, is a work by Hingalajdan Kaviya written in the early 20th century. This work, containing 144 stanzas in assorted metres, is related to the battle between Rao Jaitasi, grandson of Rao Bika, the founder of the erstwhile state of Bikaner, and Mirza Kamaran, king of Kabul and son of Babar. The small contingent under Rao Jaitasi was no match for the mighty army of Kamaran in this battle fought during the year 1534. Rao Jaitasi, therefore, approached Shri Karaniji, a saintly Charan of eminence, for help and guidance. Shri Karaniji, who was believed to be the incarnation of goddess Durga, and has been worshipped as a folk-deity since then, was alive at that time. The deity is also known as 'Mehai', being the daughter of Charan Mehai. The book named *Mehai mahima* actually describes the glory of Shri Karaniji i.e., Mehai. It is believed that Shri Karaniji advised the Rao to launch a night-attack on Kamaran, while she herself manifested her godly powers to crush the enemy.

Doha, chappaya, arya, trotak and motidam are the metres used, but most of the descriptive part of the actual scene of battle has been done in motidam. The poetic beauty of this work combined with powerful expression of the rasa and metaphoric elements is worth appreciating. Written in classical Dingal style and rich with standard vocabulary, the work is replete with musical effects of appropriate sounds and contains an easy and natural flow. The poet's description of the elephants, horses and camels is rather unsurpassable. Minute observation, use of choicest vocabulary suitable to express the sentiments in all sincerity and sobriety, brevity and use of sound effects are the main characteristics of this classical work.

B.D.G.

MEHARBAN, SODHI (Punjabi; b. 1558, d. 1618), original name Manohardass, son of Prithichand, the elder brother of Guru Arjan Dev (the fifth Guru of the Sikhs), wrote poetry as well as prose, but his prominent work is *Janamsakhi Guru Nanak Dev* (Story of the nativity of Guru Nanak, the first Guru of the Sikhs). It is said in *Bansabalinama* by Kesar Singh Chibbar, (published by the Sikh History Department, Khalsa College, Amritsar, 1962), that under the very pseudonym of 'Nanak', he composed and made available his poetry as Mahila-7 (the seventh hierarchical position of the Guru). Sodhi Hariji, his son, also employed prose and poetry as a vehicle of his thought, under the pen-name of Mahila-8. Both of them borrowed their diction and imagery from the great 'Gurbani' (verses of the great Sikh Masters). They were the forerunners of the sect 'Meharbania' (followers of Meharban). Apart from *Janamsakhi*, Meharban has authored *Var piran ki* (Epic of the apostles), *Sukhmani sansharnama* (Ways of the ecstatic pleasures) and *Ramkali Onkar vada* (The big Ramkali Onkar). A manuscript of the *Janamsakhi* of a very big size is extant in the Sikh History Research Department, Khalsa College, Amritsar (MS. No. 427). The work has been recently published by it. The reading of the *Janamsakhi* text makes it very clear that the original text was an anthology of six books and it contained 575 'Goshtian' (The argumentative dialogues), but now only 288 have come down to us. In the hand-written manuscript No. 3510, Sikh Reference Library, Amritsar, entitled *Goshtian Shri Meharbanji kian* (The dialogues of Shri Meharban), Hariji, the author tries to raise Sodhi Meharban to the heights of an apostle. In all, this *Janamsakhi* is a valuable specimen of the seventeenth century prose.

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S.S.So.

MEHARUNNISA PARVEZ (Hindi; b. 1944) was born at Pratapganj in Madhya Pradesh. She studied upto the B.A. level only but is a fiction writer of great talent. The major area of her concern is feminine sensibility and the modern woman's response to the issues of life today. She depicts the Indian woman as a 'burning twig' in her story 'Sulagati tahani'. She potrays reality in its base essentials. She adopts some of the features of reportage and memoir in

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her stories, but offers no intrusive commentary or sentimental reporting of a social reality. She rather allows the story to unfold itself through semantic contexts, allusions, symbols and images. Her collections of stories are: *Aadam aur Aauva, Gulata purush, Tahnaiyon par dhoop, Phalguni* and *Antim chadayi.*

Parvez's world of fiction is wide enough. She has authored novels like *Aankhan ki dehaliz, Usaka ghar, Koraza* (1977) and *Akela palash* (1981) and in all of them she has used the technique of the stream of consciousness. The theme of all these novels is the ruined world of the expectations of the middle class, but the gamut of experience is wide and extensive. In her fiction there is less of artistic acrobatics and more of meaningful experience revealing itself in a flash, at it were, in a language rich and vibrant.

Parvez, in the seventh dacade of the 20th century, presents a new idiom for story writing in Hindi. She belongs to the movement of 'Sachetan kahani' and is famous for writing such bold satires as 'Panchar kabra'. The special issue of the *Anima* magazine and a decade of fiction in the *Dharmayug* journal gave a special identity to Parvez as a woman story writer.

K.P.

MEHER, GANGADHARA (Oriya; b. 1862, d. 1924), an eminent poet, was born in a family of weavers. He studied up to the fifth class and served the zemindar of Barapali as a judicial clerk. He was one of the main architects of the Oriya renaissance which had begun around 1876 with the publication of Radhanatha Ray's *Kavitavali*. He has been described as a 'swabhaba kavi' or natural poet. Poetry came very naturally to him. He is also regarded as one of the greatest poets of nature in modern Oriya.

Meher did not publish his first work, *Rasaratnakara* (The ocean of rasa), because of what he considered to be its outdated style. It was a narrative poem depicting the story of two mythological characters, Usha and Aniruddha, written during 1885-92. *Indumati* (1894), his first published work, is a narrative poem or kavya dealing with a character from Kalidasa's *Raghuvamsam*. His style, with its rhetorical flourish reminiscent of Upendra Bhanja and the Sanskrit poets is old-fashioned. But its success, from the poet's point of view, lay in its approval by Radhanatha Ray. It is noted for its psychological probing of character. The chief inspiriation of *Utkal Lakshmi* is patriotic. The poem is a fantasy. On a full-moon night goddess Prajna escorts the poet to a temple where he meets the moon-god and Rohini who, he learns, have been born in the world as Majaraja Puranachandra of Mayurabhanj and the genius of Utkala respectively. A little later the poet sees the Spirit of Utkala in the form of a beautiful woman being worshipped by the rivers and mountains, the woods and lakes of Orissa. Through this poem Meher paid his respects to the Maharaja who was a great patron of art and literature and also to the genius of Radhanatha Ray. *Kichaka badha* (The killing of Kichaka, 1905) and *Ayodhya drishya* (1910) are again narrative poems dealing with an episode from Sarala Dasa's *Mahabharata* and with the story of the *Ramayana* respectively. *Kichaka badha* celebrates the triumph of good over evil through the death of its protagonist, who is presented as the very embodiment of lust. *Ayodhya drishya* has Kausholya as its protagonist instead of Rama and depicts her motherly sentiments rather in a haphazard manner. *Padmini* (1910) narrates the story of a brave Rajput woman of Indian history. The two subsequent kavyas, *Pranayaballari* (The creeper of love, 1914) and *Tapaswini* (The female ascetic, 1914), however, are the supreme examples of his narrative art and his moral and spiritual vision. The former is based on Kalidasa's *Abhijnana Shakuntalam* and portrays Shakuntala as the very embodiment of ideal love. Kalidasa's heroine can exchange angry words with Dushyanta when he ill-treats her but not Meher's Shakuntala who is all simplicity, tenderness and tolerance. *Tapaswini* is entirely about Sita and her suffering when she is banished by Rama. Its subject-matter is drawn from Valmiki's *Ramayana*, Kalidasa's *Raghuvamsam* and Bhavabhuti's *Uttararamacharita*. Towards the end of this poem of eleven Cantos, Sita sends her sons to the Ashwamedha yagna of their father, and a vision gives her an insight into her happy future. Fortitude is the keynote of her character. The process of her coming to terms with her sufferings and her final surrender to God's will have been described in an intensely dramatic manner. Besides its religious theme, *Tapaswani* is noted for its perfect structural organisation. The poem is an epic of human endurance.

Meher's lyrical work has been published in two collections entitled *Kavita kallola* (1912) and *Arghyathali* (The plate of offerings, 1918). The five poems of the first volume are chiefly patriotic whereas those in the second are cast in an ironic mould focussing on human follies and foibles. Some of them like "Garba" "Tanku madhya bolithanti dharma avatara" and "Andhakararara atmaphrasada" are bittlerly satirical. *Arghyathali* also contains poems like 'Bhakti', which is an impassioned expression of the poet's religious feelings, and 'Madhumaya", a celebration of the beauty of the world. "Bharati bhabana" (1923) is a song of protest against the oppressive rule of the British. The other poems Meher wrote after 1918 have been published in his collected works under two titles, *Kavita mala* and *Krishaka sangita*. The latter consists of poems on agriculture most of which are in a humorous vein. Meher's lyrical poems are noted for its wide range of feelings. He also has written half a dozen essays in authobiography, biography and literary criticism of indifferent merit.

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tack, 1967); Birakishor Das, *Swabhabakavi Gangadhara* (Cuttack, 1963, 75) Bhagabana Meher, *Pitri prasanga* (Cuttack, 1977); Gouri Kumar Brahma, *Tapaswini o Meher sahitya* (Cuttack, 1978); Sarata Chandra Pradhan, *Kavyadhara o kavimanasa* (Cuttack, 1976).

S.K.M.

MEHMUD WAZU (Kashmiri; b. 1834, d. 1924) has composed many 'ghazals' and 'vatsuns' in his own individualistic style. His verse has come down to us mostly through oral tradition, maintained and preserved by professional amateur singers generally, who happened to be his devotees. Jammu and Kashmir Academy of Art, Culture, and Languages has paid due attention to the preservation and printing of the mystic and other variegated Kashmiri poetic treasure from its very inception in 1958. Mehmud's mastery over prosody is evident from his poetic compositions which include vatsuns in particular and ghazals in general. He explored new areas of poetic contents and that may be the reason why the popularity of his songs still continues. His poem, 'Come, I will sing thee a lullaby', obviously points to the loss of the most dear and young one to the poet, maybe his own self, resulting in an elegy 'vatsun', which has undoubtedly become the most popular song. His verbal felicity and spontaneity are refreshing. His poetry has an overtone of earthy love, though at places it suggests the mystic treatment of his inner experience.

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S.R.P.

MEHTA, BABALBHAI (Gujarati; b. 1910, d. 1981) was born in Halvad in Saurashtra. He was highly impressed by the works of Swami Vivekananda and Swami Ramtirthha and the nationalist movement started by Gandhiji. He was a regular reader of *Navjivan*, a Gujarati weekly edited by Gandhiji and he decided to make reconstruction of villages the goal of his life. After passing the matriculation examination, he joined Gujarat Vidyapith Nationalist University started by Gandhiji and took up the cause of reconstruction of villages. He joined all the nationalist movements from 1930 to 1942, and was sent to jail five times.

He took up the reconstruction of village Masra in Kheda district of Gujarat, and after all sorts of experiences made it an ideal village. His experiences in the village about how he won the affection of the entire village, have been related in his book *Marun gawdun* (My village) published in 1937. After Gandhiji's death, he joined Vinoba Bhave's 'Bhoodan Movement'.

He wrote 27 books, which include his autobiography, *Mari jivan katha* (My life story, 1982), *Russianun ghadtar* (reconstruction of Russia, 1935), *Biography of Ravishanker Maharaj, a Gandhian Social Worker* (1948), *Bhudan gito* (Songs of Bhudan) 1952, *Bhint patro divora lok shikshan* (Mass education through wall papers, 1944), *Shil sanchaya* (Pen portraits, 1969), *Bapune pratape* (Influence of Bapu, 1969).

Babalbhai's literary output is based on his long practical work-experience in village reconstruction. His works have a high literary value. His pen portraits depict his keen sense of observation; retain his charm till the end.

C.M.

MEHTA, CHANDRAVADAN CHIMANLAL (Gujarati; b. 1901), known by the pseudonym 'Chandamama' was born at Surat. He graduated from the Elphinstone College, Bombay, in 1924. He worked in the All India Radio as a Station Director in Bombay and Ahmedabad. After retirement he worked as a professor in the department of drama of M. S. University. He was an editor of the *Congress Bulletin*. He travelled in different countries to study drama. He was the President of the Gujarati Sahitya Parishad during 1978 and 1979. He is the recipient of the Sahitya Akademi Award (1971) on his travelogue *Natya Gathariyan* and also the Sangeet Natak akademi Award.

He has written poems, drama, autobiography, travelogue, criticism, etc. He is a dramatist of high rank. He deals with the brother-sister relationship in his collection of poems, *Ila kavyo* (1933) and in a verse tale, *Ratan* (1937). *Yamal* (1926), *Chandarnan* (1935) *Chado re shikher Raja Ramana* (1975) are his other collections of poems. As a dramatist he leans heavily on farce and satire and aims at stageability. His prestigious dramatic works are *Akho* (1927), *Aaggadi* (1933), *Hoholika* (1957) and *Dharagurjari* (1968). In *Aaggadi* he has evoked the world of railways and in *Hoholika* he has exploited Bhavai, the medieval folk-drama form. From his autobiographical work, *Gatharia* (1954-1976), in more than nine parts, he emerges as a master prose writer. *Lyric ane lagaric* (1962) and *Natyarang* (1973) are the principal collections of his critical writings.

C.T.

MEHTA, DHANSUKHLAL (Gujarati; b. 1890, d. 1974) was born at Surat. He received his diploma in electrical engineering and joined Scindia steam navigation in Bombay. He was an editor of *Strihitopadesh*. He was the recipient of Ranjitram gold medal in 1940.

Mainly a humorist, he also worked in the field of short story, drama, novel, autobiography and memoirs.

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Hasyakathamanjari (1924), *Hasyavihar* (1931), *Pahelohal* (1947) and a few more collections of short stories contain his original and adapted works. *Garibani zumpadi* (1958) is his full-fledged three-Act play. *Premanun parinam* (1951), *Rangotsava* (1957) and *Rasaranjan* (1959) are the collections of one-Act plays. *Ame badha* (1942), an autobiography written in collaboration with Jyotindra Dave gives a picturesque and humorous life-sketch. *Aramkhurashiethi* (1947) and *Sarjanane Aare* (1956) include his light critical writings. *Bindhandhadhari Rangbhumino itihas* (1956) and *Natak bhajawata pahela* (1959) are works of history and drama production respectively. He translated Maeterlinck's essays and Molière's dramas into Gujarati.

C.T.

MEHTA, DIGISH NANUBHAI (Gujarati; b. 1934) is a Professor of English in the School of Languages of Gujarat University. He was born at Patan in North Gujarat. He had his primary and secondary education at Siddhapur. He graduated in 1953 with English and Psychology. He took his M.A. degree from the University of Leeds (U.K.) in 1968. He was awarded a Ph.D. by Gujarat University for his thesis on T.S. Eliot's poetry.

His experimental short novel, *Apano ghadik sang* was published in 1962. Following the tradition of Max Beerbohm, it spins out in a light vein the caricature of the central character, Professor Dhurjati, through devices of wit, irony and satire. He charges, at the same time, his humour with a subtlety of emotions.

He has made his name, however, with *Doorna-e-Soor* (1970), a collection of personal essays. His intimate tone is highly loaded with allusions from western writers such as Shakespeare, Tennyson, Eliot, Robert Frost and Stephen Spender. He creates innerscapes. The memory of and nostalgia for his homeland mark his creative prose. *Paridhi* (1973) is a collection of his critical writings. In collaboration with Harshad Desai, he has written *Pashchatya navalkatha* which contains the history of the novels of different European languages as well-as the appreciative articles on the major western works.

He has published a short biography, *Shrimad Rajchandra* (1980) in English. His *Stephen Spender: a Bibliography: 1928 to 1955* gives the well-known British poet, a proper perspective.

C.T.

MEHTA, DURGARAM (DAVE, DURGARAM MAMCHHARAM), (Gujarati; b. 1809, d. 1876) was an essayist, social reformer and teacher. After studying at Bombay for some time, he started a school at Surat in 1826 and started teaching. It was here that 'Pustak Prasarak Mandali' was founded. He also founded 'Manavdharmasabha' along with some friends in 1844, and started a printing press. He used to jot down all his ideas and experiences in connection with the field of education and such activities in a sort of diary regularly. Out of this, however, only particulars upto 1.1.1845 are available, on the basis of which Mahipatram prepared *Mehtaji Durgaram Manchharamnun jivancharitra*. It has been considered as the first available autobiography in Gujarati, though not written as an autobiography. It gives glimpses of the prose-writing of Mehtaji Durgaram.

He had served, for a brief period, at Olpad, and then at Rajkot. In Rajkot, he started 'Gun Grahak Mandali' in 1856, and later on started organisations like 'Vidya-Nivardhak Mandali'. It was under the auspices of this organisation and also the goodwill of Colonel Lang that 'Kathiawar General Library' came into existence which was accomodated in the Bungalow of Colonel Lang, and later on which came to be known as 'Lang Library'. In this manner, Mehtaji Durgaram had accomplished the great task of creating a well-arranged library through meticulous care and deep sense of understanding. From his account-books, Minute-books and explanatory notes on the essays read by him, we get exact information about many facts, all of which are written in his own handwriting.

All these particulars speak of him as a great social reformer. Also he was an accomplished teacher of Mathematics and a profound scholar in subjects like Science and Astronomy. His diaries, reports and autobiographical writings have created for him an important place among the contemporary prose-writers and social reformers.

B.J.

MEHTA, GAGANVIHARI LALLUBHAI (Gujarati; b. 1900) has been an essayist. He passed his B.A. examination from Elphinstone College, Bombay. He went to England and studied under the world famous scholar, Professor Laski. He was the Assistant Editor of the *Bombay Chronicle* for two years from 1923. He joined the Scindia Steam Navigation Company as Manager in 1926. After 1947 he was appointed High Commissioner in U.S.A. by the Government of India.

His prose-writings like essays and articles are collectively published in volumes like *Aakashna pushpo* (1923), (2nd Ed. 1961), and *Avail gana* (1971). In *Einstein, vignanno sadhu* (1968), he has portrayed the character of Einstein very effectively. Likewise, he has explained with perfect ease the contemplative concept of Thoreau, the world-famous thinker and philosopher, in *'Thoreauni chintan-srishti'* (1960). In collaboration with Shri Vadilal Dagli, he has also prepared and published a booklet, titled '*Elchini kamgirir*' (1960).

B.J.

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MEHTA, HANSABAHEN JIVRAJBHAI (Gujarati; b. 1897), is a translator and dramatist. She passed her B.A. examination in 1918. She was also awarded the degree of D. Litt. She was always deeply interested in educational and administrative works. She served for many years as the Vice Chancellor of Maharaj Sayajirao University of Baroda.

Her great mastery and skill as a translator are reflected in her verse for verse translations of *Bal-kand*, *Ayodhya-kand*, *Aranya-kand*, *Kishkindha-kand*, *Yuddha-kand* and *Sunder-kand* of the *Valmikiya Ramayana*; and likewise, in her translations of plays such as *Hamlet* (2nd ed. 1955) and *Moliere-na be natako*. *Tran natako* and *Himalya-swaroop ane beeja natako* are also among her notable works which deserve our special attention.

Golibarni musafari Part 1 and 2, is the Gujarati version of the well-known book of Jonathan Swift, and *Bavlana parakramo* (1929) is a similar book translated into Gujarati by her.

Her books bear testimony to her sense of understanding and her narrative skill. In collaboration with Sitanashu Yashchandra and C.C. Mehta, she edited the *Ketlak dekho* (1979). Among the books she edited are *Dahapanni dookan* and *Aathmi koonchi*.

She had a mastery over the 'anushtup' metre. Her capacity to recreate the original sentiment in the translation and the lucidity of her prose are the outstanding characteristics of her creative abilities. For these reasons she holds a prominent position among the women writers in Gujarati.

B.J.

MEHTA, LAJJARAM SHARMA (Hindi; b. 1863, d.1931) was born at Bundi in Rajasthan. It is said he was born after a phenomenal period of 18 months in his mother's womb, as recorded by Menaria in his *Rajasthani bhasha aur sahitya*. This may have caused him life-long ailments like piles, chronic cough and heart trouble. He hardly received any formal education, but acquired a workable knowledge of English, Sanskrit, Hindi, Marathi and Gujarati as a result of his own personal effort. He first served at a cloth-dealer's establishment then as a teacher at a school, and later served on the editorial staff of *Venkateswara Samachar*, Bombay. Nothing kept him long, and he returned to Bundi in 1903 to enter the service of Maharaj Raja Raghuvir Singh.

Lajja Ram Sharma was a staunch follower of the Sanatan Dharm and, in keeping with the character of the age, an idealist to the core. Amongst his creative works, two novels viz., *Swatantra Rambha aur partantra Lakshmi and Dhurta Rasiklal* earned him a name. According to the author himself, *Dhurta Rasiklal* was an extremely instructive social novel, a 'warning against self seekers' who ditch people to serve their own ends. It is a curious phenomenon for the age that the title of the novel should revolve round the character of a villain. *Swatantra Rambha aur partantra Lakshmi* is a contrastive study of two women that grow in two different cultures. Rambha, brought up in the permissive social setup of the West presents a study in contrast with her sister Lakshmi, brought up in the culture and tradition of India. Though rated highly because of their historical importance, these novels are, infact, commonplace compositions, and Ramchandra Shukla summed them up rightly when he remarked that their author "was more of a newsman than a novelist."

His total tally is 23 works out of which 13 are novels. Prominent amongst them, besides the two already mentioned, are *Chhut charitra*, *Sharabi ki kharabi*, *Vichitra stree charitra*, *Birbal Vinod*, *Hindu Grihastha*, *Adarsh dampati*, and *Adarsh Hindu*.

Ma.C.

MEHTA, MOHANLAL TULSIDAS (Gujarati; b. 1910, d. 1985) was a Gujarati journalist and writer better known by his pseudonym 'Sopan'. He studied only up to seventh class. He could not study further because he joined the freedom struggle. He was sent to jail thrice. He started writing during imprisonment. *Antarini Vato* (1935) is his first book. He was married to Labhuben (1939), daughter of the veteran nationalist and journalist Amrit Lal Sheth. Initially he worked in some commercial firms and subsequently started his own business. He worked for the *Janamabhoomi* group of newspapers for 22 years. He edited a monthly magazine *Akhandanand* and then established a publishing house called 'Bharati Sahitya Sangh'. He was associated with the journals *Urmi* and *Navarachna*. Later on after leaving them, he started his own organization called 'Jeevan Sahitya Mandir', and started the *Pratima*, a monthly and the *Pravasi*, a weekly. Later he started two periodicals called the *Sukani* and the *Abhinav Bharati*. He has written more than fifty books that include novels, collections of short stories, essays, book reviews, articles on politics, etc.

P.V.

MEHTA, NANDASHANKAR TULAJASHANKAR (Gujarati; b. 1835, d. 1905) has been a harbinger of Gujarati novel. Nandashankar had studied upto matriculation. Starting his career as a school teacher, he became the principal of a teachers' training college. Later, he was absorbed in the civil services, and he served in several princely states of Gujarat in various capacities, rising to become Dewan of Kutch. After retirement from active service, he settled down in Surat.

Surat was the first town in western India to come in a

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close contact with the Britishers. Education on Western pattern and a movement for social reform took roots quite early in Surat. Nandashankar benefitted from this. He had the privilege of studying English literature under some excellent British teachers and read Shakespeare, Macauley, Dickens, Thackeray, Walter Scott and Bulwer Lytton.

Nandashankar was also attracted towards the movement for social reforms led by the poet Narmadashankar Dave, Durgaram Mehtaji, Karasandas Mulaji, Mahipatram Nilakanth and others. However, Nandashankar, unlike some of his friends, was a moderate.

Nandashankar's literary reputation was built on his only work *Karana Ghelo.*

When he wrote *Karana Ghelo* at the age of 30, Nandashankar was working in the education department. The impact of Russell, prompted Nandashankar to write a novel in Gujarati on the western model, particularly with a view to prescribe it as a much needed text in the schools.

Nandashankar was deeply influenced by the novelists Scott and Bulwer and by the prose style of Macauley. He has also borrowed heavily from *Rasa Mala* a history of Gujarat originally written in English by Alexander Kinloch Forbes. He has also incorporated some contemporary incidents into the historic fabric and has displayed his zeal for social reforms.

D.B.M

MEHTA, NARASINGH (Gujarati; b. 1408, d. 1475) was born in Talaja, in Bhavnagar district, in a family of Nagar Brahmins. He has himself sung of some of the events of his life, the most crucial being that of leaving home on being taunted by the elder brother's wife as 'good-for-nothing'. He went to the forest for penance and propitiated Lord Shiva, who, transporting him to Dwarka, showed him Rasalila, the sportful dance of Krishna with the Gopis (cowherd women) in Vrindavan. Returning home, he thanked the brother's wife for being instrumental in his inner enrichment and started to live on his own. But he soon shifted to Junagadh, a better centre for religious pursuits, situated at the foot of Girnar. A god-drunk man always surrounded by kindred souls, Narasingh could not properly attend to his worldly duties. The Nagar community ridiculed him and even spurned him when he not only honoured an invitation from the so-called untouchables for a night of devotional songs, but also capped it with the sharing of 'prasada', eatables offered to the Lord. He is said to have spent the evening of his life at the nearby port, Mangrol.

The earliest manuscript containing his work belongs to 1612. Only one of his autobiographical works *Harsamenang pado*, (Songs of the garland-time), gives 1512 as the date of the event. Narasingh not only uses phrases from Jayadeva, but also bases his 'Chaturio' on the *Gitagovinda*. He refers to Namdev (1270-1350) and Kabir (b. 1399). There however is no reference to Vallabhacharya (1478-1530) or his work, even though he sings of the soul's devotion for God in terms of sublimated man-woman relationship of love, which is the core of Vallabha's teaching. It would be safer to conclude that Narasingh flourished during the first three quarters of the 15th century.

Narasingh is both a poet of erotic mysticism as well as a poet of knowledge par excellence. His predecessors, Namdev and Kabir, poets of knowledge, do not indulge in erotic mysticism. Narasingh seems to have tapped some pre-Vallabha source for his devotional poetry that is suffused with erotic love, maybe, some tradition then extant in Western India. Maybe, he himself evolved a devotional idiom under the influence of Jayadeva on the one hand and of *Srimad Bhagvata* on the other, the former accounting for the sensual overtones and the latter for the ardent sublimated love in his work. Narasingh refers to Rukmini in *Vivaha* as Krishna's consort, which is in tune with the tradition in Marathi and languages of the South, but soon Radha becomes the central figure in *Chaturio* and the love lyrics as in Jayadeva's *Gitagovinda*.

There are about sixteen hundred padas known as those of Narasingh. They fall into four sections: Autobiographical narratives, other narratives, lyrics inspired by Krishna, the lover and the child, and meditative lyrics.

Much of Narasingh's work remains to be critically edited. The language of songs preserved orally went on changing from time to time. The manuscripts give the genitive affix ca, co, ce, which, according to Narasimharao Divatia, Gujarati seems to share with Marathi till the 16th century. Some Marathi phrases found in *Harshamenang pado* show that he was conversant with the language, maybe, through devotee's songs.

The main autobiographical narratives are *Vivaha* (Marriage of his son Shamalsha), *Mamerung* (The celebration of the first child-bearing of his daughter Kungvarbai), *Hungdi* ('The draft' issued to pilgrims by a merchant in Dwarka) and *Harshamenang pado* (The songs of the garland-time). The sovereign influence on the spiritual shaping of Narasingh has been that of the vision of Krishna's Rasalila, which is picturesquely described in the first eight padas of *Vivaha*. 'Is it true or a dream?'—he asks himself. Maybe, during the three months, he was absent from home, he might have moved with religious groups and seeing some performance of Rasalila, got the overwhelming vision which was to metamorphose his life in two ways. In experiencing the ecstacy of the Rasalila, 'the awareness of being a male disappeared. I began singing along with the Gopis as one of them'. Then on Narasingh was to lead the life of the spirit. Had not Krishna introduced him to queen Rukmini as 'one like me?' The other change was, 'then awoke my primordial

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speech, which was asleep'. His soul started pouring forth song after song.

It is likely that financial help might have come to Narasingh from some well-to-do devotees of Krishna in the hour of difficulty. The poet likes to project, with the aid of symbols, the abounding grace of the Lord, never in any way detrimental to his self-respect. In fact, in *Vivaha*, those endowed with divine sight, see Vishnu in Narasingh and Lakshmi in his wife Manekbai. In *Mamerung* and *Hungdi*, however, the Lord appears in human form as a merchant. The touch of the miracle is unavoidable in *Harshamenang pado*. The king of Junagadh held up Narasingh on a night refusing to take him as anything but a fraud and a rake unless the Lord's image garlanded him. Narasingh went on imploring Krishna passionately, sometimes chidingly, in song after song, till he was garlanded before daybreak. On another night of devotional songs, when he was served by a lady with drinking water, he had a vision of Vishnu in the garb of Mohini (the enchantress who went round with the pot of nectar acquired during the churning of the ocean) and burst out into a few charming songs addressed to her.

His two songs about the visit to the houses of untouchables, houses are extremely touching in their forthrightness. As the Nagar Brahmins condemned him for his action, Narasingh defiantly sang, 'We are such, indeed, we are such, as you say we are'. He refers to the untouchables as Harijan (Men of God), a term popularised by Mahatma Gandhi after 1932.

Of the other narratives, *Sudama charitra* is a well-structured piece in nine padas with the play of irony on the frequently used term 'mitra' (friend). The diction has a directness and serenity. *Chaturio* gives in 25 padas, in the first ten *a la* Jayadeva, the sports of Krishna and Gopis in Vrindavan. Danlila presents a vivid picture of the boy Krishna and his companions, taking out the cows for grazing and the appearance of Radha as a cosmic phenomenon. On being asked by Krishna to pay duty on her curds, she does not yield and rather coaxes him into playing on the flute. The language is so simple and limpid and the rhythm so captivating, that even illiterate village-people know it by heart and love to recite it.

Songs inspired by the love for Krishna mark out Narasingh as a master lyricist. The human soul is the Gopi, who dedicates beauty, love and all in an ecstatic union with the Lord. Narasingh sings uninhibitedly of this dedication and union. 'Due to what merit am I born a woman? To have Hari as a poor supplicant before me! One cannot get even a moment's glimpse of Hari by performing sacrifices or through yoga, meditation, penance, or physical suffering. That Hari one can see with the eye of love.' The Gopi is aware of the price of such a love: 'One who is in love with you, loses memory of all loves'. She is equally aware of the reward: 'On seeing Hari, we become like Hari. Narasingh's song about the cowherd woman taking around Krishna in her head-pot 'for sale' is a gem of mystic utterance inviting as it does all fellow-beings to taste the essence of the whole universe, the divine spirit. The poet captures a variety of moods of the yearning soul and projects them in a Gopi-Krishna context.

Songs about the child Krishna deal with popular themes: 'O mother, give me that moon to play with.' *Nagdaman*, the subjugation of the great serpent', has been popular because of the dexterity in taking the consecutive shots of the whole scene described with colloquial language, dramatic climax, surging rhythm and implicit irony. Variants of this song are available in other dialects and languages.

It is the *Prabhatiyang* (The morning hymns) that has made Narasingh's name a household word. Barring a few devotional hymns, they are affirmations of the one Ultimate Reality, which he, of course, names as Krishna. 'O Hari, you are one alone in the whole universe; you appear numberless through different forms.' He has no doubt that 'all spiritual pursuit is false if one does not realize the truth, that is the self'. It is suggested that Narasingh switched over to the song of the One, after migrating in his old age to Mangrol, maybe, under the influence of Sufism. For all one knows, he presents the nondualistic ideas of the Upanishads through the medium of Krishna: 'Just look, who is going round whirling in the cosmic expanse, uttering the sound, 'That I am', 'That I am'! In a sublime image the poet articulates the vision of the Ultimate Reality as child-Krishna, 'playing joyfully and swinging in a cradle of gold', by presenting before our eyes the picture of the sun, bright with the lustre of a million, appearing on the horizon, the very embodiment Sat-Chit-Anand (Being-Consciousness-Bliss), that pervades all space, but 'is caught hold of by saints in the subtle mesh of love'. He affirms the one reality: 'On waking up, I look around, the world does not appear. In sleep there appeared queer objects of enjoyment. The play of the mind is nothing but pure consciousness'. The poet describes the grand spectacle in a very original disarming manner: 'It is only Brahma dancing before Brahma.'

Narasingh has a few didactic poems, which are no less popular. The one on old age describes how 'the threshold is turned into a hill, the village outskirt a foreign land'. *Vaishnava jana to tene re kahie* (Him we may very well call a Vaishnav), popularised by Mahatma Gandhi throughout India is more than a listing up of moral qualities because of a spiritual fervour in the tone.

Narasingh is a supreme singer of lyrics of love. His ample resourcefulness in language, rhythm and image and intimacy of love lend his lyrics a unique charm. Rarely has a poet sung of such a variety of the shades of feminine feelings with such delicacy and ardour in a colloquial idiom which defies translation. His poetic creativity

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reaches the peak in the lyrics of knowledge through love. The feeling of oneness with the divine is articulated in this group of poems with a serenity and sublimity all its own.

Narasingh is called the 'adi-kavi' (first poet) of Gujarati. Though not the first, Gujarati having already started its career by Hemachandracharya's time in the twelfth century, he is undoubtedly the first major poet. One is amazed at the ease and confidence with which he explored the potentialities of his mother tongue. After he used it, his native language became a powerful medium of expression.

Narasingh Mehta belongs to that small band of immortal singers, who as both promoters as well as mouthpieces of the phenomenal Bhakti movement in medieval India, have enriched their own tongues beyond measure and produced some work, which would be a part of world's devotional literature.

U.J.

MEHTA NARESH (Hindi; b.1922), a poet, dramatist and novelist, was born at Shajapur in Malwa (M.P.). His original name was Purnashankar Shukla. He did his M.A. form Banaras Hindu University, Varanasi, and worked for sometime at the All India Radio. He edited the magazines, *Kriti* and *Sahityakar*. His name is associated with 'Nai Kavita' and he came to light as a poet of *Dusra Saptak*.

Naresh Mehta has exploited the classical diction, style, and expression of Sanskrit to express new sensibility. His concern for reality is blended happily with his romantic sensibility, reflected in such poems as 'Vana pakhi suno', 'Samaya ka bhikshu', 'Punah bhikshu'. He has responded to the disorganized aspects of social life also.

His poems 'Sanshaya ki raat' and 'Mahaprasthan' are based on primordial myths. While 'Sanshiya ki raat' expresses the inner conflict in Ram, 'Mahaprasthan' reveals the desire for the liberation of mankind.

His novel *Dubata mastool* is remarkable for its thematic and stylistic aspects. It depicts in detail the atrocities committed on a woman. In another novel *Yah path bandha tha* we find a powerful interaction between an individual and his environment. The changing patterns of human relationship, politico-social institutions, hollowness of economic systems, all of them are exposed vehemently through individuals. In *Dhumketu:ek shruti*, the formative influences shaping the personality of the child, Udayan, have been analysed.

Among his plays *Khandit yatrayen* is, perhaps, the most remarkable, where all the characters are incomplete entities and all journeys of life, especially of the bourgeois class, are broken off.

His *Aranya*, a collection of thirty-three poems, won him the Sahitya Akademi award for 1989. The book opens a new vista of experience for the reader. The theme here is poetry itself, and the poems included have a depth which is both intellectual and emotional.

Mehta has published over thirty books till now, including seven novels, two plays, three collections of short stories, two books on criticism, and some thirteen collections of poems.

Gov.R.

MEHTA, NARMADASHANKAR DEVSHANKAR (Gujarati; b. 1871, d. 1939) was an eminent writer and historian of philosophy, and a very able administrator.

He was born in Ahmedabad. He graduated from the Bombay University in 1894, standing first in Sanskrit, and winning the coveted 'Bhau Daji' prize and the 'Dakshina' fellowship. He, however, did not pursue academic studies further and joined government service as a clerk. His extraordinary ability and love for study enabled him to rise to the position of Commissioner of the Bombay Municipal Corporation, a post usually reserved for senior I.C.S. officers. In 1931, the title of Diwan Bahadur was conferred on him by the then government for his distinguished work. After retirement from government service he was appointed the Diwan of Khambat for about two years. In 1934, he suffered a paralytic stroke which caused his death five years later.

His *Hind tattvagnanno itihas* (History of Indian Philosophy) is a monumental work which preceded the work in this field of Dasgupta and Radhakrishnan. *Upanishad vicharana* (Thoughts on the Upadnishads) and *Shakta sampradaya* (The Shakta cult), are his other noteworthy contributions.

Besides these and other books, he contributed about a hundred scholarly articles to various magazines. He wrote both in English and Sanskrit.

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Gu.B.

MEHTA, RAMA (English, b. 1923, d. 1978) was born at Nainital. After having graduated from Lucknow University she took her M.A. degree in Philosophy from the University of Delhi. She also studied Psychology and Sociology in American Universities. She joined the Indian Foreign Service in 1949 but resigned in 1951 and went to live with her husband abroad who had gone there on a foreign assignment. Rama Mehta was widely travelled and received academic honours from various institutions for her valuable contributions to many Indian and foreign journals on her special subjects of study. She also lectured in foreign Universities. Among the Indian English writers she is known mainly as a novelist. Though her works in the genre are only three novels., such as. *Ramu*, *Life of Keshav* and *Inside the Haveli*, the quality of her writing

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makes her out as a distinguished writer. *Inside the Haveli* which earned for her the Sahitya Akademi award in 1979 deals with the traditional Indian life with a rare insight and a fine sense of character and environment. She used a style of writing which was both vivid and evocative.

MEHTA, RANJITRAM VAVABHAI (Gujarati; b. 1871, d. 1917) was the founder of two major literary institutions in Gujarat. He was a great lover of literature. After graduation, he worked for some time as the headmaster of a school in Umaretha, Gujarat. He died at the age of 46, when he was tragically drowned in the sea off the Juhu beach in Bombay. The well known political thinker Ashok Mehta was his son.

In 1898, along with some other friends, Ranjitram founded 'Social and Literary Associations' in Ahmedabad. As the name suggests, the institution was engaged in social and literary activities. After some time the word 'Social' was dropped both from its name and activities, and in 1904 the Association was renamed as 'Gujarati Sahitya Sabha'. Over the years, Gujarat Sahitya Sabha has blossomed into a busy centre of literary activity of Gujarat.

Under the auspices of this institution, Ranjitram convened the first conference of Gujarati literature in 1905. This was the first session of Gujarati Sahitya Parishad. It was presided over by Govardhanram Madhavram Tripathi one of the foremost men of letters of Gujarat. Holding of such sessions became an annual affair and after some years the Parishad delinked itself from the parent body and came into its own.

Ranjitram was a first-rate orator and a keen student of history, literature and folk traditions of Gujarat. The collections of his essays, short stories and other writings were published posthumously.

Since 1925, Gujarat Sahitya Sabha has instituted Ranjitram Suvarna Karandak in his memory.

FURTHER WORK: Grantha ane granthakara, Vol. I.

P.V.

MEHTA, SHARDA SUMANT (Gujarati; b. 1882, d. 1970) was a translator and essayist. She passed her B.A. examination in 1901 and then joined her elder sister, Vidyabahen, in her social service.

Among her translation works, mention may be made of *Sudhahasini* (1907), a translation of the novel *The Lake of Palms* written by Romesh Chandra Dutt, in which she collaborated with Vidyabahen; and translation of another novel, *Varnane Kanthe*, written by Sathe Annabhau. Both these novels bear ample testimony to her skill and ability as a translator. She has also portrayed the life of the world-famous Florence Nightingale in *Florence Nightingalenun jivancharitra* (1906). In *Jivan-Sambharna* (1938), she has described the reminiscences of the fiftyfive years of her own life with a vivid picture of contemporary social, political and historical forces and particulars regarding awakening of women, and therefore, it is of a unique significance. *Sambharna*, Pt. 1,2 (1955-1956) is a volume which she has prepared in collaboration with Pushkar Chandawarker.

Puranoni bal-bodhak vartao ane balakonun gruhshikshan (1905) is a book aiming at shaping and moulding the life of children through the stories. Likewise, '*Hindustanna samajik jivanman streenun sthan* (1911), her book with Vidyabahen is on social service activities for women.

B.J.

MEHTA, SITANSHU YASHASCHANDRA (Gujarati, b. 1941) is a poet of the sixties with extra-ordinarily high creative faculty. He is the pioneer and in fact the doyen of the surrealist style in Gujarati and has introduced a rich and new vein of creativity. He explores the sub-conscious in the true surrealistic fashion. The depths of the mind are laid bare in his poems in a totally new light, almost at a magical level. But he does not accept a total submission to mental promptings—a fact which is clear from his anthology entitled *Odysseus-nu-Halesu*. Writers on rhetoric are fond of contrasting the two cults, Apollo and Dionysus symbolising the logos and the mythos. If one were to adopt this dichotomy one could say that Sitanshu invokes both of them.

In his poems, theme does not become the slave of language. It remains the master, like the master equestrian controlling his steed. Effective expression is achieved without sacrificing the basic unity. Though flirtation with chance is central to his themes, his poems have the imprint of grace of style and felicity of expression. He accomplishes his poetic task by conscious strategies and subconscious mechanism. He is a clever technician, both of the phrase and syntax. Form and substance operate together in unison to enable him, and along with him, the reader to reach the intended destination. His collection of poems entitled '*Odysseus-un-Halesu*' received two prestigious awards, the Nanalal Award and the Gujarat State Award, and is now on the syllabus for M.A. classes in two universities of Gujarat. His anthology *Bomaby* is a surrealist reportage of an investigation of urban existence. A significant poem emerges from a traumatic urban experience and expands at various levels. In the cluster of poems on the Magan, one can discern tough irony and black humour.

But this first phase of mainly surrealist poetry is soon followed by a richer and more luxuriant phase which is illustrated by his most ambitious long poem 'Mohenjo daro' (*Sanskriti*, August 1979) now available in cassette.

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Its structure is complex, almost labyrinth-like; with the aid of appropriate syntactic, semantic and phonetic effects, he creates a vivid picture of modern world and urban consciousness almost like a kaleidoscope. The poem, as it were takes possession of our minds with its verbal foliage. The disorientation of subjects, distortion of events and condensation of dream create so many small replicas of the modern urban world.

Having exhausted the landscape of surrealism, his ebullient imagination encompasses newer pastures. In the second phase of his poetry, there are no supra-normal structures and all are purely internal models. In 'Jatayu', his second major poem (*Sangna*, July 1976), he offers a refreshingly new interpretation of the character from the *Ramayana*. Keeping the tragedy of Rama in the background, he puts Jatayu in the forefront and much like a stage technician employing visual effects to magnify what needs to be magnified, he makes this subsidiary character occupy the front of the stage.

Sitanshu has made drama and dramatics his own. Amongst the younger scholars of Gujarati, he is perhaps the most learned in the subject of dramatics. He has given lectures on the drama from ancient India and Greece to the present day at different places. He is the author of three very popular plays in Gujarati, namely, *Aa manas Madrasi lage chhe*, *Kem Makanji kyan chalya and Grahan*.

His adaptations in Gujarati from Thomas Hardy's novel and Peter Shaffer's drama are extraordinarily brilliant. Literary criticism has not been alien to him either. His first collection of essays in literary criticism is *Simankan ane Simollanghan*. Aesthetics has especially appealed to him. He has presented papers on aesthetics and on the theory of literature at various conferences in India and abroad. The insight shown by him in his works on aesthetics and literary criticism is penetrating. His work on the theory of literature *Ramaniyata-no vag vikalpa* was recently (1980) awarded the Ramprasad Bakshi Award of the Gujarati Sahitya Parishad as the most outstanding work of literary criticism.

He holds a Doctorate in comparative literature from Indiana University (U.S.A.) and a Doctorate in Aesthetics from the University of Bombay and his collection of poems *Jatayu* was chosen for the Sahitya Akademi Award of 1987.

V.P.B.

MEHTA, SUMANT BATUKRAM (Gujarati; b. 1877, d. 1968) was born at Surat and had his school education at Vadodara. He received his training in health education in London. During 1903 and 1921, he was in Health Department of the Baroda state. In 1914 he left his medical practice and as a social worker involved himself in economic, political and social problems of Gujarat. He was an editor of the monthly *Ugdharma*.

His numerous articles edited by Ranna Prabhudas Patwari are collected and arranged in four parts in *Samajdarpan* (1964). They are live notes on persons, places and problems. His *Atmakatha* (1971) is the autobiography of a person who along with his life story offers his contribution to the Indian history in general and history of modern Gujarat in particular. It also contains the cultural history of the past three generations.

C.T.

MEHTA, YASHODHAR (Gujarati; b. 1909), has written thirtyfive books which include novels, short stories, travelogues, dramas and philosophical essays in lighter vein. His first novel *Sarijati reti* (Slippery sand) in early fifties brought him to limelight. It was a highly controversial novel because of depiction of uninhibited eroticism. It was banned. But when the second part of the novel was published people were surprised to see that mundane characters presented in the first part of the novel reach the supreme height of spiritual regeneration. His other novel *Maharatri* (Great night) deals with mysteries of yoga. Like Maugham's *Razor's edge*, it depicts the link between this life and the life beyond. For his historical novels like *Tungnath*, *Mohamad Gazni* and *Vahijati Jhilam*, he has chosen history of Kashmir as the background, showing good knowledge of history as there is realistic portrayal of native people, command over depiction of conflicts and freshness of dialogues. In his short stories in *Prem Ganga* (Ganges of love), he has selected love episodes from mythology and history, and in *Rasananda* (sentimental pleasure) he has for the first time in Gujarati short stories drawn on the sources of para-psychology. In his four dramatic works: *Ranchhodlal ane bijan natako* (Ranchhodlal and other plays), *Ghelo Babal* (Mad Babal), *Mambo jambo* and *Samarpan* (Offering), the first one won the first prize in All India Radio dramatic competition, the second and third are social plays dealing with human weakness for sex, etc., while the fourth one deals with an episode in Moghul history. His travelogues *Nadio ane nagaro* (Rivers and cities), and *Chumalis ratrio* (Fortyfour nights) describe historical background, landscapes, land and people in a lighter vein, which provide interesting reading. His philosophical essays which have been compiled in three volumes *Agam nigam* (Mysteries), *Anand dhara* (Stream of happiness), and *Sakshatkarne raste* (On the way to realisation) indicate his insight into spiritual experience. He has written two books on astrology also.

C.M.

MEMON, MUHAMMAD SIDIQ (Sindhi; b. 1890, d. 1958) was a Sindhi educationist and prose-writer. He was

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an eminent Muslim scholar who devoted his life to the uplift of the Sindhi Muslims and the development of Sindhi literature. Memon was the Principal of Training College for Men and the Secretary of Sindh Muslim Adabi Society (established by him in 1931) in Hyderabad Sindh. Under the auspices of the society, he published many standard works in Sindhi on literature, history and Muslim religion. Besides, he took keen interest in the spread of modern education among Muslim women of Sindh. Memon has written about twenty books in Sindhi among which *Sindhu ji adabi tarikha* (History of Sindhi literature, in two volumes, the first published in 1937 and the second one in 1951 from Hyderabad Sindh) is an important contribution to the Sindhi literature. In the first volume the author has described the development of Sindhi language and literature from early times upto the conquest of Sindh by the British. The second volume deals with the growth of literature mainly during the last century (1843-1900). Memon, being the Principal of the Training College, was fortunate enough to have access to various manuscripts and early publications of Sindhi and other languages preserved in private collections and government libraries. Thus, he has given basic information regarding the development of the Sindhi literature which has proved to be of great help to all succeeding writers on the subject. Of course, the work being a pioneering effort of its kind in Sindhi, lacks in scientific analysis of the collected data and mainly concentrates upon enlisting individual writers and their works. Memon wrote many books for academic purposes which include works on history and geography of Sindh and essays on moral instructions to children and women. He wrote some poems on national and Islamic subjects, but they hardly left any imprint on the literature. In the field of literary criticism, his editions of *Risalo Shah Latif* (1951) and *Diwan Sangi* (1952), both published from Hyderabad Sindh, are worth mentioning. No doubt, it is mainly due to his history of Sindhi literature that Memon acquired a prominent place in Sindhi literature.

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M.K.J.

MENARIYA, MOTILAL (Rajasthani; b. 1905, d. 1979) was born at Udaipur, Rajasthan, and obtained his M.A., Ph.D. and Sahitya Vachaspati degrees. While acting as the Superintendent of the famous 'Saraswati Bhandar Library', he prepared a catalogue of the manuscripts available in the Bhandar. He was the pioneer among the scholars who devoted themselves to the cause of Rajasthani language and literature. He has about half a dozen research works to his credit, besides some others of general character. His important publications relating to Rajasthani are: *Rajasthani bhasha aur sahitya*, *Rajasthani sahitya ki ruprekha* and *Dingal mein vir rasa*. All these publications have been very highly spoken of by critics in the field. *Rajasthan ka Pingal sahitya* was the subject of his Ph.D., now published in book form. He was the first scholar to edit the well-known text of *Halan Jhalan ra kundaliya*.Essentially being a scholar concerned with manuscripts and editing of old texts, he did a acommendable job in preparing a search report on the manuscripts available in Rajasthan. It has been published under the title *Rajasthan mein hastalikhit granthon ki khoj*, Part I. Another equally prominent work of his is *Dictionary of Prithviraj Raso*, which is still unpublished. During active government service, he was deputed as the first Director of Rajasthan Sahitya Academy, housed in Udiapur. In his capacity as Director, he also represented the Academy at the Sahitya Akademi, New Delhi. After retirement, he joined the Rajasthan Vidyapith, Udaipur as honorary editor of its research journal, *Shodh patrika*. This institute of standing, now enjoying a University status, conferred the title of 'Sahitya Chudamani' on Menariya. His miscellaneous works include *Glimpses of Mewar* (English), *Mewar ki vibhutiyan* (Hindi) and *Rajprashasti* (an old Sanskrit text). Menariya stands unique for his scholarly contribution to the renaissance of Rajasthani studies.

A.S.K.

MENEZES, ARMANDO (English, b. 1902), a noted poet, had a brilliant academic career. He graduated from St. Xavier's College, Bombay, in 1924, winning several distinctions. Besides English, Menezes is well-versed in Latin, French and Portuguese. He entered Bombay Educational Service and worked at St. Xavier's College, Bombay, for some time. He worked also as Under Secretary in the Education Department in the Bombay Secretariat, as Member-Secretary of the Karnatak University Committee and as Principal at different places such as Visnagar, Kolhapur, etc. He joined Karnatak University, Dharwar, as Professor and Head of the Department of English (1958). He retired from service from the same place.

Menezes tried his hand at several genres: poetry, drama, essay. As a poet, he is traditional, following mostly the conventional forms and structures. Within these forms, however, he achieves, quite often, notable success. There is also a remarkable thematic variety: it ranges from reflections on the nature of poetry ('The Poet's Beauty') to science and art ('Science and Art'), love and beauty ('Ode to Beauty', 'Contraries', 'Maid in Waiting') nature ('Sunsets at Dharwar') religion ('To Christ in the Eucharist'), nationalism ('Thirteenth January', 'Freedom', 'Tashkent', 'Nehru', 'Gandhi'). He also wrote *The Fund* (1923), a mock-epic, *The Emigrant*

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(1933), a satire, *Caste*, a social comedy, *Lighter Than Air*, (1958), a collection of broadcast talks. His prose collection contains evaluations of writers such as Blake, Sarojini Naidu, Harindranath Chatterjee, etc.

FURTHER WORKS: The Ancestral Face (1951), *Chords and Discords, Chaos and Dancing Star.*

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M.Si.

MENTHA (Sanskrit). Closely associated with the poet-king Matrigupta of Kashmir is the creative artist Mentha, the writer of the court-epic *Hayagrivavadha* which, though not available in a complete form, has been quoted from frequently by literary critics and has constituted at times the content of an animated discussion in regard to treatment of plot and characterisation. In his endeavour to describe the reaction which the epic *Hayagrivavadha* produced in the mind of the royal patron, Kalhana presents a beautiful story. It is said that when Mentha read out his new poem to Matrigupta, he did not utter even a single appreciative word. Sad in heart, Mentha proceeded to tie the manuscript, but before he placed his manuscript down, the king placed a golden plate under it as a mark of great appreciation for the epic and profound respect for its creator. Mentha experienced celestial joy, but being a poet, he considered the gift of gold as redundant not being necessary for creation of poetry (*Rajatarangini*, Chapter III. verses 260-262).

The *Sharangadharapaddhati* ascribes the well-known verse: "Limpativa tamongani varshativanjanam navah/ Asatpurusha seveva drishtirviphalatam gata" to Vikramaditya and Mentha jointly, giving rise to the conjecture that Mentha was first associated with the court of Harsha Vikramaditya, father of Shiladitya of the first half of sixth century A.D. and then when Matrigupta was installed as the king of Kashmir, he got himself attached to the new King's court. Many references to poet Mentha are available in the writings of other poets, especially Rajashekhara. One such verse of Rajashekhara praises the embellishment of Vakrokti employed by Mentha and says that being struck by the Vakroktis of Mentha, which resemble the instruments to curb the elephants, the poet-tuskers shake their heads (as a mark of appreciation of the splendour of the literary figure). The verse runs as follows:

Vakroktya mentharajasya vahantya shrinirupatam/
Abiddha iva dhunvanti murdhanam Kavikunjarah.

Another verse occuring in the prologue of the drama *Balaramayana* records Rajashekhara as an incarnation of that genius which appeared first as Valmiki then as Bhartrementha and thereafter as Bhavabhuti. The verse running as:

Babhuva Valmikabhavah pura kavih
Tatah prapede bhuvi Bhartrimenthatam/
Sthitah punaryo Bhavabhutirekhaya
Sa vartate samprati Rajashekharah.

gives rise to the conjecture that like Valmiki, Bhavabhuti and Rajashekhara, Mentha also wrote a poem or drama on the story of the *Ramayana*, a work, which unfortunately has been lost. In his *Kavyamimamsa*, Rajashekhara has yet a third reference to Mentha, where it is said that Bhartrementha was tested in the city of Ujjain along with Kalidasa, Bharavi, Harichandra, Chandragupta and others, a reference, in which Mentha and Kalidasa are mentioned in the same compound, implying thereby that the first is as great as the second.

Bhartrementha has to his credit the famous Mahakavya *Hayagrivavadha*, which is quoted frequently by later rhetoricians, including Mammata, Rajashekhara, Bhoja and Hemachandra. These quotations and references indicate that Mentha is as much a master of Rasa as of Vakrokti and that he is an expert in the art of making poetic figures internal textures in the structure of poetry. The technique adapted by the poet in presenting the characters in this epic forms the subject matter of an animated discussion and all this goes to show the vast popularity of the epic. The whole of the first canto of this poem is given to a description of the demon Hayagriva, who is slain ultimately by Vishnu. Hemachandra finds fault with this and says that the unimportant accessory should not have been over-delineated (*Kavyanushasana*,). The commentator Ramachandra however, differs from his teacher on this point; he does not find any Rasa dosha here. Following the principle indicated by Dandin that it is better for the literary artist to describe at length the prowess of the enemy and to extol the hero by saying that the hero won such an enemy, Ramachandra defends Mentha, and says that the poet has done his job quite satisfactorily by over-developing the qualities of the enemy.

The *Subhashitavali* of Vallabhadeva; *Subhashitaratnakosha* of Vidyakara and *Saduktikarnamrita* of Shridharadasa cite a few verses attributed to Mentha, and there is no evidence to find out whether any one of them forms part of *Hayagrivavadha*. Two verses quoted in *Saduktikarnamrita* paint the images of elephants caught from the slopes of Vindhya mountain, and try to depict the anguish experienced by them due to separation from the familiar surroundings. These verses are probably responsible for the name 'Hastipaka' given to Mentha. They also give credence to the belief that the literary artist was engaged in the pursuit of catching wild elephants and taming them thereafter. All these indicate that Bhartrementha was a great literary figure of ancient India, whose approach and technique constituted the content of an animated discus-

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sion and who was appreciated and ranked as equal to Kalidasa only by his contemporaries.

R.M.

MERE RAMA KA MUKUT BHING RAHA HAI (Hindi) is a collection of Vidyaniwas Mishra's essays, representative of creative prose writing in Hindi today. In these essays the creative power springs from a sensitive grasp of mass culture. The essays fall in the category of 'Lalit hibandha', and are animated by a rich flavour of the folk elements. The 'I' of these essays in not an exclusive 'I' as in the West, but absorbs mass consciousness and becomes 'we'. We have therefore, an 'integrated' view of life, a free movement of thought and a search for meaning in the ordinary. And all this goes with the pleasure of an intimate chit-chat. The essays which exhibit best these qualities are 'Mukut mekhla aur dharti,' 'Vindhya ke dharti ka vardan,' 'Hoi hain shila sab,' 'Chandramukhi,' 'Meghadut ka sandesh,' 'Ayodhya udasa lagti hai,' 'Radha Madhav ho gayi'. This light-heartedness is intended not to make the subject non-serious, but to establish a personal closeness with the reader. We begin with the ordinary and then the context acquires a larger meaning and significance.

Hazariprasad Dwivedi made the barren land of personal essays fertile, and on this fertile land, Mishra planted his work, *Mere Rama ka mukut bhing raha hai.* Personal experiences have been interwoven in these essays with strands gathered from varying sources, such as religion, philosophy, mythology, arts. The old stories have been imaginatively re-told, and there is no attempt to superimpose them on the essays. The author is concerned obviously with the onslaught of Western culture on Indian thought. This anxiety is at the centre of such essays as 'Ayodhya udas lagti hai' and 'Mere Rama ka mukut bhing raha hai'.

The aesthetic beauty of the essays is reflected both in its thought and language. Here is no anemia of a bookworm. The personal style of an intimate dialogue brings home the fact that personal essays do not need wide scholarship. They get their creative vitality from their capacity to absorb the pulse and sensitivity of the masses.

K.P.

MERE SAIYAN JIYO (Punjabi) is a poetic work by Bhai Vir Singh, published in 1953, which won the Sahitya Akademi award in 1955. It was the last major poetic work of Bhai Vir Singh, a father-figure in the modern Punjabi literature. Pulling Punjabi writing out of the traditional moulds and format of the 'Qissas' and 'Janamsakhis', Bhai Vir Singh broke new grounds both in content and in form. He tried *vers libre,* freed Punjabi poetry from the rigidities of rhyme and introduced what he styled as 'Sirkhandi chhand' in a big way in his 'mahakavya' entitled *Rana Surat Singh.* Bhai Vir Singh undisputedly marks a turning point in the Punjabi poetic tradition and heralded a new era that ushered in eminent poets like Mohan Singh and Pritam Singh 'Safir', Harbhajan Singh and Jasvant Singh 'Neki'.

Essentially the seeker of spiritual truth and a mystic, one finds that Bhai Vir Singh has 'arrived' in *Mere saiyan jiyo.* In poem after poem, he talks about his spiritual journey, his longings, his search, his anguish and then his fulfillment. It is his own grace that has blessed him:

Those who love me
Come to my door
Longing for a glimpse;
Those whom I love
I go to them.
Their door is my door.

He had a beatific glimpse of God in the blossom of a rose bud. And he is left wondering how could Almighty be contained in the narrow folds of a flower. It is the wonderment that he shares with his readers. His mouth is closed when he says:

When you take me in your embrace
I am left with no words on my lips.

But it is not all other-worldliness that the poet is preoccupied with in this collection. In his poem entitled 'Hath kar wal, rasna uchar wal', Bhai Vir Singh advocates spiritual pursuits along with honest hard work for earning one's living.

And it is also not true that preoccupied as he is with the message, Bhai Vir Singh is less satisfying in the poetic quality of his verse. He continues to be as sensitive, as suggestive, as rich in imagery as ever. At times the words trip on his lips with fleeting nimbleness succeeding most eminently, in reflecting the twilight of spiritual mood, not so easy to arrest by a less proficient pen.

It is indeed a major work from a major Punjabi poet and is destined to have an abiding place in Punjabi letters.

Ka.S.D.

MERI KAVITÁ, MERE GIT (Dogri) is the first collection of Dogri poems by the first poetess of Dogri, Padma Sachdev. Published in 1969, it got her the Sahitya Akademi award for 1971. It has been translated into Hindi by Padma herself and the translation has been published by the Sahitya Akademi, New Delhi.

Some of the poems in the collection, read out by the poetess to the famous Hindi poet Ramdhari Singh 'Dinkar', moved him to remark, "After listening to these poems, I felt that I should throw away my pen.... What Padmaji writes is real poetry."

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Poems of this collection show a beautiful combination of folk-patterns and modern trends in poetry. The poems not only give voice to the pain and anguish of woman's heart and the suffering on earth, but also express with subtlety and authenticity the complex sensibility of the common citizen. The originality and freshness of several images, symbols, similes and metaphors employed in different poems of the collection, give to Dogri poetry a certain richness of imagination and creativity at different levels. The Dogri language of the poems retains its pristine beauty and also offers glimpses of new meanings and symbolic shades due to the skilful and innovative use of some words with varied stances.

Ve.R.

MERO SIJU (Sindhi) is a compilation of 'new' ghazals by Arjun 'Hasid', published in 1984. The book received the Sahitya Akademi Award for the year 1985.

Arjun Hasid has traversed long distances to arrive at a place where he is clubbed with the 'new' ghazal poets. Somehow he shook off the stigma of the word 'progressive', attached to his poetry, earlier than expected, and changed over to erotic poetry. Hasid has a larger share in romantic poetry written in frank and uninhibited language, reflecting animal love, giving vent to his intense emotions.

It seems that the poet's rendezvous with the romantic poetry lasted a little too long. But then the magic spell of romance broke and, strangely enough, a transformation etched its way into the poet which brought him before us in the form of a different poet—a 'new' poet. He brought out a compilation of 'new' ghazals, entitled *Mero siju* (The murky sun) in 1984.

What is new about Hasid's ghazals in *Mero siju* is that they talk about us and they talk about this day only, the painful, dark today, and not yesterdays and tomorrows. His ghazals are pure psychic automation expressing our thoughts and feelings. The ghazals do not explain; they simply come out as witness to the present age, moving through time and struggling with destiny.

It is interesting to note that in these ghazals, the poet has not used any romantic words like love and the beloved, the cup and the cup-bearer, the flower and the nightingale, wails and waits.

Arjun Hasid is one of the most personal, powerful and sensuous contemporary poets. The loss of certainty pecks at the heart of his poems. He uses poetry as an anodyne. It is not a cure, but it is certainly alleviating. The ghazals get well beyond the superficial to reveal the living sinews of a fascinating way of the modern life, the life that is so cruel, so demanding—a vivid picture of life based on intimate knowledge.

His other poetic works include *Suwasani ji surhani* (1966) and *Pathara patharu, kanda kanda* (1974).

P.A.

MESHRAM, KESHAV T. (Marathi; b. 1937) was educated at Akola and Bombay. He had to join the Railway after doing his intermediate examination in 1958. But later he did his B.A. (Hons.) in 1960, received the Anant Kanekar Award. In 1963 he did his M.A. He became a professor of Marathi in Mahad, and later in Bombay from 1962. Now he is the head of the department of Marathi there.

The earlier part of his life was spent in terrible poverty and sufferings due to caste-discrimination. He worked as a cycle riskshaw-puller and a loader of trucks and a labourer at the coal and lime quarries. He is a poet, novelist, short story writer and literary critic with a difference. He is one of the prominent writers of the Dalit movement in Marathi literature, though he does not have any political or literary ideology. Very realistic and authentic, he has carved out a place for himself in modern Marathi literature by dint of his merit.

FURTHER WORKS: Collections of poems: *Utkhanan* (1977), Jugalbandi (1982), Akasmat (1984). Novels: *Hakikat* and Jatayu (1973), *Pokharan* (1979). Short story collections: *Kharwad* (1980), *Patrawal* (1982), *Dhagada* (1984), Literary Criticism and essays: *Chhayaban* (1973), *Gal ani abhal* (1978), *Samanvaya* (1979), *Shabdangana* (1980), *Rutleli Manase* (1982), Bahumukhi (1984), Anthology: *Vidrohi kavita* (1978) is prescribed in six universities in Maharashtra.

P.M.

MEWAIRA RUNKH (Rajasthani) is a novel by Annaram 'Sudama' of Bikaner which won him the Sahitya Akademi Award in 1978. The novelist has presented a realistic picture of a modern village in Rajasthan and its society. His emphasis is to show the exploitation of the poor people at the hands of the money-lending class. This class is also engaged in petty shopkeeping and making enormous profits by illegal and corrupt practices. The money-lenders have a sinister design and work in alliance with the village-based, petty Government officers. The money-lending widows in this class are worse than men. The novelist has also exposed the religious hypocrites who want the simple village-folk to live in darkness and cling on to superstitions, while they themselves are engaged in making money; worse still, they live a life of lechery. The corruption in Government circles has also been lashed in the book. It is an effective novel which gives us a first-hand experience of the village people, showing the atrocities committed on them, and their own petty squabbles and lack of mutual understanding.

R.D.S.

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MEYKANTAR (Tamil; b.13th century) of Tiruvenneynallur belonged to the 13th century. Scholars believe that his *Shivajnanabodham*, on Shaiva Siddhanta, was released in 1223. This is worked out on the basis of the date given by Umapati Sivacharyar in his Sankarpanira Karanam. And Umapati was the great grand disciple of Meykantar.

The name Meykantar is a descriptive proper name. It means one who has seen the truth. Arulnandi explains it saying, 'the one who has seen the false and avoiding it, perceived and persisted with Truth'. Meykantar's other disciple, Manavachagam Kantantar, and a later saint-poet, Tayumanavar, also elaborate on these lines. The contribution of Meykantar is the interpretation of the word 'advaitam', on which stands the whole edifice of the Siddhanta philosophy. To give a correct interpretation of this word he had to eleborate the stand-point of Siddhanta in a mutually consistant manner, and the result is the *Shivajnanabodham*, the first systematised work explaining the Siddhanta school.

The *Shivajnanabodham* consists of twelve sutras (aphorisms). The first six are general ('podu') and the rest are specific ('unmai'). The whole book is divided into four parts, each containing 3 sutras.

Meykantar himself illustrated this work with examples and a commentary. There are many commentaries on the text, the earliest being that of Pandiperumal. Sivajnana Munivar wrote two commentaries, one a short one (chirrurai) and the other a long one (perurai), known as *Shivajnana bhashyam*, or *Dravida mahabhashyam* or simply *Mapadiyam* in Tamil.

The service which Meykantar did through his work to the Shaivasiddhanta system can be compared to the contribution of Shankaracharya to the Advaita philosophy or to that of Ramanujacharya to the Vishishtadvaita school.

T.B.S.

MHAIMBHAT (Marathi; 13th century) was born in a rich family at a small place in the district of Aurangabad, Maharashtra. After completing his training under Ganapati Apayya, a Vedic scholar, he thought of meeting Chakradhara, the founder of the Mahanubhava sect, and accordingly anticipated a pedantic win-over against him. However, the meeting turned out to be quite contrary to the expectations of Mhaimbhat and the result was that he was not only impressed by Chakradhara's mastery over language and his style of argumentation but was also convinced of his godhead. In fact, he returned a changed person and in due course received initiation into the fold of Chakradhara at the hands of his guru, Govindaprabhu of Riddhipur. In spite of his conversion, however, Mhaimbhat was still labouring under the weight of his ego born of his riches and scholarship. He was relieved of it by Nagadeva, the first acharya of the sect, who proved to be an eye-opener for him, and he spent the rest of his life in promoting the cause of his mentor, Chakradhara.

Mhaimbhat lives in our memory by his monumental work namely *Lilacharitra*, which is the earliest prose composition in Marathi. It was undertaken almost immediately after the passing away of Chakradhara and completed around 1280. It is an anecdotal biography of Chakradhara written in simple yet pointed prose by one of his painstaking devotees who applied himself to its composition in almost filial faith and completed it with all the help that he could command from his spiritual brothers in the fold of Chakradhara. The *Lilacharitra*, meaning the charitra or life in the forms of lilas or anecdotes, is divided into three parts, the 'Ekaka', the 'Purvardha' and the 'Uttarardha', containing in all about 1200 memoirs of Chakradhara (According to Kolte, the Ekaka is a part of the Purvardha and the total number of lilas exeeds 1400). Of these parts, the Ekaka is the shortest and the sweetest. It depicts the lonely wanderings of Chakradhara during the earlier period of his nomadic life which is shrouded in mystery and presents him as a forlorn mendicant in search of God.

Mhaimbhat was guided in his endeavour of compiling the *Lilacharitra* by Chakradhara's chief confidant, Nagadeva, who judged the authenticity of the material collected from various disciples of Chakradhara and verified the words that were put into his mouth. In this way, with the cooperation of spiritual brothers and the supervision of Nagadeva, *Lilacharitra* took shape and eventually came to be recognised as the basic work of the hagiography. Never have the small events of a mystic's daily life been described in such intimate detail. Never have the casual utterances of a great spiritual teacher been set down with such minute fidelity. The *Lilacharitra* begins with a few surprises and bewilderments, like the soul of Changadeva Raul, entering the dead body of Haripala and transforming it into the living Chakradhara. But once they are over, we begin to find something stimulating and instructive about the very strangeness and the eccentricity of the man revealed to us in Mhaimbhat's narrative. Apart from being an intimate and lovable portrayal of the multifaceted personality of Chakradhara, *Lilacharitra* also presents his devotees in all their variety and idiosyncrasies which give it the form of a portrait-gallery. Its simple style and its lively and pithy dialogues are a permanent source of literary pleasure. And finally, it is not merely a personal account of a sanyasin but also an indirect presentation of the social and cultural life of Maharashtra of the 13th century. To the Mahanubhavas it became a permanent fountainhead of their sectarian literature.

Riddhipuracharitra, also known as *Govindaprabhucharitra*, is another anecdotal biography compiled by Mhaimbhat around 1288. Its subject is Govindaprabhu, the eccentric and even choleric godman of Riddhipura. It is small work containing only 323 memoirs and its literary

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value is also not the same as that of *Lilacharitra*. Mhaimbhat is supposed to have written similar accounts of the remaining three pancha-Krishnas of the Mahanubhava sect, but they are not so well known. Besides these biographical works, he is the author of a few 'Aratis' or devotional songs known as 'Jatia Dasak'.

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S.G.T.

MHAMBRO, A.N. (Konkani; b.1938) Arvind Narayan Mhambro, born at Raibandar, Goa, is a Konkani satirist. He passed M.A. from the Bombay University in 1964, with philosophy as his principal subject. He worked as a Staff Artist in All India Radio, Bombay from 1963 to 1965 and then joined Kirti College, Bombay, as lecturer in philosophy. In 1970. he joined the Tata Economic Consultancy Services, Bombay. He started writing in Konkani and Marathi around 1950. He edited the Inter-Collegiate Konkani magazine *Vidya* (1961), the fortnightly, *Konkani* (1962), and *Prasada-ful* (The oracle, 1971), a collection of Konkani short stories. He also published delightful little poems for children entitled *Ghumche katar ghum ghum* (Beat the drums, 1964) which won him the Goa Kala Akademi award. With his profound insight into the social and political affairs of Goa, he has proved himself to be a good satirist, exposing the follies and foibles of the powers that be. His satirical vein takes the form of the burlesque and parody. He is equally at home with short story and play. The following works have won him critical acclaim: *Taretarechim sanvgam amchya gonyant* (Our Goa is full of strange characters), *Ek sarkari of is* (A government office), *Eka mantryachi mulakhat* (An interview with a minister). The characters he portrays are mostly government servants, doctors, lawyers, shop-keepers, etc. He also gives beautiful descriptions of the places as in *Sundar mhajem Raibandar* (How beautiful is my village Raibandar).

D.K.S.

MHARO GAON (Rajasthani) by R.D. Shrimali (b.1938) published in 1978, is a collection of poems honoured by the Sahitya Akademi, with its annual award in 1980. It contains 32 poems. The two main topics dealt with in the poems are the village teacher and the prevailing state of affairs in the countryside. These two powerful and effective topics represent the society and the poet expresses himself through them on a variety of other topics in a broad but subtle way. His mood is both satirical and defiant. He is quite at home while expressing the life of a teacher, for being a teacher himself in a village, he could understand the profession and experience of the village life. It is this very mood that in noticeable in his award winning book of fiction *Salawatan* (Wrinkles). The irresponsible attitude of the teacher portrayed in his poems has been attributed to his physical and mental afflictions to a considerable degree. 'My village' is a poem of the all-pervading political corruption and a gruesome story of the explotied masses already perched preacariously on the verge of hunger and acute poverty. The neo-feudalistic elements in the changed form and shape are proving no less dreadful. Despite his being a government servant, his fearless attitude and daring statements deserve all appreciation. The 'white cap' has been his special target and has served as a token of all political and social corruption, deformities and degradation. He has also confirmed the popular belief that though famines in Rajasthan bring the conditions of hunger and create problems for the masses, they bring festivities and rich crops of profit for the political leaders.

B.L.M.

'MILIND', JAGANNATHPRASAD (Hindi; b.1907). A dramatist, poet, essayist and satirist, 'Milind' was born at Murar in Gwalior district (Madhya Pradesh). He left school at his home town under the influence of Gandhi's Non co-operation movement though later he was educated at Akola, Poona, and Benaras. He knew many languages like Hindi, Sanskrit, English, Urdu, Marathi, Bengali and Gujarati.

From 1920 to 1970 he took part in active politics and was associated first with the Indian National Congress and later with the Socialist Party of India. His main preoccupation, however, has been journalism and creative writing. For his services in the field of literature he has been awarded several prizes, and was honoured by Uttar Pradesh Hindi Sansthan, Lucknow, for his life-long services to Hindi.

His main contribution is in the field of drama. His *Pratap-pratigya* (1929) and *Gautamnand* (1952) are historical plays. The first was written to arouse feelings of patriotism, and the other to do justice to a historical character hitherto neglected. *Samarpana* (1950) is a problem-play based on a conflict between personal love and social and national duty.

FURTHER WORKS: Drama: *Priyadarshi* (1962), *Virchandrashekhara* (1967), *Jayajanatantra* (1967). Collections of poems: *Jivansangit* (1940) *Navyug ke gaan* (1942), *Balipath ke git* (1950), *Bhumi ki anubhuti* (1952), *Mukti ke svar* (1954), and *Nai kiran* (1966). Long episodic poems: *Swatantrata ki balivedi* (1962), *Mrtyunjaya manav* (1976). Essays: *Chintanakana* and *Samaskriti ka prashn* (1954). Humorous writing: *Billo ka nakchhedan* (1954).

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MIMAMSA

MIMAMSA (Sanskrit). The word 'mimamsa' is derived from the root, man, to think and literally means rational thinking, investigation, examination, enquiry, etc. The term in its conventional sense is used for one of the theistic system of Indian philosophy because it critically investigates and examines the interpretation of Vedic rituals and formulates some principles according to which uniform and rational meaning may be arrived at where there is a divergence of opinion with regard to the drift of disputed Vedic texts. Mimamsa, therefore, consists of systematised code of principles in accordance with which the Vedic texts are interpreted for purposes of rituals and sacrifices. It propounds canons for a right interpretation of the Veda and lays down compendium of maxims with the help of which the Vedas may be rightly understood and sacrifices rightly performed.

Seeds of Mimamsa can be seen in the Veda itself, especially in the Brahmanas which propogate the sacrificial system of worship wherein the rules of rituals are adhered to faithfully and flawlessly. With the passage of time sacrifices spread and more and more elaborate details were added. Discussions and doubts about the performance of the rituals sprang up and regular rational enquiries started. This was the beginning of Mimamsa which later developed into a full system in the Mimamsa-sutras of Jaimini in about the 2nd century B.C. Jaimini's work sums up the general rules of rituals and sacrifices handed over through the long tradition of Vedic interpretation and describes the different sacrifices and their purposes in detail. The work has twelve chapters and contains 2,500 sutras. This is the earliest available work of the Mimamsa system and begins with an enquiry into the nature of dharma, as the central theme of Mimamsa is the discussion of dharma—acts of duty—the performance of sacred rites. It is the longest of all the philosophical sutras and discusses about one thousand topics, and hence forms the groundwork of the Mimamsa system. The work attracted many commentators such as Bhartrmitra, Bhavadasa, Hari Upavarsa, etc. But the earlier available important commentary on Jaimini sutras is by Shabaraswami known as *Shabara bhashya* about the 1st century B.C. *Shabara bhashya* being the basis of the later Mimamsa works is further explained by Prabhakara and Kumarila Bhatta, who differ from each other in certain important respects and form the two principal schools of Mimamsa named after them. Prabhakara's commentary on the *Shabara bhashya* is known as *Brihati* which has a commentary on it, called *Riguvimta* by Shalikanatha Mishra. Kumarila Bhatta composed his independent exposition of Shabara's *Bhashya* in three parts known as (1) Shloka-Varttika (2) Tantra-Varttika and (3) Tuptika. Shloka-Varttika is further commented upon by Parthasarthi Mishra and Sucharita Mishra and Bhattombekar in their respective works, called *Nyayaratnakara Kashika* and *Tatparya Tika*. With regard to the time of Kumarila Bhatta, tradition makes him a senior contemporary of great Shankara. Yet another great Mimamsa scholar and the follower of Kumarila is Mandana Mishra, who has to his credit many important works like the *Vidhiviveka*, *Mimamsanukramani*, etc. Other note-worthy works of Mimamsa are—Parthasarathi's *Shastra dipika*, Madhava's *Nyayamata vistava*, Khandadeva's *Bhatta dipika*, Apadeva's *Mimamsanyayaprakasha* and Laugakshi Bhaskara's *Arthasaingraha*.

As Mimamsa system primarily deals with the Brahmana portion of the Veda that comes chronologically *Purva* (pre)—before the Upanishads hence it is termed as Purvamimamsa, while the philosophical system dealing with post-Brahmanic Upanishads is styled as Uttara (post) Mimamsa, popularly known as the Vedanta. Just as Shamkhya and Yoga, Vaisheshika and Nyaya are regarded as allied systems of thought. Similarly Purva and Uttara Mimamsa both form a composite system of thought and complement each other. The knowledge and the performance of dharma is pre-requisite for the knowledge of Brahman, the central theme of discussion of Uttara Mimamsa qualifies and entitles a person to enter into the enquiry of Brahman. Hence Purva and Uttara Mimamsa are designated as the components of action (karman) and knowledge (jnana) known as *karmajnanasamuchchaya*. Jacobi is of the view that from the first the Purva Mimamsa and the Vedanta or Uttara-Mimamsa were one School and that it was only later through Kumarila and Shankara that they were differentiated.

Some of the principal tenets of the Mimamsa system are that the Veda is revelation, it is eternal, infalliable and self illuminating, that all knowledge except the action of remembering is valid by itself, it itself certifies its own truth and does not depend on any other external knowledge for its validity; that the verbal testimony (*shabdapramana*) is the supreme of all other means of cognition like perception, inference etc. because the nature of dharma the main aim of Purva Mimamsa, cannot be apprehended through senses and other pramanasa except shabda, the Veda, that the relation between a word and its meaning is natural, eternal and not created by convention. All these theories of Mimamsa rotated on the axis of the conviction that the Vedas are eternal, revelation not creation and are the supreme authority on all matters, mundane as well as spiritual.

Mimamsa system being orthodox and liturgical may appear obsolete to a modern thinker, yet it is significant and useful as dealing with the elucidation of the abstruse and complex Vedic texts and evolving formulas for the correct interpretation. It touches the problem of the relation of speech and thought and delves deep from the expression into the idea garbed in it. Whereas Sanskrit grammar treating the formation of words touches only the formal aspect of language, Mimamsa on the other hand concerns itself with the composition of a sentence and the

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syntactical meaning arrived at from it. It is, therefore, styled as the *Vakya-shastra*, and is valuable for the modern science of semantics, that branch of knowledge which deals with meaning in relation to linguistic forms. The two cardinal theories Mimamsa named as *Abhihitanvayavada* and Anvitabhidhanavada are the great contribution of Mimamsa to the science of language. According to one view named as *Abhibitanvyavada*, in a sentence words first convey their own individual meanings and then a relation or connection between them arises which gives rise to the total sense of a sentence as a whole. Every word in a sentence has a generic meaning which it expresses independently. When several words are combined to form a sentence, the generic senses are modified in some way or other to accomodate others. These together give rise to a sense which is the sense of the sentence as a whole. Opposed to this view is the view of *Anvitabhidhanavada* which maintains that a word expresses a connected meaning and there is no need to suppose a generic sense for every word. According to this view the meaning of a sentence is comprehended from the dealings of people wherein meanings of words used in a sentence are taken connected either with some action or object or something else. No word in a sentence gives an individual meaning isolated from the main flow of the sentence meaning which is unified and whole.

Apart from that Mimamsa has exercised a great influence over all the brances of Indian knowledge. Rules of interpretation evolved by Mimamsa are frequently adopted by systems like the Grammar, Vedanta, Puranas, Smritis and even the Alamkarashastra for removing incongruities when their adherents are confronted with riddles arising out of mutually contradictory texts of their respective disciplines. Many technical terms employed in Paninian system of grammar like paryudasa, atidesha, badha etc. are directly borrowed from Mimamsa. Even the great Shankara in his commentary on the Brahma Sutras of Badarayana takes recourse to Mimamsa maxims. Many figures of speech of Sanskrit rhetoric like Parisainkhya own their allegiance to Mimamsa. Above all, Mimamsa has a big hand in giving shape to Hindu religion and Hindu law. Even today many religious ceremonies individual as well as social, are conducted according to the prescriptions of Mimamsa, and the present laws of inheritance, proprietary rights, adoption etc. are still governed by Mimamsa rules of interpretation through Smritis and Dharma Shastras.

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Rav.N.

MINA ALEXANDER (English; b. 1951) is a distinguished poet, literary critic and a teacher of English literature. She is presently settled in New York and teaches English at Furdoham University. She belongs to an overseas colony of poets who respond to Indian literature in American conditions. Daughter of a meteorologist, she comes from Kerala and her parents are from the Syrian Christian community. She began writing at the age of thirteen, travelled abroad and was educated in Africa and England.

Mina is chiefly an experimental writer who is known for her innovation in ideas and style. For her, a poem is both a record of the inner life and the external reality. Landscape figures prominently in her work and the poet is concerned with the fragile nature of the self. Her poetic mood is one of lyric intensity, love and despair. Being inventive in her phrasing, diction and metre, she corroborates pre-eminently her literary theory that a poem is a structure which reflects the art of making poetry. She is a poet of modernist sensibility with her puzzling obscure creations. She arouses other kinds of feeling than are felt in social situations. Such subversive feeling create the expression that a poem itself is not as important as the attention, the desire, the vision and the cosmogony that it evokes.

The author's works include collections of poems like *The Bird's Bright Ring* (Writers Workshop, 1976), *Without Place* (Writers, Workshop, 1977), *I, Root my name* (Writers' Workshop, 1977) *Stone Roots* (Arnold Heinemann, 1980) and a critical work, *The Poet's Self: Towards a Phenomenology of Romanticism* (Arnold Heinemann, 1979). She has also written a play, *In the Middle Earth*, and several critical essays on Indo-English literary scene. She has been a remarkable critic with fresh insights and perceptions. Her essay, 'Mahapatra: A Poetry of Decreation' is well known.

Mina Alexander's works merit evaluation by critics. Her metaphors and images deserve notice. Her private symbolism is worth examining. Her critical canons lay down the necessity for a visionary consciousness.

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B.R.N.

MIR AMMAN (Urdu) whose real name was Amanullah, was born and brought up in Delhi, but unfortunately, not much is known about his life. He was rendered homeless and reduced to penury by the ravaging of Delhi by Ahmad Shah Abdali. The aftermath compelled Mir Amman to emigrate to Patna and from there to Calcutta. At the instance of Mir Bahadur Ali Husaini, John Gilchrist, the founder of the Fort William College, appointed Mir Amman as 'Munshi' in 1801. Till 1806 he remained on the staff of the College doing book assignments which

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consisted of translating Persian texts. His name does not figure in subsequent records of the college, hence it is difficult to surmise whether he spent the rest of his life in Calcutta or elsewhere.

Mir Amman has contributed significantly to the evolution of Urdu. He developed a new prose style which was looked upon reverently by later prose stylists like Sir Syed, Ghalib, Mohammad Husain Azad and Hali.

Mir Amman used a lot of words and phrases which later went out of currency, but his felicity of expression was such that his writings were fully comprehended and appreciated throughout all eras. Even today, he is no less popular. Mir Amman's claim to fame in the history of Urdu prose rests only on two works, *Bagh-o-Bahar* and *Ganj-e-Khubi*. Of the two, only *Bagh-o-Bahar* was published in 1803. It was the Urdu translation of the Persian *Chahar Durwesh* which had earlier been rendered into Urdu by Mir Ata Husain Khan 'Tahseen' under the title, *Nau Tarz-e-Murassa*. As against the ostentatious and artificial style of Tahseen's translation, Mir Amman's *Bagh-o-Bahar* is written in a commonly understood idiom and has enthralled and won critical acclaim from one and all. *Bagh-o-Bahar* was translated into English by L.F. Smith and published from Calcutta in 1842. Duncan Forbes and Garcian d' Tassy also published abridged English and French translations respectively.

Written in a romantic strain, *Bagh-o-Bahar* has structural similarity with *Arabian Nights*. There is an abundance of the surpernatural and other such romantic lore. Almost all accounts of Urdu literary history are silent over Mir Amman's *Ganj-e-Khubi* which was also written at the instance of Gilchrist. It is a free translation of Mulla Husain Kashifi's *Akhlaq-e-Mohsini* and only one manuscript is extant.

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H.Z.Z.

MIR HASAN (Urdu; d. 1786), full name Mir Ghulam Hasan, was a famous Urdu 'masnavi' writer. He was the son of Mir Zahik and grandfather of Mir Anis. He was born in Delhi, but later, due to foreign invasions, he migrated to Avadh. He left Delhi in about 1765, went to Faizabad via Lucknow and settled at Faizabad. At Faizabad, Nawab Salar Jung patronised him and employed him for the services of his son, Nawazish Ali Khan. After a few years, he again went to Lucknow where he died on 10 October 1786.

Mir Hasan was a disciple of Mir Zia-ud-Din Husain Zia. He liked and followed the styles of Mir, Dard and Sauda. According to some tazkira-writers, Mir Hasan showed some of his ghazals to Sauda also. The writings of Mir Hasan consist of the following:

Masnavi Rumooz-ul-Arifin: This masnavi was completed in 1774 and was first published in 1850. This is a didactic, mystic masnavi on the lines of the great Persian masnavi of Rumi. It consists of small tales told in verse. The main theme is to show the nothingness of the worldly life and to praise the other world.

Tazkira-e-shoara-e-Urdu: Mir Hasan authored this important biography of poets written in Persian prose. He completed it in 1777 at Lucknow. Some additions were made upto 1778. It was first edited by Habibur Rahman Khan Sherwani and published in 1922. This *Tazkira* is important for its pen portraits of many Urdu poets.

Diwan: Many of his compositions were lost in a fire. He compiled them again latest by 1778. The 1781 version contained about 8000 lines. He must have added many more ghazals till his death in early 1786. The Naval Kishore Press first published *Diwan-e-Mir Hasan* in December, 1912, but it had only about half of his ghazals. Another small collection named *Ghazaliat-e-Mir Hasan*, edited by Mirza Ali Hasan, was published from Sarfraz Press, Lucknow, in 1944.

Masnavi Gulzar-e-Iram: This was completed in 1778 and first published in 1908, from Delhi, in the collection, *Masnaviat-e-Mir Hasan*. It is an autobiographical poem in which he narrates his migration from Delhi to Faizabad. In it he describes some of his love adventures.

Masnavi Sihrul Bayan, popularly called *Masnavi Mir Hasan*, was completed in 1784. This is regarded as his masterpiece as also the best masnavi in Urdu. This is a romantic fairy tale. Its importance lies in its potrayal of the culture of the upper classes. It is also notable for depiction of natural scenes, human sentiments and for its characterisation.

Kulliyat-e-Mir Hasan: This includes almost all the poetic compositions of Mir Hasan as detailed above and some small masnavis and a 'tarkib-band.' There are many manuscripts of this *Kulliyat*, but so far no one has published it. Masud Hasan Rizvi also unearthed three 'marsias' of Mir Hasan.

The chief importance of Mir Hasan lies in his authorship of *Masnavi Sihrul Bayan*. The other notable work is his tazkira of poets.

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G.J.

MIR MUSHARRAF HOSSAIN (Bengali; b. 1847, d. 1911) was the foremost among the Muslim writers of the nineteenth century. He was a prolific writer who ex-

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perimented will all the existing genres—poetry, drama, novel, autobiography, essays etc. Hossain did not have much of a formal education through he had thorough schooling, first at the local primary school and the English-Bengali school of Kushtia and then at Padamdi's School and Krishna Nagar Collegiate School. For the greater part of his life, he worked as manager in the estate of the Nawab of Faridpur. His literary apprenticeship began with journalistic stints in *Sambad prabhakar* (ed. Ramcharan Gupta) and *Grambarta prakashika* (ed. Kangal Harinath Majumdar). Hossain's literary career may be divided into two phases; in the first phase he was primarily concerned with literary creativity and zealously espoused the cause of Hindu-Muslim unity and cultural synthesis; in the works of the second phase, glorification of the Muslim past gained primacy and literary considerations became subservient. His first book *Ratnabati* (1869), a narrative in the fairy tale mode, is weak both in plot and treatment. The story hinges on the controversy between the prince of Gujarat and the Vazir's son regarding the comparative merits of wealth and wisdom. The second book, *Basanta kumari* (1873), a drama, records a maturity in style and construction. It is a story of unrequited love and jealousy in the family of King Birendra Sinha of Indrapur. The main characters, all of whom die at the end of the play, are, on the whole, drawn well. The next work *Gouru shetur* (1873) is written in verse of poor quality but received some acclaim from critics. The play *Jamidar darpan* (1873) occupies an important place in Hossain's literary output. Though it may seem a pastiche on Dinbandhu's *Nildarpan* (1860), the play is noteworthy not only because of its literary merits but because of its intention. It courageously exposes the evil deeds of the village jamindar who was an unregenerate profiligate and thrived on the exploitation and dehumanisation of his subjects. In the play Hossain also shows how religion is exploited by both Hindus and Muslims to perpetuate individual and class interests. His autobiographical work *Udasi pathhiker maner katha* (1890), though spoiled at places by an excess of emotional effusions and a tendency towards exaggeration, contains valuable information about rural life in Bengal in the second half of the nineteenth century, particularly the atrocities of the European indigo-planters. Hossain was steeped in Hindu mythology as is evident from his *Behula gitabhinay* (1889), that story of supreme human defiance against the whims of gods and goddesses. His appreciation of the Hindu way of life and the call for Hindu-Muslim unity got expression in all the works of the first phase, so much so that in his essay 'Go-jiban' (1888) he exhorts his fellow Muslims to abstain from the slaughter of the cow that is an object of devotion for the Hindus. The views expressed in this essay were so forthright and revolutionary that it earned for him the odium and anger of his own community.

Bishad sindhu remains Hossain's major work and his reputation today rests chiefly on this work. It was published between 1885-1891 in three parts—the Mohurrum part in 1885, the Release in 1887 and the Downfall of Ezid in 1891. Written on an epic scale, the narrative webs a complex pattern in which the ambitions, love and hatred of private individuals seriously impinge on public life and decide the fate of whole communities. However, throughout the work the intense human drama is always foreshadowed by an overarching fate that has absolute control over human affairs. The previous knowledge on the part of their characters of their imminent downfall deepens the sense of tragedy. The author claimed that the incidents are based on authentic Arabic and Persian sources but the recent researches in this field have established the fact that the story is based on the Punthi literature extant in Bengal, particularly, *Maktul Hossain, Jangnama* and *Shahid-e-Karbala*. This seems more plausible because he knew little Arabic or Persian. Whatever the sources, his fertile imagination and extraordinary power of visualisation played upon the historical facts to create a unique effect. Though it is true that the religious aspect of the book caught the imagination of the readers and made it sell so much so that it ran into eight editions during the author's lifetime, the book stands on its own merit. Hossain invariably rises to the grandeur of action and matches it with an equally grand and sonorous style.

Gajimiar bastani (1899) marks Hossain's transition from the sane and balanced attitude of the earlier works to the essentially parochial vision projected by the works of the second phase. These works include *Maulud sharif* (1903), *Musalmaner bangla shiksha I, II* (1903, 1908) *Madina gaurob* (1906), *Muslim biratta* (1907), *Eslamer joy* (1908) etc. As evident from the titles, the main objective here was to create awareness among the Muslims and fill them with a sense of pride. Literary qualities have invariably been given shortshift in them. Hossain's last works are autobiographical. In *Amar jibani* I-XII (1908-10) and *Bibi kulsum* (1910), Hossain recounts the story of his life and that of his epoch.

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Mo.A.

MIR NASIR ALI (Urdu; b. 1847) son of Syed Nasiruddin Muhammad al Mansur, he came of a noble and illustrious family and his ancestors held high posts in government at Tirmiz (Soviet Turkistan) during the days of the Muslim Caliphate and later at various places in India and abroad for his scholarship, and especially for his comparative studies in religion. Besides a commentary on the *Quran* in Persian, he wrote a number of books in Urdu. He received a robe of honour from the Sultan of Turkey.

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Nasir Ali learnt the *Quran* and religious sciences from his father. He further studied Persian and Arabic under some distinguished scholars of Delhi. Later he was admitted to the Delhi College, wherefrom he passed the Entrance Examination in 1867.

After serving for an year as Head Master in a Government school in Bahraich, U.P., he was inducted in the Excise Department wherefrom he retired in 1908 after forty years of service. He was honoured with the title of 'Khān Bahādur' in 1897 for his meritorious services. During 1910-13 he served as a magistrate in Delhi. He had the honour to be announced in the Durbar of King George V in 1912. He also supervised as curator the museum visited by the king in the Red Fort at Delhi. From 1913 to 1922 he served as the Diwan (Chief Minister) of Pataudi, a princely State (Haryana). He also got the Alexander Fellowship of the Punjab University. Later, he was made a Fellow of the Punjab Historical Society, Royal Asiatic Society and the Asiatic Society of Bengal.

After his retirement he settled in Delhi and led his life in literary pursuits, publishing his journals and collecting old books and manuscripts, paintings, royal firmāns, rare works of calligraphy, and other rareties. He was a connoisseur of art and a voracious reader of books. He had a large collection of books in Urdu, Persian and English on history, philosophy and literature.

The only book he wrote was *Mujarrabat-e-Kimiya* (1876), a treatise on Chemistry which was awarded a prize by the U.P. Government and prescribed as a textbook in schools.

Nasir Ali was essentially an essayist. He contributed his early essays/articles to the *Agra Akhbar* and the *Dabdaba-e-Asifi*. Afterwards, he established his own press, Matba-e-Nasrī, and started publishing his own literary journals. His first journal, *Terhvin Sadi*, was published from Agra in 1876 which had taken its name from the English *The Nineteenth Century*. Later, in 1880, it was named *Zamana*. *Terhvīn sadi* was devoted to present the virtues of religion and the Eastern culture. In fact, it was a reaction to Sir Syed's overemphasis of naturalism as reflected in his and his associates' writings in the *Tehzīb ul Akhlaq*. But Nasir Ali was not an adversary of Sir Syed. He appreciated Sir Syed's activities for the educational uplift of his compatriots.

In 1885, he started *Afsana-e-Ayyam* from Delhi. Devoted to light literature and containing a monthly review of important news, it was all written by him. Then followed *Nāsrī* in 1888 with Mirza Hairat Dehlavi as one of its chief contributors. In 1908, he started *Sala-e-'Am*, his most celebrated journal. Devoted to light literature, it stood for enriching Urdu prose and giving it grace and beauty. Its regular columns, particularly 'Mazun-e-Pareshan', penned by Nasir Ali, won the applause of the literateurs of the day. Nasir Ali never cared to cater the common people; he saw to it that his journal remained the favourite of only the choicest and the sophisticated elites of literature. *Sala-e-'Am* distinguished itself from Sir Abdul Qadir's *Makhzan*, another literary journal of repute, by its more lively style.

He distinguished himself by his ingenuity and imaginative prose with a charming and graceful style. His prose is marked by short simple sentences and always having a poetic flavour. His essays, articles and editorials are imbued with the philosophic content and insight but more so by his polished language with a natural flow, wit and humour and apt Urdu and Persian couplets. When he started writing, Urdu prose was already becoming a true vehicle of the educational, social, moral and political reform. In fact, with a simple direct style in place of the old ornate one, it was becoming a language of awakening and reform. Nasir Ali, like Sir Syed and his assoicates, disapproved of unnecessary Persianising of Urdu prose. But then, he also disapproved of unnecessarily spraying Urdu prose with English words, the equivalents of which were easily available in Urdu. He was conversant with English literature, but he was not over-awed by it. He wanted Urdu prose to be enriched not only by English and European literatures, but also by the Sanskrit classics.

Well-versed in classics, he had a modern mind and looked askance of making literature a handmaid of social service or morality, as Sir Syed and his associates sought to do. As such, he was the foremost writer of Adab-e-Latīf, or the light literature, which sometimes at the hands of later writers came to be a sharp reaction against the didacticism of the Aligarh Movement. They also gave more importance to elegant style than the direct and the straightforward one as adopted by the Aligarh writers. Nasir Ali's writings bear out his lively nature, profound learning of history, religion and literature, but his deep sense of aesthetics of language was always more prominent and showed itself in beautiful phrases, similes and metaphors. At times his imaginative prose reminds us of Muhammad Husain Azad, but he is not so fond of metaphor as the latter. Nor does he interest himself in romanticizing the past like Azad.

Nasir Ali always holds us by his delicate art and by appealing to our intellect and imagination. In fact, in him we find wisdom and entertainment blended together.

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M.Z.

MIR, RASUL (Kashmiri; d. 1870) was born in Sehapur, Shahabad, in Kashmir. Little can be said with certainty about his life. He is believed to have died young.

Mir is pre-eminently a writer of love lyrics. In an age when mystic verse conferred respectability, he addressed

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his ghazals to an earthly beloved without pretending shyness. Some people believed that he loved a Hindu woman. He alludes to a 'Kong' and a 'Hindu princess' in his ghazals.

Rasul Mir's ghazals are colourful and sensuous. His imagery depicts the beauty of his beloved in line and colour and caters to various sense perceptions with the help of flowers, fragrance, tinkling anklets, a swan-like neck, etc. His lyrics spring spontaneously from his heart and are highly melodious. In some of his ghazals he presents the female lover complaining with modesty, delicacy and restraint about the waywardness of the male beloved. Reversing the convention in many of his sweetest compositions, he delights in projecting the male-lover courting the female-beloved with ardour, sincerity and optimism.

Mir's ghazals bear a remarkable unity of impressions. His diction is colourful but simple, though occasionally he uses words of Persian origin. He enshrines the sentiment of love in all its nuances.

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S.L.S.

MIR, SAMAD (Kashmiri; b. 1893, d. 1959). Like his father, Samad Mir worked as a sawyer but became a building labourer later. Early in life, he started his search for 'truth' as a sufi and imbibed yoga also. He gave utterance to his first song 'Yetravun pyon' when he was past thirty and already initiated.

Mir is a mystic poet, and his 'vatsun' songs and ghazals reveal his deep insight acquired under the sufi and yogic disciplines. He feels compelled to give utterance, though inadequately, to his vision in the verse overladen with symbolism. The burden of many of his poems is: 'It is impossible to express what is obvious to Samad Mir'. As in the case of the most mystic poets, his varied experiences are surrounded by ambiguity and even obscurity. He underscores awareness and even offers 'Come and learn wakefulness from Samad Mir'. Sufi concentration, intense devotion to the Prophet, shastric practices and the utterance of 'Om Suh' are all grist to his mill. He emphasises: 'Every single atom is an integral part of the Everlasting', and for him Rama and Rahim are identical.

Mir wrote a substantial quantity of verse in the forms of 'ghazal', 'vatsun' 'naat', etc. It seems that he never cultivated poetry as an art, and it was only the inevitable utterance of his inner experience. It is said that not a single verse came from him for as long as thirteen years. One may notice faulty metre occasionally and excessive use of medial rhyme creates complication. Mir was illiterate, but, apart from imbibing our common cultural heritage, he made acquaintance with the birds and animals, insects and herbs, flowers and trees, which came handy to him as symbols. He has to his credit quite a number of metaphors and idioms of virgin freshness. He also wrote the allegory of *Akanandun* in fourteen cantos. His poems, embodying depth of meaning, indicate sincerity of feeling, surcharged emotion and spontaneous rhythm.

His poems were published in several parts entitled *Kalami-Samad Mir* by Ghulam Muhammad Nur Muhammad. His collected works were edited by Motilal Saqi and published by Jammu and Kashmir Academy of Art, Culture and Languages in 1973.

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S.L.S.

MIR TAQI MIR (Urdu; b. 1810). Mir's only serious rival to the title of the greatest Urdu poet is Ghalib (1797-1869). Mir is customarily described as *Khuda-e sukhan* (Poetry's God), perhaps because he has greater range than Ghalib, and has many firsts to his credit. Mir's *Nikatush Shu'ara* (Subtle points about poets) is the first tazkira (biographical anthology) written by an urdu poet in Northern India. Mir was the first Urdu poet to write an autobiography. He more or less invented in Urdu a verse genre called Vasokht. He was the first to extensively develop and use a metre which is indigenous to Urdu. In addition to the usual Qasidas, Mir also wrote a large number of Marsiyas, and many long narrative poems. Ghalib's range of forms is comparatively limited.

Muhammad Taqi Mir's people, originally from Arabia, settled in Agra in the sixteenth century. Muhammad Taqi's father, Muhammad Ali (b. circa 1671) was an austere Sufi; he left behind few worldy goods when he died around 1733. Muhammad Taqi went to Delhi shortly thereafter and found a patron in Samsamud Daula, the king's pay master. Samsamud Daula died in 1739 in the battle against Nadir Shah, and Muhammad Taqi returned to Agra. He travelled back to Delhi a few months later and now found patronage under the great scholar, poet, and linguist Sirajuddin Ali Khan Arzu (c 1679-1756) who was also an uncle of Mir's by marriage.

There is no evidence of Muhammad Taqi's having much formal schooling. He certainly had a lot of Persian and Arabic, and learnt much from Arzu in a non-formal way. Around 1740, Muhammad Taqi's mind seems to have been temporarily affected due to frustration in love. His earlist poetry would also seem to date from that time.

By 1747 Muhammad Taqi had become a notable poet. He commenced *Nikastush Shua'ra* around that date, and also broke with Arzu. Now known as Mir Muhammad Taqi Mir, he was an arrogant young man, very proud of his powers as a poet, and outspoken in his views of others. All this is reflected in the tazkira, completed in 1752. His

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difficult nature, and the political instability of the times, did not make life easy for him.

From 1747 to 1772 Mir served under a succession of patrons. Notable among them were Sadat Khan Zulfiqar Jang, Raja Jugal Kishor, and Raja Nagar Mal. He participated in much military and diplomatic activity in the company of his patrons. Days of severe hardship and prosperity followed each other with distressing regularity. Around 1772, Mir quit the service of noblemen and began a life of secluded poverty in Delhi. Around this time too he commenced his autobiography, *Zikr-e Mir*, completed in 1782, with minor additions made up to 1788. Mir left for Lucknow around 1782 at the invitation of Navab Asifud Daulah who treated him with great deference and granted him a salary of 200 or 300 rupees a month. Mir lived the rest of his life in Lucknow.

By 1782 Mir had completed four works in addition to *Nikatush Shu'ara*. One was *Faiz-e Mir*, a slight book (in Persian) for the spiritual instruction of his son, (circa 1762). The other was his Persian *Divan*, compiled around 1764. Then there were his first and second Urdu *Divans*, compiled around 1752 and 1775 respectively. The third *Divan* was put together in Lucknow about 1785 and includes many poems from Delhi. The last three *Divans* are tentatively dated 1794, 1798-1803, and 1808-1809 respectively. A collection, without the *Marsiyas*, was printed at Fort William College, Calcutta in 1811. The *Marsiyas*, discovered more than a century later by Masud Hasan Rizvi Adib, were first printed at Allahabad in 1951.

Mir's reputation has remained extremely high over the nearly 250 years since he appeared on the literary scene. Curiously enough, Mir criticism has rarely shown a corresponding degree of excellence. This is partly because his voluminous work has daunted a close study; but the main reason seems to have been certain stereotypes which have dominated Mir criticism since the 1850's. Mir is generally held to be a poet of great sadness, surpassing simplicity, and a true lover's self-effacement. He is reputed to have a tragic vision of life; his poetry is regarded as the romantic cry of an anguished heart.

All this could be true if one looked at Mir's poetry only selectively. Such simplifications do grave injustice to his total poetry. Mir's greatness lies, in fact, in his astonishing range of themes and moods. He is erotic, ironical, bawdy, philosophical, tragic, self-mocking, playful, worldly-wise, cynical, warm-hearted, self-effacing, arrogant, sweetly loving, bitter, angry, mystical, sceptical, didactical. His poetry defies categorization. No emotion is beyond his reach; no theme is too high or too low for him. In the width and depth of his experience of life, Mir is truly Shakespearean. He is the one Urdu poet whose mind seems to have travelled every where. Just as he is the creator of the finest erotic poetry in Urdu, he is also the author of some of the greatest verses celebrating the triumph of the human soul.

Likewise, Mir's style has varieties too numerous to fit stereotypical categories like "simplicity", "artistic artlessness", "directness". In fact, Mir's is a highly complex and metaphorical style. Very often his seeming simplicity conceals facets of meaning which become apparent only after close reading. He is a master of what traditional poetics calls Ma'ni afirini (creation of meaning) and mazmun afirini (creation of new themes.) While the former consists in charging the verse with more meanings than can be immediately perceived, the latter utilizes pre-existing themes in a new way, or looks at them from a new angle.

Mir is also a master of kaifiyat (intense emotiveness) where a verse doesn't so much make a concrete statement, but rather causes an immediate emotional impact. It should be obvious that kaifiyat can't easily co-exist with ma'ni afirini. Mir is the one poet who often successfully combines the two. Another quality of Mir's which again links him with the traditional poetics is shor angezi, that is, the poet's making a passionate comment or statement, often metaphorical, but in an impersonal tone, as if he weren't himself involved in the situation.

Mir's love for wordplay and his astounding vocabulary often go hand in hand. Urdu lends itself naturally to wordplay, and Mir rarely resists his tendency to make unexpected metaphorical, semantic or rhetorical connections through wordplay. Mir's vocabulary cheerfully embraces the whole range from "plebeian" to "high" Arabo-Persian. He is the greatest master of Prakritic vocabulary in Urdu, and is equally at home with arcane Persian or Arabic idioms and expressions. Both in vocabulary and in themes, Mir's poetry is that of a man grown old in experience of words, of life and things. This is why he is Urdu's greatest poet of human relationships and interactions.

Nearly all the styles and manners of Urdu poetry in the nineteenth century can be traced back to Mir. His attitude to both life and poetry informs much of the modern Urdu Ghazal. More than Spenser in English, Mir is the poets' Poet in Urdu.

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S.R.F.

MIRA/MIRAN (Gujarati; Hindi/Rajasthani b. 1498, d. 1565) was a mystic and a poetess of medieval North India. Born a princess in a Vaishnav family, she studied dance, music and poetry. As her father, Ratansinh, was always engaged in warfare she was brought up by her grandfather, Dudaji, in a religious atmosphere at Medata. Her poems suggest that she had a mystical experience in early childhood and was emotionally wedded to God. However, at the request of Sang the king of Mewad, she made a marriage de convenience with his son, Bhoj. The marriage, however, was without any issue. Instead, she dedicated her life to the service of man and God, and she began to compose poems. After the death of Bhoj in 1521 and particularly after the death of Sanga in 1527, she became vulnerable and was politically persecuted by her brothers-in-law, Ratansingh and Vikramaditya. Disgusted with politics she left Mewad in 1532, a sort of exile in, went first to Medata (1533), thereafter to Brindaban (1534-36) and finally to Dwaraka (1537-1546). In 1546, in a mood of repentance, Udaysingh, successor of Vikramaditya, offered to reinstate her honourably in Mewad. Perhaps to avoid all possible political and wordly complications, she fled from Dwaraka incognito on a pilgrimage in the South (1547-1556) and in the East (1557). A witness to political chaos and confusion in North India, she cherished a vision of peace and harmony. She might have bequeathed this vision to Akbar whose 'Din-e-Elahi' could be seen as its embodiment.

Being a mystic, she did not belong to any religious cult or sect. Her definitive biography does not exist. Hermann Goetz, a German scholar, has made an admirable attempt to arrive at a reasonably authentic story of her life by a most judicious analysis of cross-references and circumstantial evidences and by a most perceptive study of her poetry. A brief summary of this story is offered here at the outset. Her poems have survived through oral tradition. Today, her poems are found in three languages: Rajasthani, Brij and Gujarati. It is likely that she composed them when she visited Mewad, Brindaban and Dwaraka. Or maybe she composed all her poems in one language only—Old Western Rajasthani. But it is certain that in course of time their language has suffered a change. In any case, she could not have composed them in the language in which they are found today. There are about 1400 poems to her name, including many of doubtful authorship. Three long narrative poems are also ascribed to her. No dates of their composition can be established. Their chronology is of no consequence since all of them are devoted to one theme, namely, God. However, it is most likely that the poems on the theme of separation precede those on the theme of meeting. Other saint-poets describe or narrate the love of Radha and Krishna from a distance. They are only witnesses, each one is a third person. Being men, their sensibility is masculine. There is predominantly 'Madhura bhakti' and 'Shringara rasa' in their poems. Mira is not just a witness, she is herself a 'gopi', a Radha. Her sensibility is feminine. In her poems, the 'Dasya bhakti' and 'Shanta Rasa' are the major themes. Her Krishna is not that of any sect or scripture, not that of mythology or history, not that of the *Mahabharata* or the *Bhagavata* and does not dwell in her own heart. Her poems are more popular than those of any other saint poet. They have been composed in a colloquial style in dialects, and appeal both to the learned and the laity. Her poems are short, simple and spontaneous. Their rhythms vary as the moods vary—now slow now swift. There music is matchless and their craftsmanship superb. They possess structural unity and exquisite artistic quality. Here one finds neither erudition, nor eclecticism nor esotericism, but intensity of feeling and profundity of experience. There are no distinct worlds of man and nature; seasons of Vasanta and Varsha act only as a backdrop for the drama of unworldly love. The poems share a common theme: God and love for God. There is no variety. But there is indeed depth. A princess of Medata and a queen of Mewad, her poerty is urbane and sophisticated, her taste is classical and selective. Her favourite images are: dagger, arrow and spear; heat, sand and mirage. She shines like a white flame in the arid desert not only of Mewad but of the world. Sappho of Greece, with her poems of profane love, and Mira of Mewad, with her poems of divine love, share the world of love-poetry between them.

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Ni.Bh.

A devotional poetess of the 'Bhakti yug', Mira or Miran belonged to no particular religious sect, nor did she start one of her own. She merely sang of her single-minded love to her lord, Krishna, describing his personal charms and yearning for the fruition of her love. The traditional belief is that she was a disciple of Raidas, and a positive link between 'Sagun' and 'Nirgun' bhakti schools of poetry.

Mirąbai seems to have grown into a legend in her own life-time. It is, therefore, difficult to reconstruct her biography authentically. Nor is it possible to say conslusively how many songs she actually composed.

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Mirabai has alluded to Raidas to be her preceptor. There is, however, no evidence supporting this belief. The time-lag between Mira and Raidas is too wide to make it probable. May be, she held Raidas in great reverence and looked upon him as her guru. What is important for us is not who her guru was but what she sang and wrote. Besides her 'padas', seven other titles are ascribed to her, namely, *Naisi ro mahero, Gitagovind ki tika, Rag Govind, Sorath ke pada, Miranbai ka matar, Garvagit* and *Rag vihao*. But none of these seems to be an independent work and none is authentic. Her reputation rests solely on her songs, but here too we are bewildered with their numbers, which can be anywhere between 20 and 1312. An authentic and critically edited text is still to come. Mirabai's padas have been in a fluid state and their language has been shifting from Rajasthani to Braj in the east and to Gujarati in the west. Punjabi and Hindi (Khariboli) elements are also found in some of the padas.

Though the range of Mirabai's poetic perception and her literary output are meagre as compared to those of Kabir, Sur and Tulsi, it is the intensity and the all-absorbing depth of her songs that account for ber excellence. She does not sing of the love of gopis or of Radha but directly of her own love, and she regards her relationship with her Giridhar Gopal as of an exclusive nature. While the trials and travails which gopis and Radha undergo in their secret love for Krishna are a part of a mythology, Mira's sufferings were real. Her allusion to the tortures she underwent give a new dimension to her emotional experience. She has been compared with Andal, one of the Alvar bhaktas of the south but, in fact, she has attained such an enviable a place in the world of music and poetry as can hardly be claimed by any one else. Her exquisite lyricism shall is replete with a perennial charm and freshness.

Criticism: *Miranbai ke bhajan* (Lucknow, 1898), *Miran shabdavali* (Allahabad, 1910), *Brihat kavya dohan* (1913) *Miran mandakini* (Agra, 1930) *Mirabai ki padavali*, (Gujarati, 13 padas), (Hindi Sahitya Sammelan, Allahabad, 1932) *Mirabai ka kavya* (Allahabad, 1934), *Mira ki prem sadhara* (Chhapra, 1935), *Mira* (Allahabad , 1936), *Mira smriti grantha* (Calcutta, 1950), *Madhuri* (Varanasi, 1956), *Mira sudhasindhu* (Bhilwara), *Mira jivani aur kavya* (Jodhpur), *Songs of Mirabai*, (Allahabad), *The Devotional* (Workshop, Calcutta), Srikrishna Lal, *Mira ek adhyayan*, Hiralal Maheshwari, *Rajasthani bhasha aur sahitya*..

V.V.

The facts about Mira or Miran Bai's period, life and works are still unconfirmed, and even modern researchers repeat with slight changes what the old historians have already said. She was the daughter of Ratansi, the fourth son of Rava Duda. Her date of birth varies between 1498 to 1504 according to various historians, but the one accepted by Munshi Deviprasad i.e., 1504. can be generally accepted till such time as a more accurate date is put forth on firmer grounds. Her birth place is also equally doubtful. Kudaki, Bajoli and Medata, all in Nagaur district, are suggested in this connection. Viramdev, elder brother of Ratansi had bestowed twelve villages, including Kudaki, in Jagir to Ratansingh. But recent search of a manuscript, *Rathodam ri khyat*, by Udaising Champawat reveals that Viram got Medata in 1515 on the death of Rava Duda and thereafter he snatched Kudaki from Bhoja Sihawat. Thus Kudaki could remain in Ratansi's possession only after 1515. But according to the popular belief, Miran was born in 1504 and this fact proves her place of birth as Medata. The City Palace library at Jaipur contains a manuscript copied in 1797 (No. 306) wherein 143 of her 'padas' are available. Nos. 63,70 and 125 of them also speak of Medata as her birth-place. But this cannot safely be taken as true, as some more historical facts mentioned therein do not stand ground. This fact is also corroborated from the mention in *Bhaktamal* of Nabhadas commented upon by Priyadas and Raghodas. The point needs further confirmation by more reliable sources, and till then; Medata is in favour with the scholars. Though Miran was sincerely devoted to Lord Krishna from her very childhood, her elders arranged her marriage with Bhojraj, son of Rana Sanga of Mewad, in 1516. Misfortune befell her and she was widowed on her husband's death in 1523. G.H. Ojha puts this date between 1518 and 1523. This intensified her devotion to God.

The fierce battle waged by Rana Sanga with Babar at Khanawa during 1527 claimed the lives of the Rathods of Medata, Rava Viramdev's younger brothers Rayamal and Ratansi, while Viramdev was seriously wounded. Sanga also breathed his last in 1528. Thus Miran lost her father-in-law, husband and father just within 12 years of her marriage. Having lost all interest in her life, her devotional activities intensified without caring for the family prestige and the sneers of the society. She held religious gatherings and sang and danced in the presence of the saints and religious minded persons. This endangered the safety of the fort of Chitor and proved a blot on the fair name of the Rana Family. Meanwhile Ratansi, son of Sanga, ascended the throne, but he was soon killed by Surajmal of Bundi during 1531. He was succeeded by his brother Vikramajit, who is said to have been a despot. It was he who troubled Miran and even tried to administer poison to her. These facts have been variously mentioned in her own padas as well as of other poets and saints. In 1536, Banabir, the son of Prithviraj's concubine and brother of Rayamal, ended his life. Subsequently Udayasingh, younger brother of Bhojraj occupied the seat in 1540. Disgusted with all this, Miran proceeded to Medata and reached there before 1535. Bahadurshah of

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Gujarat had invaded Chitor in this very year, and had Miran been there, she should also have burnt herself alive alongwith all other women of Chitor.

On the arrival of Miran at Medata, the place was soon attacked by Rava Maldeva of Jodhpur in 1538 which led to Viramdev's flight to Ajmer alongwith Miran. Maldeva attacked Ajmer also in 1539 which forced Viram to quit the place. She visited several places with her uncle after this event till the latter sought the help of Shershah Suri, the emperor of Delhi, in 1543. It is believed that Miran stayed with Viram till 1538. Feeling very unhappy at all this, she left her father's residence and proceeded on a pilgrimage. Having examined various theories put up by different historians about the attack on Viram by Maldeva, we may treat 1539 as the most probable date of Miran's departure for pilgrimage. No details of the place of start or of the places she visited are available, but some scholars believe that she did visit Vrindavan where she had a meeting with Jiva Goswami. But the fact needs positive evidence. Mathura and Vridavan being associated with the early years of Krishna, her pilgrimage to the place seems probable. Her meeting with Jiva Goswami has also a sectarian touch. It, however, transpires that instead of travelling to Vrindavan, she proceeded to Dwaraka via Pushkar and lived there till her death, and this is an accepted truth. Rana Udayasingh sent his trusted men to persuade her to return to Chitor but she was fed up with wordly affairs. She had also realised her own self. That was why she did not like to return and breathed her last at Dwaraka in 1547. It is said that this date is also found recorded in the 'Bahis' of the priests of the family and seems to be a correct one. Deviprasad has given credence to 1546, while there are diverse opinions put forward by others. But these dates do not rest on firm grounds.

Some scholars treat Raidas as Miran's preceptor, but there are certain serious historical misgivings. Raidas died after Kabir who has made a mention of him in his writings. Pipaji has mentioned Kabir and Raidas in the past tense. Kabir having died in 1448, Raidas in 1451 and Pipaji in 1453 V.S. approximately, and Miran, having been born in 1561 V.S. cannot have had Raidas as his religious preceptor. Latest researches tell us that Rava Duda having conquered Medata, appointed one Jamunaji Joshi as his royal astrologer. The office was continously held by this Joshi family till 1930. Gangadas Joshi of this very family was granted a rent-free land of 25 bighas by Maharaja Vijai Singh of Jodhpur in Medata in 1793. Certain papers in the possession of Jainarayan Asopa, son of Ramkaran Asopa, prove that the word 'Joshi' appearing in Miran's padas is addressed to the Jamunaji Joshi. The fact, however, needs further confirmation from other reliable sources also. Miran's life was marked by a series of mishappenings and uncalled-for troubles which she could win over only with patience and confidence in herself and the courage worthy of a woman of the Kshatriya race. This intense agony was the driving force behind her compositions full of eternal bliss and everlasting beauty of heart and mind. She never lost her courage in the face of the severest odds, endowed as she was with the strength of devotion to the Almighty. She surrendered herself only to Lord Krishna.

Even more problematic than her life story is the text of her compositions. During the last 20-25 years, almost 2000 'padas' have appeared in her name in various collections. There are numerous interpolations and a good number of them do not have any connection with Miran. Almost all editors have copied them from the manuscripts and have neither cared about their authenticity nor presented a scientifically edited text. The contemporary political, social, literary and psychic circumstances and folk-feelings are also to be kept in mind alongwith various forms of the prevalent language. Side by side we have to look into what other contemporary poets and saints tell us about Miran. Nabhadas has commented freely in this respect in the chappaya metres of his *Bhaktamal*. She was like a 'gopika' in the age of 'Kali' who demonstrated her love for Krishna. She was fearless and knew no bounds. She sang in the praise of her lover Krishna. Her own men troubled her and even tried to kill her by attempting to make her drink poison, but she hardly cared for them and shunning all false prestige, devoted herself to Krishna. Her devotion was that of the lover and the beloved. The whole text of her 'padas' runs into 300 to 400 only, and even this is a conjectural figure. We may judge certain specialities of her poetry on this basis. She is completely devoted to her Lord in all possible aspects and is prepared to do anything to please Him, even to get herself sold for his sake. Her love is not of this life only, but a continuity of ages and numerous lives. This spirit of complete surrender finds expression in various glorified ways. That there is no place for public remarks and prestige of the family in the philosophic field, is made explicit by Miran. She has brought this fact home for every one. She has tried to generate fearlessness in man and attempted at making him rise to a higher level.

Her submission of self connotes an intensive feeling. Nature is no partner of her feelings of separation and her longings are on an individual basis. Her 'padas' are full of natural beauty, a sort of innocence and a delicate well-being befitting the fair sex. Her line of action is well-defined and she believes firmly in her meeting the Lord. The agony of love haunted her since the very childhood and it is the story of her forlorn life. Her writings have left a strong imprint on the Indian life. There are numerous 'padas' which supply necessary information on her life and her struggle with her own men. But very few of them can be ascribed to Miran. Some of her 'padas' have a 'nirguna' (formless) touch which seem to belong to a later stage when Miran got some perfection in her line of devotion. It is at this stage that there is no

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difference between 'nirguna' and 'saguna'. Her original language must have been Rajasthani only with slight impressions of Braj and Gujarati here and there. Gradually, these impressions were more pronounced during the course of time. Out of the writings attributed to her, 'Gita Govind tika', 'Narasiji ro mahero', 'Satyabhamaji no rusano', 'Rag sorath', 'Rag govind' and 'Padawali', none except 'Padawali' and the various ragas representing her padas may be safely treated as belonging to her.

A number of publications have appeared in the name of Miran and some of the important ones are: Karottamanas Swami, *Miran Mandakini*, (Agra, IInd edition); Manavirsingh Gahlot, *Miran jivani aur kavya* (Kashi, 1945); Bangiya Hindi Parishad, *Mira smirti grantha*, (Calcutta; 1949) Padmavati Shabanam, *Miran brihat sangraha*, (Banaras, 1952); Parashuram Chaturvedi, *Miran Bai ki padavali*, (Prayag, 1955); Murlidhar Shrivastava, *Miran darshan*, (Allahabad, 1955); Murlidhar Shrivastava, *Miran darshan*, (Allahabad, 1956); Brajratnadas, *Miran madhuri*, (Varanasi, 1956); Anand Swarup Swami, *Miran sudha sindhu*, (Bhilwada, 1957); Harinarayan Purohit, *Miran brihat padavali*, (Jodhpur, 1968); Kalyansingh Sekhawat, *Miran brihat padavali*, (Jodhpur, 1975).

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Hi.M.

MIRAJI (Urdu; b. 1912, d. 1949) had his schooling in Gujarat, Kathiawar, Jacobabad, Sukkar and Lahore, but he discontinued his studies after passing his matriculation examination. He was on the editorial staff of *Adabi Duniya*, Lahore (a literary magazine) for a few years. He joined the All India Radio during his stay in Delhi. He moved to Bombay eventually and edited *Khayal* (a literary magazine) in collaboration with the well-known Urdu poet Akhtar-ul-Iman. Miraji showed early proclivities for discovering erotic manifestations in normal human functions, feminine modes of dress and even vagaries of nature. He blends mythological elements with an anguished poetic sensibility. He carries the lofty and the carnal in a state of precarious balance. Miraji handles ghazal, nazm and git with a sense of rhythmic variation and metaphorical elegance. He signifies a point of departure from the modes of expression of Hali, Iqbal and Josh Malihabadi. 'Mujhe ghar yad ata hai' (I remember my home) 'Samundar ka bulava' (The call of the sea) are two of his well-known poems. Miraji is an abiding influence on modern Urdu poetry. He wrote some prose also mainly consisting of an autobiographical sketch and his studies of Amru, Vidyapati, Chandidas, Edgar Allan Poe and Baudelaire. Miraji's works include *Miraji ki nazmein*, *Git hi git*, *Is nazm mein*, *Mashriq-o-Maghrib ke naghmen*, *Nigarkhana*, *Paband Nazmen* and *Teen rang* a selection.

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Ba.K.

MIRANBAI KI PADAVALI (Hindi; early 16th century) is a collection of 'padas' by Miranbai, the famous devotional poetess of the medieval age. Her unparalleled fame as a poetess of exquisite beauty rests primarily on her padas, which are extremely popular all over northern India even today.

Among more than two dozen collections of her verses published in India, only three have been compiled on the basis of available manuscripts. These are *Miran Mandakini* (ed. Narottam Swami, Agra, 1930), *Miran Smriti grantha* (Bangiya Parishad, Calcutta, 1950) and the 55 padas included by Udaysingh Bhatnagar in his *Rajasthan mein Hindi ke hastalikhit granthon ki khoj*.

Verse composition in the form of padas has a long tradition. In Miran's padavali we have a harmonious blend of folk traditions with the artless spontaneity of a gifted poetess. While reading these poems one is struck by their genuinely lyrical qualities, depth of passion and irrepressible urge for identification with the beloved.

The poetess conceives of Lord Krishna as her lover to whom all her affections are offered without any reservation. She longs to have a union with the Lord and sometimes feels that this union has been achieved. Thus she expresses now the bliss of union, and now the pangs of separation. This reminds us of the Sufis, and it is not unlikely that she imbibed their influence. These songs have vibrations of folk-melodies and within their music is also felt a dancing rhythm. For intensity of feeling and directness of expression, these lyrics have never been surpassed.

So far as the language of *Padavali* is concerned, the views of scholars are divided. Sunitikumar Chatterji and Jhaverchand Meghani are of the view that its language is pure Rajasthani, which got mixed with words from different dialects as the padas had long run into the oral tradition before attaining a written form. Motilal Menaria and Narottam Swami believe that its Rajasthani is a mixture of Brajbhasa and Gujarati also. A large number of padas are in pure Brajabhasha too, the traditional language of 'Krishna Bhakti' poetry.

K.D.S.

MIRANI, NANDIRAM THADHOMAL 'SEWHANI' (Sindhi; b. 1819, d. 1875) was one of the early writers in

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Sindhi, who laid the foundation for the development of Sindhi prose. He was born in Amil Hindu family of Sewhan (Sindh), the place famous for Dargah of Lal Shahbaz Qalandar, a sufi saint. Nandiram learnt Persian and Arabic in traditional 'madrasa' of Sewhan. After completion of his education, he himself started a private school at the same town, teaching Persian, Urdu and Sindhi languages. Due to meagre income from the school, it was difficult for him to make the both ends meet. After the advent of the British rule in Sindh in 1843, new educational system was introduced during the fifties of the last century. Nandiram, known for his scholarship, was appointed a member of the Committee established in 1853 for standardizing the Arabic-Sindhi script. Nandiram played an important role in preparing the Arabic-Sindhi alphabet containing fifty-two characters, which is in vogue even to his day.

Nandiram was the first scholar to translate a Persian book *Tarikha Ma'sumi* (History of Sindh written in Persian by Ma'soom Shah) in Sindhi, using the standardized script in his work. This translation was adjudged to be the best among all entries. Hence, Nandiram was awarded a prize in cash and was appointed Munshi (Translator) in the Education Department. Thereafter he played an important role in the production of school text books and general literature in Sindhi. Major books prepared by Nandiram alone as well as in collaboration with others are: *Babnamo* (The first Sindhi primer for teaching the newly evolved Arabic-Sindhi script; first printed 1853), *Aesop jun akhaniyun* (A translation of Aesop's fables with the guidance of Ellis, the Assistant Commissioner of Sindh published in 1854), (3) *Tarikha Sindh* (History of Sindh, a translation of *Tarikha Ma'soomi,* for which Nandiram was awarded a prize. It was prepared in 1854, but published in lithograph in 1861), *Lekhe ji pirha* (a book on arithmatic, translated from Hindi, and originally based upon a book in English written by Thomas James; printed in 1855), *Sekhaito nirvaru* (the first book in Sindhi on the importance of new education system: translated from Urdu and published in 1856), *Jabro Muqabalo* (the first book in Sindhi on Algebra, translated from English with the help of Vishwanath Nandalik, and printed in 1856), *Dharati nirvaru* (the first book in Sindhi on the world Geography translated from English with the help of Mahadev Shastri, and published in two parts in 1855), *Sansari nirvar* (the first book on 'Nature study' in Sindhi, translated from Urdu and published in 1861), *Chitra ji para* (a book on drawing and painting, translated from English and published in 1854) *Paimaishi hisaba* (the first book in Sindhi on geometry, translated and published in 1855).

The most significant contribution of Nandiaram in this field is that he coined and selected various technical terms in Sindhi. Most of these terms are still in vogue in Sindhi text books. The prose of Nandiram is simple and colloquial.

M.K.J.

MIRASDAR, DATTARAM MARUTIRAO (Marathi; b. 1927) was born at Akluj, in Maharashtra. He is a short story writer known for his rural vignettes depicted brilliantly in a typical, humorous style and revealing the innocence, astuteness, pragmatism and shrewdness of the people who, outwardly, being illiterate or semi-literate, are far behind the norms of urban world but know truly how to survive despite all odds. Mirasdar, along with a few other writers like Vyankatesh Madgulkar and Shankar Patil, has earned a reputation for his adeptness in personal presentation of his stories set against a rural background. Presently, he is a lecturer in Marathi at Garware Commerce College, Pune. Short story collections: *Bapachi pend,* (1957), *Bhutacha janma,* (1958), *Virangula,* (1960), *Hubehub,* (1960), *Chutkyanchya goshti, Sparsha, Gappagoshti, Chakatya, Makadmeva, Gammatgoshti, Gavaran goshti, Gudgulya* (all published between 1957 and 1975). Selected short stories: *Mirasdaree.* Juvenile literature: *Ganara mulukh* (plays) and *Jawaeebapunchya goshti,* (1980). One-Act plays: *Guttee ani itar ekankika.* Humorous essays: *Sarmisal.* Translations: *Nawketil teen pravasi* (translation of Jerome K. Jerome's *Three Men in a Boat),* and a couple of other books.

Mirasdar has been awarded prizes by the Government of Maharashtra for *Bapachi pend* and *Virangula.*

Sn.R.

MIRASHI, VASUDEO VISHNU (Marathi; b. 1893) had a very distinguished educational career at school and college and won several prizes and scholarships. He studied at the Deccan College and topped in the M.A. Examination of the University of Bombay. He started teaching Sanskrit at the Morris College, Nagpur in 1942 and later at the Vidharbha College, Amaravati in 1947. He retired in 1950. From 1957 to 1966 he worked as the Head of the post-graduate studies and as Honorary Professor of Ancient Indian History and Culture in the Nagpur University.

Many honours were bestowed upon him for his scholarship and research. The title of Mahamahopadhyaya was conferred on him in 1941 by the Government of India. In 1956 he was honoured in the traditional manner with ceremonial dress and copper plaque by Madhya Pradesh Sahitya Parishad. The D. Litt. degree was conferred on him by the Sagar, Bombay and Nagpur Universities in 1958, 1959 and 1960 respectively. He was elected President, All India Oriental Conference, All India Indian History Conference and Indian Numismatic Society. He was elected Honorary Fellow of that Society. Vidarbha

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Research Society presented him with a commemorative volume. In 1967 Dr. Radhakrishnan awarded him with a certificate for his scholarship and dedication to Sanskrit studies.

Mahamahopadhyaya Mirashi has won world recognition as a learned scholar of Ancient Indian Literature and History. He has so far written about 250 research papers in English and 125 in Marathi on Sanskrit and Prakrit literatures and on Ancient Indian History. The following are some of his works. In English: *Inscriptions of the Kalchuri-Cedi Era* (Corpus Inscriptionum Indicarum, Vol. IV); *Inscriptions of the Vakatakas.* (Corpus Inscriptionum Indicarum. Vol. V.); *Studies in Indology. Vol. I to Vol. IV; Kalidasa.* In Marathi: *Kalidasa; Samsodhan Muktavali.* I to V Series; *Vakatak Nrapati Ani Tyacha Kal; Kalchuri Nrapati Ani Tyacha Kal; Meghdutatil Ramagiri Arthat Ramtek.*

M.D.H.

MIRCHANDANI, ARJAN GOBINDRAM 'SHAD' (Sindhi; b.1924) started composing poems under the influence of progressive trend. He graduated from the University of Bombay with Sindhi as one of his subjects. In 1973 he obtained his Ph. D. Degree from the same University for his thesis on Sindhi ghazal. He started his career as a part time lecturer in Sindhi first at Khasla Collage and then at Jai Hind College, Bombay. Later, he joined the Department of Sindhi in the University as its head. He has been connected with Board of studies in Sindhi.

Initially he came under the influence of an eminent Sindhi poet, Hari 'Dilgir', an exponent of 'Bevas' school of modern Sindhi poetry, but by and by he carved out his own place in Sindhi literature. He started his poetic career in the forties when he was a student, but it was only when he brought out his first collection of poems under the title *Aun ghitiyuni jo g'ainderu* (I am a street singer, 1957) that he came to limelight and was regarded as a trend-setter in progressive poetry. His poems though moulded in traditional forms, deviated substantially in thought content. One of his poems 'Modia jo bilu' (Grocer's bill) is no doubt striking and exhibits his progressivism and dynamism. His poems are technically perfect and are characterised by rich imagery, and powerful in expression. His dance-drama *D'ahiyun d'ukha d'issani* (Those who are too clever, suffer, 1960) based on an old folk-tale, is also a feather in his cap.

His next publication was *Volga je kinara* (On the banks of Volga, 1967), a translation of selected Russian poems in free verse, for which he received the Soviet Land-Nehru Award. He kept on experimenting in form and content and after seven years he brought out his next collection *Tapasia jun roshniyun* (Lights of penance, 1974). His new collection proved that he was not a spent force and that there was no paucity of ideas or dearth of new themes in his creative activity. The most important poems in this work are 'Chanda yatra' (Journey to the moon), 'Sindhi', 'Sarhad je par' (Beyond the frontiers), 'Vatan ji yad' (Rememberance of the native land) and 'Pira' (Torture). His next collection of poems entitled *Andho dunho* (The blind smoke) was picked up for Sahitya Akademi award for the year 1983. The title poem depicts the tragedy that engulfed the Sindhi community when it was uprooted from its native land, Sindh, after the partition of the country.

In the field of criticism and research his *Bevas ain nao dauru* (Bevas and new age, 1970) is a solid contribution. However, he is essentially a poet whose poetic output, though small, is nevertheless qualitative and of permanent value.

D.K.M.

MIRCHANDANI, LEKHRAJ KISHINCHAND, 'AZIZ' (Sindhi; b.1897, d.1971) was born in a well-to-do Sindhi Hindu family at Hyderabad Sindh. His father Kishinchand Naumal was an Executive Engineer and owned hundreds of acres of irrigated land. He was a man of healthy physique and attractive personality. He had his higher education in the Elphinstone College Bombay and after graduation he tried to manage his property, but it seems that he just could not do it. After partition of the country, he taught Sindhi in K.C. College Bombay, from where he retired as Professor at the age of 64. Aziz was known as an excellent host, and very often invited people to parties.

Besides being a great scholar of Sindhi, Aziz was well-conversant writer of Persian. He was a prolific prose writer and has as many as seven books of criticism, plays, etc. to his credit. Drama: *Ajit Singh* (1931), *Mr. Manju* (1934), *Ghariban mara* (1935). Prose: *Adabi aino* (1941), *Gul-o-khar* (1955), *Sami* (1963), *Sindhi istalah* (1978).

However, Aziz is best known as a poet. His poems are compiled in as many as nine collections: *Kuliyat-e-Aziz* (1938), *Shairani shama* (1940), *Gulzar-e-Aziz* (1940), *Pachhtava ja lurika* (1946), *Mushahrah* (1946), *Abshar* (1953), *Surhai* (1963), *Lalkar* (1965). Having complete control over Persian prosody, Aziz is best at composing 'ghazals' and 'rubais'. Although one finds Persian and Arabic words scattered all over his earlier poetic compositions, yet his effort to write in simple, intelligible language is visible in his poetry composed during the last ten years of his life.

He was a powerful critic and his book *Gul-o-khaar.* (Roses and thorns, 1955) is a milestone in ciriticism on Sindhi poetry. His collection of poems *Surahi* (1963) was picked up for Sahitya Akademi award for the year 1966.

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Hi.D.

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MIRCHANDANI, NANIKRAM DHARAMDAS (Sindhi; b. 1890, d.1946) was a prose writer and a poet. He was a teacher in Navalrai Hiranand Academy. Hyderabad (Sindh). Mirchandani dedicated his entire life to the service of younger generation by imparting moral education and by building character of the children. He was a scholar of English, Sanskrit, Hindi and Urdu. Hence, he enriched Sindhi literature by translations and adaptations in Sindhi of the masterpieces from these languages.

Mirchandani contributed significantly to the development of Sindhi fiction, play, essay and poetry. He remained continuously active in the literary field since the second decade of the present century. He wrote full-length and one-act plays in Sindhi, especially for Hyderabad Amateur Dramatic Society established around 1912 in Hyderabad Sindh. He was himself a good actor and played an important role in the growth of Sindhi stage. His first play seems to be *Farebi fitno* (Mischief of deceit, 1914) based upon the plot of an English novel *Vendetta* by Marie Corelli. Some other plays written by Mirchandani are *Patisheva* (Devotion of Husband, 1920), an adaptation of Urdu play *Nek Parvin, Prema bhag'ti* (1923) a translation of Urdu play *Bilva Mangal*, by Agha Hashr, *Suhini Mehar* (1946) an original play based upon a Sindhi folk-tale; Novels: *Adarsh nari* (Ideal woman, Hyderabad, Sindh, 1926), *Nazik gulri* (Tender flower, Hyderabad Sindh, 1928), *Kashmiri phul* (flower of Kashmir, Hyderabad Sindh, 1943), *Aram mahal* (Palace of delight), *Nara jun kingiryu* (1946).

He translated into Sindhi the poem *Meghaduta* (A cloud messenger), a famous Sanskrit poetic work of Kalidasa, in 'doho' form. The language used by Mirchandani in this translation is simple and elegant. However the translation does not faithfully render into Sindhi the poet's ideas and images at several places. The work contains explanatory notes and a running commentary in prose also.

In the later years of his life, Mirchandani began to translate the *Bhagvadgita* in Sindhi verse. He added to it annotations and critical notes, comparing *Bhagvadgita's* philosophy with the teachings of the *Bible, the Quran* and the scriptures of some other religions. The work remained incomplete and unpublished due to sudden death of the writer. Mirchandani wrote a large number of essays containing beautiful pieces of Sindhi prose. He compiled *Standard English-Sindhi Dictionary* which was published in 1928 from Hyderabad Sindh. Though Mirchandani has written in different forms of literature, he is more remembered for his contribution to the development of Sindhi drama.

BIBLIOGRAPHY: Mangharam Udharam Malkani, *Sindhi nasra ji tarikha* (Bombay, 1968).

M.K.J.

MIRCHANDANI, UDHARAM THANWARDAS (Sindhi; b. 1833, d. 1883) was one of the early sindhi prose writers, who laid the foundation for the growth of Sindhi prose in different branches of literature. Born in a Hindu Amil family of Hyderabad Sindh, he got his primary education in Persian in a local Madrasa. He was hardly ten years old when the British rule was established in Sindh in 1843. Considering the needs of the period, he studied English and acquired good proficiency in it. Besides, he became well-conversant with Hindi, Urdu and Punjabi. After completing formal educationd upto secondary level, Udharam got a post of 'Munshi' in commissioner's office. Later on, he was appointedd a translator in Education Department. He was one of the members of the Committee appointed by the Education Department in 1853, to evolve standard script for Sindhi on the basis of Perso-Arabic characters. As Udharam had a good knowledge of English, he used to teach Sindhi to European officers in Sindh, because the basic knowledge of a local language was made compulsory for the British Officers by the government.

Udharam prepared a good number of text books in Sindhi. Besides, he enriched the Sindhi literature by composing melodious poems and writing instructive and entertaining fiction. He was the first Sindhi scholar to collect some folk-literature in Sindhi prose as well as poetry, and got it published in newly standardized Arabic-Sindhi script.

Some of the major literary works of Udharam are: (1) Sindhi readers for primary, first and second standard, printed in 1853. These contain lessons in prose and poetry, (2) *Sindhi vyakaranu* (Sindhi grammar) printed in 1854. It is the first grammar of Sindhi written in the Sindhi language, (3) *Mufidul talibin* (Useful book for students). It is entitled in English as *Oodharam's Guide* and is meant for teaching Sindhi through English and vice versa. It was published in 1861, (4) *Totenamo* (A book of stories originally based upon Sanskrit work *Shukasaptati*, but translated by Udharam from Urdu in 1862), (5) *Duniya ji mukhtasar tarikh* (A Brief history of the world, translated from English and published in 1855), (6) *Rai D'iyacha jo kisso ain akhaniyun* (Folk-tale of Rai D'iyach and other stories). The book contains eleven folk-tales of Sindh. Udharam transliterated a folk-tale of Rai D'iyach, which was published by Captain George Stack in his *Sindhi Grammar* in 1849. This collection was published in newly devised Arabic-Sindhi script in 1861, (7) *Rasselas* (Johnson's English novel translated in Sindhi by Udharam and Sadhu Navalrai Advani in 1868. They were awarded prize on this translated work), (8) *Kisso Kamsen ain Kamrup jo* (Long narrative poe composed by Lalo Bhagat and transliterated from Devanagari Sindhi and published in 1869), (9) *Kisso Mehar Munir ain Badar Munir jo* (Folk-tale narrated by Udharam in poetry form in 1869 and published in 1871), (10) *Sindhi-English Dictionary*

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(Compiled by Shirt, Udharam and Mirza Sadiq Ali Beg. It was published by the government in 1879).

M.K.J.

MIRI JIYORI (Assamese) is the masterpiece of Rajanikanta Bardoloi. It was his first novel and may be described as a kind of national history of the Miri (Miching), a tribal community of Assam. It has creditably portrayed and deftly handled an almost baffling problem of the conservative Miri society. In the process it has become a fine study of the tribal Miri life, their geographical situation, their village organisation and their beliefs.

The Miris inhabit the valley of the river Subansiri in the district of North Lakshimpur. Jonkey happens to be a Miri youth, while Panei is a Miri girl, both belonging to the same locality in the valley. These are the two leading characters in Bordoloi's novel. Both grow up on the banks of this river in constant company in play and dance. They are two nature's creatures in their simplicity. The warmth which bound them together in their childhood gradually matures into love when they grow into adolescence. The nearness to each other which they enjoy as adolescents in their romping on the river sands, in the work of paddy transplating in the muddy fields, in the dance at the time of the Nara-chinga Bihu and in their journeys in river boats to the accompaniment of Bihu songs slowly but surely unite their hearts in passionate love ties. But obstruction in love comes from Panei's parents, especially from her father, Tamed. The reason of this disapproval is that Jonkey is poor and a lone boy. The earnest desire of the parents, Tamed and Nirmai, is to ensure for their only daughter a comfortable future. Hence they deliberate and decide to give their daughter in marriage to the rich youth, Komud. So when the marriage with Komud is nearly settled Panei runs away from home. The main conflict in the action begins at this point. Jonkey and Panei take a vow before their deity, Karsing Kartan, affirming their love and promising never to part with each other. All these things happen on the banks of the river Subansiri that is a silent and indifferent spectator of the mysteries of life.

But both are caught and a case is filed in the Court against them. Panei is allowed to stay with her parents till the disposal of the case. The old father, Tamed, begins hurried preparations to forcibly give Panei in marriage to Komud. In desperation the simple Panei once again runs away from her father's house. In her mad wanderings in search of Jonkey she is held by the Gachi Miris. At the same time Jonkey also is found wandering for Panei. He also is held by the same Miris. In a last joint attmept made by them to escape from the terrible catastrophe by running away they are caught and tried by the social Court. They are condemned to death. In getting them this severe punishment, there is the enmity of the selfish Rebang who also has been an unsuccessful suitor for Panei's hand. The sentence is carried out in all severity. Both Jonkey and Panei are pierced through by the same spear and thrown into the river Subansiri where they perish in the most tragic manner.

This, in a nutshell, is the story of the *Miri jiyori*. The plot construction is perfect. Through a minimum number of characters the story advances in a deft manner. The characters themselves are convincingly drawn. The *Miri jiyori* is also important as a regional novel. In it are depicted the life and ways of a tribal community inhabiting a particular region. We do not get as faithful and convincing a picture in any other novel of its kind. Though it deals with the intense love of a young Miri pair, the treatment is such that it attains a kind of universal tragic grandeur.

Ni.B.

MIRJI ANNARAYA (Kannada; b.1918, d. 1975) was an eminent novelist, short story writer, critic and scholar. His full name was Annappa Appanna Mirji. Born in a Jain family, after having passed his Jana examination conducted by Kannada Sahitya Parishat, Banglore, he served as a primary school teacher. He wrote several essays and short stories under the pen-name Industanaya, in his early days. He published his first and famous novel *Nisarga* (Nature) in 1945. It is a significant contribution in the field of fiction in Kannada. It has a theme of unfulfilled love between two young lovers who belong to two rural families. Nature plays a prominent role in this novel creating rural surroundings in effective way. Here, author has a fine grip over the situations of life that prevail in rural atmosphere. He has used the dialect of northern part of Karnataka as an instrument to carry the theme more successfully. This novel was very well received by critics as well as common readers. It won him many awards including Devaraja Bahadur award which was the earliest award instituted for best Kannada works.

Later, he published more than ten novels. *Rastra Puruse* (1948), *Ramanna mastaru* (School teacher Ramanna, 1948), *Sreyamsa* (1954) are some of his notable contributions that have enriched the field of fiction in Kannada with diversified theme and effective treatment.

His other contributions include essays on basic education, short stories, biographies, travelogues, literary appreciations, religious works, etc. His other outstanding contribution to Kannada literature is his voluminous research work, *Jainadharma* (first published in 1952), a treatise on Jaina religion and litereature. Encyclopaedia in its nature, this work contains a survey of history of Jainism, a detailed information about Jain ethics and literature found in Kannada, Sanskrit, Prakrit and other Indian languages. This book concludes with a survey of jain ideology in comparison with the modern out look, its thought and content.

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While he was serving as a primary school teacher in Jivana Siksana Sala (since 1955), he was honoured in 1962 as a best teacher by the President of India for his yeoman's service in moulding future generations of India. He established a trust in the name Gandra Ganga Jnana Pitha in his home town through which multifarious literary activities are conducted including organisation of literary work-shops, bringing out publications, and providing facilities to writers for their stay and research studies.

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P.S.S.

MIRZA, AKMAL-UD-DIN AKMAL (Kashmiri; b. 1642, d. 1717) was the son of Adil Khan whose father Mirza Malik Muhammad Khan Badakhshi served as Akbar's Governor in Kashmir. Akmal was patronized by Shahjahan, and initiated by Khwaja Habib Ullah Attar into a discipline of mysticism that considers music essential for spiritual advancement. His ever-growing interest in mysticism led him to a deep study of two masters, Moulvi Rumi and Farid-ud-Din Attar, whose works inspired him to attempt his magnum opus, *Bahr al Irfan* (Ocean of intuition) in 80000 Persian couplets on spiritual insight.

Though Akmal is believed to have written ghazals also in Kashmiri, none of them has been retrieved so far. What, however, is ascribed to him by oral tradition as well as recent documentation, is a couple of lyrics of the 'Vatsun' type which, despite their folk-style, betray a fairly high standard of craftsmanship. Most probably he did not find his Persian suitable enough for writing mundane love songs, as is seen here in the lines addressed to Juma:

'The day has sunk, who are you waiting for/Frisk about, O tender lass, humming lilting lo lo/Lovelorn lass, I saw you go across the river-bed scattering flowers all around/May you prosper for my sake, and eye me likingly/Frisk about O tender lass, humming lilting lo lo.'

According to an anecdote, Akmal had a baker couple among his devoted disciples, and Juma, the female disciple, was a special favourite with him. She would often recite to him her own Kashmiri songs, and he felt he too should reciprocate. Hence the need to write in Kashmiri in preference to Persian.

Another lyric, popularly ascribed to Akmal, is a masterpiece of improvisation, typical of the unsophisticated folk-song. It employs not only a homespun language but also homely situations and metaphors which give us a glimpse of the lovelorn lass, viewing her lover from various vantage-points, the attic, the enclosing wall, the dais, the wayside.

BIBLIOGRAPHY: Abdul Ahad Azad, *Kashmiri zaban aur shairi* (Srinagar, 1962); Jaylal Kaul, *Kashmiri lyrics* (Srinagar, 1945).

P.N.P.

MISHRA, BALDEVA (Maithili; b. 1890, d. 1973) was an essayists, a biographer and a critic. Born in a Mithila Brahmin family at Bangaon, Baldeva Mishra Jyotishacharya is to be distinguished from his namesake, the late Rajapandit Baldeva Mishra, an elderly contemporary (1887-1965). Both were renowned scholars of Sanskrit and are generally confused with each other. Baldeva Mishra Jyotishacharya had his early education at Bangaon and Madhipura. He moved to Banaras where he spent a major part of his life, and ultimately retired as a decipherment scholar from the Kashiprasad Jayaswal Institute at Patna. He edited and translated into Hindi *Aryabhattiyam* of Aryabhatta. He belonged to the Moda group of writers and had been one of its regular conributors since 1910. Through his reminiscences, he has brought to light many unknown facts about Maithili which appeared now and then in various magazines. His association with his preceptors like Jenalal Choudhary and Sudhakar Dwivedi of Banaras stood him in good stead in his later life. His main publications are *Ramayanasiksha* (1939), *Chanda Jha* (1948), *Sanskriti* (1949), and several biographical and literary pieces later brought out by the Vaidehi Samiti, Darbhanga, in a book form as *Research papers*, in the series called "Shyamanandan Sahaya Vyakhyanamala'. He also published a very comprehensive questionnaire on the history of Mithila. He has produced many thoughtful essays. He is rightly considered a prominent representative of the earlier generation.

His essays cover a wide range of interest. His best writings are those which aim to uphold some human virtues or moral lessons in the life of some characters or in certain episodes of the past. Some such essays are collected in the *Ramayana*, the *Mahabharata siksha* and *Gappasappaviveka*.

Though by profession an astronomer and a Sanskritist, in Maithili he has distinguished himself as an essayist.

R.C.

MISHRA, BALDEVPRASAD (Hindi; b. 1898) was born at Rajnandgaon (Madhya Pradesh). He did his M.A. in Philosophy in 1920, LL.B. in 1921 and D.Litt. in Hindi in 1938. He was Honorary Director of Rashtriya Madhyamik Shala. From 1922 to 1923 he did miscellaneous jobs of Rashtriya Mahasabha, Raipur. From 1944 to 1948 he was Manager, Bilaspur Degree College. He was also Head of the Department of Hindi, Nagpur University, for 12 years. Then he worked as Principal, Bilaspur Degree College. From 1953 to 1959 he was State Organiser in Bharat Sewak Samaj. From 1960 to 1962 he was Chairman, State Hindi Sahitya Sammelan. He was founder of

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the weekly magazine *Jantantra*, published from Rajnandgaon, and editor of *Jan-bharati* published from Calcutta for some time. He was a versatile writer and made distinctive contribution to Hindi literature. Some of his important publications are: *shankar-digvijaya* (Play, 1922); *Jiv-vigyan* (Essys, 1928); *Samaj sewak* (Play. 1932); *Kaushal-kishore* (Maha-kavya, 1934); *Tulsi-darshan* (Research thesis, 1938); *Jivan-sangit* (Kavya, 1940); *Saket sant* (Mahakavya, 1946); *Chhattisgarh parichaya* (Short stories, 1950); *Omar Khayyam ki rubaiyan* (Translation, 1951); *Hirdayabodh* (Translation of kavya, 1951); *Bharatiya sanskriti* (Essays, 1952); *Manas mein Ram katha* (Essays, 1952); *Antahsphurti* (Kavya, 1954); *Bharatiya sanskriti ko Goswamiji ka yogdan* (Essays and lectures, 1957); *Manas-madhuri* (Essays, 1958); *Shyam-shatak* (1958); *Brij-bhasha kavya, Ram-rajya* (Mahakavya, 1960); *Vyang-vinod* (Kavya, 1962).

The Governments of U.P. and M.P. gave him literary awards on many occasions. He published over 50 works.

Sur.G.

MISHRABANDHU (Hindi). The term refers to the famous trio of three brothers, namely Ganesh Bihari Mishra, Shyam Bihari Mishra and Shukdev Bihari Mishra. Of the three the last two, Shyam Bihari (1873-1947) and Shukdev Bihari (1878-1951), were more actively engaged in literary pursuits. Born in the village Itaunja (Lucknow), the two brothers were educated at Canning College, Lucknow. Shyam Bihari Mishra took his M.A. in English from the Allahabad University, and later in 1937 the same University conferred on him an honorary Degree of D. Litt. In 1897 he was appointed Deputy Collector, followed by a number of other important positions in the Government. From 1924 to 1928 he was a member of the Council of State. The government conferred the title of Rai Bahadur and the Court of Orchha the title of Rao Raja on him. He was associated with a number of Universities. Shukdev Bihari Mishra took a degree in law in 1901 and practised law for a period of five years. He gave up the practice to join judicial service as a 'Munsif'. He was appointed the Diwan of Bharatpur, and for sometime served as a sub-judge also. In 1927, the British Government conferred the title of Rai Bahadur on him too. He also took a trip to Europe in 1930. He was also associated constantly with the Universities of Allahabad and Lucknow. The two brothers took interest in liteature only as a hobby to start with, but ultimtely it became a life-mission for them.

The significance of Mishrabandhu is mainly attributed to their critical writings and history of literature, but it is said they had written a large volume of poems also (a thousand pages in Braj bhasha and modern Hindi). The focal point of their interest, however, was history. They made good use of it in writing historical novels. The main feature of the seven novels written by them is the authenticity of historical events and characters though they could not penetrate deep into the subtle undercurrents of historic sensibility. These novels are thus largely a documentation of historical events through descriptions and dialogues.

Mishrabandhu also wrote a couple of plays. *Shivaji* is a historical play. *Netronmeelan* (1915), another play, reveals the atmosphere of the courts prevailing in those days.

Mishrabandhu, however, owe their fame to *Hindi navaratna* (1910-11), a pioneering work in Hindi criticism, and *Mishrabandhu vinod* (1913), a voluminous account of Hindi poets published in three volumes, containing the bio-data with brief introduction to the works of nearly 5000 poets. A fourth volume on modern poets was added to the series in 1934.

It is often remarked that the critical evaluation of poets in Hindi commenced with *Hindi navaratna*. Prior to it, there were two main styles prevalent in Hindi criticism: first the 'book-review' style of Mahavir Prasad Dwivedi and his contemporaries which mainly touched upon the flaws in the language; and second, the historical and analytical examination by western scholars and the Royal Asiatic Society. Mishrabandhu did not formulate any consistent or definite norms of evaluation, but they did go a step beyond Mahavirprasad Dwivedi's style of book reviewing while evaluating a number of major Hindi poets. They departed from Dwivedi's style of fault-finding and adopted a more appreciative tone. The task of adding perceptiveness to the concept of criticism was performed by Mishrabandhu. They took into account the emotional content, ideology, tone and poetic craft of a work under reference. They asserted that a critic had to take "many factors" into consideration apart from 'rasa', 'dhwani', 'guna', 'alankara', etc.

Mishrabandhu also introduced the judicial style of criticism, although Acharya Ramchandra Shukla was critical of the legistlative role assumed by them. This style of criticism is apparent in *Hindi navaratna*. The choice of nine major poets and dividing them again into three categories, may appear arbitrary but it is, no doubt, significant. In *Mishrabandhu vinod* also they have placed poets under different categories, after enumerating the characteristics of each category. The authors, however, admit that the method of picking out poets in this manner has its own drawbacks since the method lacks objectivity of outlook. Mishrabandhu further admitted that they were very often faced with the dilemma of determining priorities among the categories themselves. There is always the danger of being impressionistic and Mishrabandhu also could not escape it. This style of criticism also involves comparison between different categories and poets. The authors have drawn comparisons not only with Hindi

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poets, but in certain cases with poets of European languages as well. The choice often lacks propriety, though some of the comparisons are interesting, e.g. comparison of Tulsidas with Shakespeare. Mishrabandhu followed the principles of Indian poetics in their criticism. They were also greatly concerned about the development of an independent critical style in Hindi. On more than one occasion, they declared that an independent style, free from Sanskrit poetics, already exists in Hindi criticism. They extended these arguments to advocate the use of a simple, lucid, spoken language of the masses, free from the influence of Sanskrit.

They have also offered some very elaborate and poignant commentaries on certain poets in *Vinod* and *Navratna*. Instead of pointing out grammatical mistakes and flaws in the language of poets, they have tried to explore the literary quality of the language.

Mishrabandhu vinod was subjected to a lot of criticism by later historians, particularly Ramchandra Shukla. The fact, however, remains that the posterity, including Shukla himself, owes a lot to Mishrabandhu. Ramchandra Shukla has drawn heavily on *Mishrabandhu vinod* in his analysis of 'Riti' poets—a fact which he has also admitted. Mishrabandhu had the commonsense not to call *Mishrabandhu vinod* a 'History of Literature', although in the introduction to the volume, they referred to the earlier histories and analysed the social circumstances and background of a poet. Their effort to divide the entire literary history broadly into some broad periods also paved the way for later historians to arrive at a more scientific division and classification of literary periods.

N.J.

MISHRABANDHU VINOD (Hindi). Three brothers Ganesh Bihari Mishra, Shyam Bihari Mishra and Shukadeva Bihari Mishra jointly wrote a unique book, entitled *Mishrabandhu vinod*. Its uniqueness lies in the fact that though authored by three men, it maintains lucidity in thought and structure. Published in four volumes, it contains more than two thousand pages. The first three volumes appeared in 1913, covering the historical data on Hindi literature available till then for the period ranging from 650 A.D. to 1868 A.D. In 1934 the fourth and the last volume was published which contained the bio-data of poets and writers up to 1920. Among books on the history of Hindi literature it has the fourth place, but in the order of critical writings on the subject it has the distinction of being the first. Its title is a misnomer for not being indicative of its concern either with history or with ciriticism. This is not done deliberately to create any confusion, but the authors did not intend to make their work a historical or chronological document. They submitted humbly that they were not competent enough to undertake such a work. They wrote in the introduction to the first volume: "After due consideration of the seriousness of historical writing, we feel we have no such capability to write on the history of a literature". In reality, however, the work is no mere pastime of literature, but a voluminous chronological document on poets.

The credit to write first the history of Hindi literature goes to the French scholar, Garcen De' Tassy, Shiva Singh Sainger and Sir George Grierson. In the works of these scholars the historical perception is almost negligible or inadequate. Tassy mentions only the names of a few well-known poets in his *History of Hindustani Literature*. Sainger gives a brief introductory account of about a thousand poets. Grierson in his *Modern Vernacular Literature of Northern Hindustan* gives a historical account of about one thousand years of Hindi literature. Against such a background, one has to recognise the importance of these brothers, known as Mishrabandhu, who collected the details of more than four and a half thousand writers and their writings. In its compass, their book excels all earlier works on this subject.

The scientific outlook essential for writing a history of literature is what the Mishrabandhus lack. There is no reference in their book to the socio-political and religious climate of the age under discussion. It does not make either any analysis of the literary trends embedded in the manicurrents of the time. This is not to belittle the efforts of the Mishrabandhus in collecting and presenting chronologically the bio-data of several thousand big and small poets. Their long and sustained effort is praiseworthy. Even though Acharya Ramachandra Shukla passed strictures on their classification of literary periods, the truth is he himself was indebted to them for historical data. Even later historiographers like Shyamsundar Das, Hazari Prasad Dwivedi, Ramashankar Shukla, Ramkumar Verma, Acharya Vishvanath Prasad Mishra, Ganapatichandra Gupta and many others have held the work in high esteem and many research scholars have benefitted from it.

O.P.

MISHRA, BHAVANIPRASAD (Hindi; b. 1913, d. 1985) was educated at Narsimhapur in Madhya Pradesh. He received his B.A. degree from Robertson College, Jabalpur, took active part in the freedom struggle, edited *Kalpana* (1953-1955), and later joined the All India Radio as producer from 1956 to 1958. He was also Deputy Chief Editor of the *Sampurna Gandhi vangmaya* (collected works of Mahatma Gandhi) from 1958 to 72. As a poet, he shows close awareness of the environment around him. The first poet in the anthology, *Dusra saptak*, he is best known for his grasp of the contemporary situation and a fresh approach to the sublime and the beautiful. His sympathy with the common man puts him in the tradition of Khusrau, Kabir, Rahim, Mira, Bharatendu and Maith-

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ilisharan Gupta. Philosophy and understanding of life in its various facets, social as well as political, lie as undercurrents in his poetry, but never do they overpower his poetic sensibility. In his poems, he is never overtly aggressive, though the note of protest is ever present, as distinct in 1970 as it was in 1937 when his early poems first shot him to fame. By his own admission he does not consider style as important as content, and insists on an easy communication between the writer and the reader. His poetic diction is, therefore, simple and effective. The pure musical quality of the poems does not, however, suffer in the process, nor does the heavy emphasis on communication make his language suffer from over-simplification. This is one of the major achievements of a poet in an age when complex sensations lead one often to an exclusive sort of expression intelligible only to a chosen few. *Gitpharosh* is his first collection of poems published in 1956 and may be considered a characteristic work of the poet. The influence of Sarvodaya and Gandhism may be seen in a few poems here. This collection was followed by *Chakit hai dukh* (1968), *Andheri kavitayein* and *Gandhi panchshati* (1969). The poet's latest works include *Buni hui rassi*, *Vyaktigat*, *Khushbu ke shilalekh* and a short narrative poem based on the new intepretation of the historical character of king Ashoka.

His other works are *Anam tum aate ho*, *Parivartan jiye*, *Trikal sandhya* and a short epic poem *Kaljayi*. *Buni hui rassi* won him the Sahitya Akademi Award (1972). The other awards that he received were the Madhya Pradesh Government Award (1972), Ghalib Award (1973) and the Delhi Sahitya Kala Parishat Award (1973).

Though, at times, his excessive fondness for a language close to ordinary speech gives his poems a certain prosaic quality, Bhavaniprasad Mishra's poetry at its best will be remembered as an important stage in the development of Nai Kavita in Hindi.

R.L.

MISHRA, CHANDRANATH (Maithili; b. 1925), better known by his pen name 'Amar' was born at village Khojpur in Madhubani. He has now permanently settled down in Misartola, Darbhanga (Bihar). After obtaining the title of 'Acharya' in Sanskrit grammar, he joined the M.L. Academy, Laheriasarai in 1947 as a Maithili teacher and continued there till his retirement in 1983. His first composition, a poem entitled 'Chasma san' appeared in '*Mithila Mihir*' in 1940. Enrichment of Maithili language and literature and encouragement of new writers are the two-fold objectives of his life. He has popularised Maithili by reciting his poems in gatherings throughout the country. In 1958-59 he was the principal Secretary of the All India Maithili Sahitya Parishad, Darbhanga. He is the founder-member of 'Navaratna Gosthi', a famous literary organisation credited with a number of publications in Maithili. He is a regular writer of the humour and satire columns in some leading periodicals. He entered Maithili literature with humorous and satirical poems, and established himself as a serious writer of poems, novels, short stories, one-act plays, and works in other genres of literature. He has edited a number of periodicals and books. His works published in the book-form are: five collections of poems, *Gudgudi* (1945), *Yugachakra*, (1950), *Ritupriya* (1963), *Unata pal* (1974) and *Ashadisha* (1977); two novels, *Vira kanya* (1948) and *Bidagari* (1971); one collection of short stories, *Jalasamadhi* (1972); three histories, *Maithili andolan: Ek sarvekshan* (1962), *Maithili Sahitya parisadak sankshipta itihas* (1969) and *Maithili patrakaritaka itihas* (1981); and one biography, *M.M. Muralidhar Jha* (1980). He got the Sahitya Akademi Award in 1983 for his work *Maithili patrakaritaka itihas*.

As a writer of humour and satire, his main themes are political and social evils, selfishness and corruption. The best example in this genre are the poems in *Yugachakra*. His other book, *Ritupriya*, describes in a new style seasonal variations in nature. It reflects the poet's power of imagination and his skill in minute description. His *Ashe-dishe* is a mature work, which includes some patriotic poems and satirical lyrics of great power. He is a apathetic to the new trend of poetry called 'Nai kavita'. Lucid expression, choicest diction, attractive style and charming versification make him a poet of high order.

His novels deal with marital evils, and his short stories, sometimes serious and some times light, attract the reader mainly by their humour and satire. He has a rare collection of old Maithili periodicals and books which should be a great help to Maithili scholars.

Bh. J.

MISHRA, CHAUDHURY HEMAKANTA (Oriya; b. 1934), humorist, was born in a zamindar family of Bheda. He passed his M.A. in Psychology and obtained the degree of Doctor of Industrial Psychology. A writer of short stories and belles-lettres, he is well-known for his satire and homour. His writings include *Nishiddha pustaka* (The forbidden book), *Aghatana*, (Chance happening), *Terachagalpa* (The crooked stories), *Bhalluka-ra pura pant o anyanya maja galpa* (Full pants of the wolf and other interesting stories). He contributes essays to the leading journals of Orissa. His latest publication is *Chaudhury Hemakanta Misranka shreshtha galpa* (1979).

K.T.

MISHRA, DHARANIDHARA (Oriya; late 16th century) was the author of one of the earliest Oriya translations of the celebrated *Gitagovinda* of Jayadeva. In this work

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Dharanidhara recast the subject-matter of the twelve Sargas of the original Sanskrit work in sixteen Chhandas composed in different Oriya metres. The rendering is almost literal and most of the words employed in the original text have been retained. The translation has the same lucidity of diction as the original and with its pleasant music produces the same sentimental effect. Of about half-a-dozen translations of the time, now available, Dharanidhara's translation is the most popular and is, for its antiquity, an evidence in support of the contention that Orissa was the homeland of Jayadeva.

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S.C.U.

MISHRA, DIBAKAR (Oriya; b.1466, d.c.1500), also known as Kavichandra Ray, an eminent Sanskrit poet and dramatist, was the court poet of Purusottamadeva, the king of Orissa (1466-1497). His most well-known lyrical drama was *Abhinavagitagovinda* (1494).

Among his other works are: *Lakshmanadarsa mahakavya, Prabhabati natakam, Parijataharm patakam, Haricharita champu, Rasa manjari, Dhruva charita* and *Devi shatakam*. None of the literary works of Dibakar Mishra has yet been published.

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Do.S.

MISHRA, DWARKAPRASAD (Hindi; b. 1901, d. 1987), born in a Kanyakubja brahmin family of Unnao district in Uttar Pradesh, was a poet, a journalist, an educationist, a politician, a freedom-fighter, a parliamentarian, an adminstrator, a scholar, a historian. Builder of modern Madhya Pradesh, he was its Home Minister in its first constituted Congress cabinet in 1937, its Home Minister and Education Minister again during 1946-1951, and its Chief Minister later during 1963-1967. He was also Vice-Chancellor of Sagar University during 1956-1962. As a journalist, he edited a monthly magazine, *Shree Sharda*, a daily paper, *Lokamat*, and a weekly *Sarathi* for many years. He was deeply interested in Indian culture, philosophy and history. He was Chairman of the Madhya Pradesh Hindi Sahitya Sammelan, and was decorated with the highest award of Sahitya Vachaspati by the All India Hindi Sahitya Sammelan. His writings include besides *Krishnayan, Tulsi ke Ram aur Sita, Swasti, Sandesh, Anundita, Dharmakshetre Kurukshetre*. His *Studies in the Proto-History of India* in English, translated into Hindi as *Bhartiya adya itihasa ka addhyayan*, and his autobiography, *Living an Era*, in English are important contributions, one to the proto-history of India and the other to the political history of the country in our own times. *Krishnayan*, the renowned epic in Avadhi, is a new land-mark in Bhakti tradition. It depicts Krishna as leader of the people and their protector, besides being a traditional benefactor of man. The writer thus gives a new dimension to both Avadhi dialect and Bhakti literature. His *Anundita* is a lucid and impressive translation of more than seven hundred chosen verses in Doha.

R.S.A.

MISHRA, GIRINDRAMOHAN (Maithili; b.1888, d.1981), born at village Behta in Darbhanga district, came from a famous family of Shakadvipiya brahmins. He matriculated from Raj School, Darbhanga, graduated from Patna College and earned Kavyatirtha from Government Sanskrit College, Calcutta. He studied Sanskrit literature under M.M. Ramavatar Sharma and Indian Philosophy under M.M. Chitradhar Mishra. Then he studied law at Patna where he was fortunate to have class-mates like Rajendra Prasad, former President of India, and Srikrishana Singh, Ex-Chief Minister of Bihar. In his college life, he was active in students organisation, and was one of the founder members of the Bihari Students Association. He was instrumental in running the *Mithila-Mihir*, a bilingual weekly, dedicated to the cause of Maithili as well as Hindi. His public services in the capacity of Chairman of Darbhanga Municipality and as member of the Bihar Ligislative Council are unforgettable. He established himself as a Maithili and Hindi writer through a number of writings appearing in several leading literary periodicals of his time. This is why Lakshmi Narayan Sudhanshu, noted literary genius and ex-Speaker of the Bihar Legislative Assembly, dedicated his work *Navarasa* to him. While he was Chairman of All India Maithili Sahitya Parishad, Maithili language and literature made good progress. In 1975 he won the Sahitya Akademi Award on his memoirs *Kichhu lekhal kichhu sunal*. One of his lectures delivered at the instance of Harinandan Singh Memorial Trust was highly appreciated. A number of literary, educational and social institutions founded and patronised by him are living memorials to his name.

S.J.

MISHRA, GODAVARISHA (Oriya; b.1886, d.1956), statesman and litterateur, was born in a poor family, passed his early days in poverty, did his M.A. and studied law in the Calcutta University. Immediately after this he joined a group of patriotic teachers at the newly founded nationalist school at Satyabadi.

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Mishra's literary works include translated prose works. He translated some famous biographies and fiction from English. His short stories, such as 'Panu Misra' and 'Tola Kania', drew the attention of the people to the old social problems and superstitions. The two historical plays he wrote, namely *Mukunda Deva* (1917) and *Purusottama Deva* were designed to depict the Gajapati kings as ideal nationalist heroes to suit the temper of the time. He also wrote for the children. His stories from the *Ramayana* and the *Mahabharata* became very popular with children. He edited and published two journals, *Lokamukha* (1924) and *Janata* (1941). He was also associated with the editorial work of the *Samaja*. His first poem 'Saraswati abahana' appeared in the *Utkala sahitya* in 1909. Collections of his poems include *Kalika* (1921), *Kisalaya* (1922) and *Gitiguccha* (1957). Some of these are works of translation. 'Samyoi tire sakale', 'Nidagha sarasi', 'Kasiyatri' and 'Jaa' are some of his great lyrics. Greater still are his elegies such as 'Nimisaka dekha', 'Hoithanta' and 'Tha babu' which record the pathetic pinings of a loving teacher at the passing away of a dear pupil. But Godavarisha Mishra will be remembered for ever as the pioneer of 'gathakabita' (verse-tales) based on themes picked up from history and legends. On this score 'Kalijai' 'Abhirama Simha', 'Padmavati' and 'Bikrama Simha' are matchless creations which have a mass appeal peculiar only to folk literature because of their simple and unsophisticated style, the fine lyric touches and noble sentiments. His auto-biography, *Ardhasatabdir Odisa O tanhire mo sthan*, though incomplete, won him posthumously the Sahitya Akademi Award in 1961. All his works have been compiled in *Godavarisha granthavali* in four volumes.

BIBLIOGRAPHY: B.C. Acharya, *Satyabadi yuga* (1963); Chintamani Das, *Kabi Godavarisha* (1960).

G.C.U.

MISHRA, GOVINDA (Assamese; 17th century), is widely known as the author of *Misra-gita* or *Pada-gita* for his lucid metrical rendering of the *Srimad Bhagavatgita* into Assamese. He has left no information regarding himself and his family. It is a fact that his family hailed from the present district of Kamrup in Western Assam. He was a Sanskrit scholar of considerable repute but preferred to write in his own language for the edification of the ordinary readers and listeners. There are two opinions regarding his family identity. One that can be easily discarded is that he was the father of Srirama Ata belonging to the Kalasamhati branch of the Assam Vaishnavism who founded Ahataguri satra in eastern Assam towards the middle of the seventeenth century. According to this tradition Govinda Mishra's father's name was Tarapati and his grandfather was Kalapachandra. Against this version it is enough to say that the family of Srirama Ata hailed from eastern Assam and he himself was a disciple of Gopala Ata, the founder of the Kalasamhati branch. On the other hand, Govinda Mishra categorically tells us that he was a disciple of Bhattadeva, the father of Assamese prose, and therefore belonged to the Damodari branch of the Assam Vaishnavism. As he was a disciple of Bhattadeva (1558-1638), Govinda Mishra can be reasonably placed between 1580-1650.

Govinda Mishra translated the entire *Gita* into Assamese in the prevailing Assamese metres, viz; pada, duladi and chabi, in a language which the common people understood. While rendering it he took the help of four commentaries which he names as those of Shankara, Bhaskara, Hanumat and Anandagiri over and above the devotion-biased commentary of Sridharaswami. It may be mentioned that being partial to the devotional approach the Vaishnavas of Assam accepted Sridhara's commentaries on the *Gita* and the *Bhagavata* and respected them. Naturally, therefore, Govinda Mishra interprets the *Gita* with a devotional bias. Of course, he has not failed to utilize other commentaries mentioned by him whenever and wherever he considered Sridhara's commentary inadequate.

The second work by him, so far known, is the metrical rendering of the Sanskrit devotional work *Bhakti-viveka* by Bhattadeva explaining and elaborating the nine-fold bhakti and other elements connected with it, such as the necessity of *Sharana*, indispensability of a guru, desirability of worshipping a personal God, etc. Bhattadeva compiled this work collecting relevant verses from the puranas, the epics and the upanishads. Govinda Misra not only translated the original verses but also the commentary of Bhattadeva, adding his own elaboration where he felt it necessary. Of the two extant works, Mishra's rendering of the *Gita* is more popular, and numerous copies of this work are found all over Assam.

S.S.

MISHRA, KAMAPALA (Oriya; b. 1875 d. 1927), son of Pandit Damodara Mishra and Gayatri Devi, passed the B.A. Examination from Ravenshaw College, Cuttack, in 1897, worked for some time as Sub-Divisional Officer in the State of Mayurbhanj, passed the B.L. Examination from Cuttack in 1908 and joined the bar. After a short period he lost his mental balance. He was temporarily cured and then served for some years as the Head Master of Talcher High School.

Steeped in traditional culture, well-versed in Sanskrit and Oriya, he was a keen lover of music and drama. He was a gifted singer of the traditional Oriya songs like the champus and chhandas. His first literary work was a poem, a 'kavya', named *Apurva swapna* (The unique dream) followed by his first drama, *Sita bibaha* (The

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marriage of Sita), both written while he was a student. *Sita bibaha*, published in 1899, is a drama of five Acts which presents Sita from her childhood and deals with her marriage with Rama and her journey with him to Ayodhya. It has an almost traditional introduction or Brastavana setting forth the theme through the song of a dancing 'nati'. But there is no 'Sutradhara' in it. Following his predecessor Ramshankar Ray and the Shakespearean tradition, Kamapala has often used blank verse in dialogues. Though his blank verse is occasionally uneven and faulty in rhythm, it is better than that of Ramshankar. As in Sanskrit dramas, here, too, the friends of Sita are seen engaged in plucking flowers or cracking jokes with Sita. A Vidushaka is introduced. The mythological theme is treated with a bold originality. The miracle element, usual in mythological dramas, are comparatively less evident. There is no song from the Nepathya. Asides and whispered speeches are rare. The influence of the folk plays is seen in the presence of a rather large number of songs in the drama.

Basanta latika was published by the author's son Umakant Mishra in 1933 but it had been written as early as 1913. It was first staged by the Balanga Theatre Party. It is semi-historical in theme depicting an imaginary tale of palace intrigue. In dialogue and craftsmanship, as also in the art of depicting varied emotions, it is superior to *Sita bibaha*. It has no conventional 'nata' or 'nati' in the 'prastavana'. Instead, Kamapala introduces Parvati and the Rajalakshmi of the Mayurbhanj royal family. In this drama, too, blank verse is introduced. Harishchandra of Kamapala Mishra, written in 1902, though never published, was staged more than once. It is a drama in five Acts with mythological characters like Harischandra, Shaivya and Rohitasva and imaginary characters like Mangalya, Kalapi and Varana. Reformistic and realistic in approach, it is critical of the coarseness and vulgarity of the contemporary folk dramas and of the growing moral degeneration, religious corruption and the arrogance of the Brahmins. Kamapala Mishra's last two works are a drama named *Durga sarari* and a novel named *Prabhamayee*.

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Sa.D.

MISHRA, KASHIKANT 'MADHUP' (Maithili; b. 1906) is in some ways the most 'poetic' of all modern poets. He has written his literary autobiography recently in verse, *Prerana-punja* (1980). He was born in village Koilakh in Madhubani district, but has lived all his life in his mother's native village Korthu in district Darbhanga. He was educated in the traditional style of a Sanskrit scholar of Mithila in his own village Koilakh. Later, he went to Lohna Vidyapith and then to Devghan. Finally, he passed the Acharya examination from Muzaffarpur. He became a teacher at Sanskrit Vidyalaya, Simra, district Muzaffarpur, in 1939. He passed the Shastri examination in Vedanta also. From 1940 to 1977 he served as an Assistant School Master at Jayananda High School, Bahera. Since his retirement he has been living at Korthu.

'Madhup' was a precocious young boy. He began versifying even when he was in the primary classes. In later years his power as an 'Ashukavi' (instant composer of verses) grew and he turned out line after line, book after book. He received the Government of India's award on his poem *Tribeni* in 1954. The Maharajadhiraj of Darbhanga gave him a prize on *Kobara-gita*, and Babu Krishnandev Singh on his collection of poems, *Shatadala*. He received the Sahitya Akademi Award for 1970 on his epic *Radha-viraha*, and the Maithili Academy's Vidyapati Award for 1983 on his autobiography *Prerana-punja* in 1983.

His first important collection of poems was published in 1941 and since then he has been publishing at least one volume of poems every year. The range of his poetry is naturally very wide—poems for popular consumption, and poems for the most fastidious scholars. The style varies from regular versification to irregular free verse, and the topics cover from social and occasional matter to literary topics from traditional Pauranic and historical sources. He is master of the lyric. His conception of the khandakavya and mahakavya have dimensions which may be called sublime. In recent years he has made himself famous as a poet of the Karuna rasa. His best poem in this field is 'Ghasala athanni' (1938), i.e. the worn-out eight anna piece.

The important poetic collections of 'Madhup' come under three categories: first, the popular poems, such as, *Apurva rasagulla* (1941), *Tataka jilabi* (1945), *Pachamera* (1949), *Chaunki chuppe* (1966) and *Bola bam* (1981); second, the literary works, such as, *Radha-viraha* (1969); third, the middle type which includes works, avoiding both artificial ornamentation and cheap popularity, such as, *Jhankara* (1942), *Shatadala* (1944), *Dvadashi* (1979) and *Prerana-punja* (1980).

A substantial portion of Madhup's poetry is still unpublished, but the poems which have already seen the light of the day deserve close study. His innate gifts of expression and poetic fervour can never be challenged.

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J.M.

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MISHRA, KRISHNABIHARI (Hindi; B. 1890, d. 1959), was one of the stalwarts of early Hindi criticism published mostly in periodicals. He received his B.A. and LL.B. degrees from Lucknow and Allahabad. He was fortunate in having a literary environment around him. His father Rasikbehari Mishra, a lover of literature, influenced him to a considerable extent. From his very student days, he started writing in the periodical, *Samrat*. Later, his articles appeared in *Maryada*, *Indu*, *Abhyuthan*, *Vishalbharat*, and other leading periodicals. After practising Law from 1917 to 1924, he joined the journal *Madhuri* as co-editor with Munshi Premchand. In collaboration with his younger brothers, Vipinbihari and Navalbihari, he also published a quarterly, *Hindi samalochana*. Besides, he was connected with the editorial department of the daily *Aaj*. His scholarship and critical faculties are best seen in his well-known work, *Dev aur Bihari*, which ranks among the noteworthy works of comparative criticism. Besides, his critical articles were published in various periodicals and journals. Some of the best known pieces are 'Matiram ka gaj varnan', 'Kabir aur Bihari', 'Sahitya darpan ki vimala tika', and 'Brajbhasha sahitya ka sanrakshan'. These articles provide ample proof of his deep understanding and appreciation of medieval Hindi literature. Among his other books *Matiram granthavali*, *Ganga-bharan*, *Natnagar vinod*, *Navras tarang*, *Mohan vinod* and *Cheen ka itihas* deserve special mention.

R.N.S.

MISHRA, LAKSHMINARAYAN (Hindi; b. 1903). Among the Hindi playwrights Lakshmi Narayan is worth mentioning after Bharatendu Harishchandra and Jayashankar Prasad. He was born at Basti (U.P.) in a respectable wealthy family. Perhaps, this accounts for his family pride and a respect for the tradition reflected in the prefaces of his plays. He graduated from Banaras and obtained the LL.B. degree from Allahabad. While in Banaras, he came in contact with many poets and writers who inspired him for creative writing. He began his literary career with a poetic composition *Antarjagat* at the age of eighteen. Then he made his debut in the field of drama. His first play *Ashoka* was published in 1926. Thereafter his playwriting continued for half a century, i.e. till 1976. He has produced 23 plays and three collections of short stories. His plays may be classified in the following groups on the basis of their themes:

(i) Mythological plays: *Narad ki vina*, *Chakravyuh*, *Chitrakut*, *Aparajit*, *Dharati ka hridaya*, *Ganga dwar*, *Saryu ki dhar*. (ii) Historical plays: *Ashoka*, *Garudadhwaj*, *Dasashwamedh*, *Vatsaraj*, *Vitasta ki Laharen*, *Jagadguru*, *Bharatendu*, *Mrityunjaya*, *Vaishali main vasant*. (iii) Social (Problem) plays: *Sanyasi*, *Rakshas ka mandir*, *Sindoor ki holi*, *Mukti ka rahasya*, *Rajayog*, *Aadhi rata*.

A play can be said to be a mirror of life. In this mirror we find reflected both contemporary contexts and traditions of ages. This criterion, when applied to his plays, reveals that almost all of them display the entire mentality of the present age against the backdrop of the past.

In *Ashoka* and *Narad ki veena* the dramatist has focused on the question of harmony among people by depicting clashes between the Hindus and the Buddhists and between the Aryans and the non-Aryans respectively. The plays thus express the present-day need for commercial and racial unity. Likewise, his *Vitasta ki laharen* pleads for an integrated world culture through the coordination of the Greek and the Aryan cultures. The love for harmony starts off with the life of an individual. This the writer illustrates in his play *Vatsaraj*. In the character of Udayan the dramatist has portrayed the art of blending worldly pleasure and ascetic renunciation. In fact, Mishra's historical and mythological plays show the sublime and the magnificent aspects of Indian culture.

It is widely acknowledged that Lakshmi Narayan Mishra is the father of Hindi problem plays. His true representative work in this genre is said to be *Sindoor ki holi*. To write a problem play was a new experiment in Hindi dramaturgy which grew in importance in course of time. In his problem plays Mishra exposes various aspects of contemporary society, such as problems of women, sex, co-education, marriage, social disparity, illegal offspring. In these plays Mishra was inspired by the works of Ibsen and Bernard Shaw, but the western influence is only in the extrinsic form, since the inner core of his plays is purely Indian. The dramatist has used the western dramatic technique in his use of stage directions, division of play into acts and scenes, make-up of characters, histrionic art, creation of environment, etc. But his characters, though realistic, tend to be idealistic. In each of his problem plays, there is an ideal character who imbibes fully the impact of Indian culture.

In his one-act plays Mishra has chosen the problems of modern life for his themes. The collections are entitled *Pralaya ke pankha par*, *Ashoka vana* and *bhagawan Manu tatha anya ekanki*. In the first two collections a couple of one-act plays deal with the issues of rural life and the rest with the problems of the women. In the last collection, 'Bhagwan Manu', 'Yagyavalkaya', 'Kautilya' and 'Acharya Shankar, etc. are concerned with the glorious torch-bearers of Indian culture. Mention may also be made of his incomplete epic *Senapati Karna*. In fact, Mishra's contribution to Hindi dramaturgy is of great significance.

V.A.

MISHRA, MADHAVPRASAD (Hindi; b. 1871, d. 1907), was an eminent Hindi essayist, biographer and stylist. He was born in the village of Koongad in Haryana. He studied privately with his scholar-father Ramjidas, and

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several other able gurus. He was an erudite scholar of Sanskrit, and a staunch Sanatanist. He was editor of *Sudarshan* (Varanasi, 1900) which continued briefly for about two years, and later, of *Vaishyopakarak* in which his essays and other prose writings regularly appeared. He expressed his views fearlessly and in a forceful manner and did not hesitate to disagree with even Acharya Mahavirprasad Dwivedi and Waber, the European Indologist. He did not spare even Swami Ramtirtha, Madan Mohan Malviya, and Shridhar Pathak.

He edited *Sudarshan*, a periodical, laying sound foundations for Hindi journalism. The early poems of Mahavirprasad Dwivedi and Maithilisharan Gupta appeared in it. He tried his hand at poetry and drama also, but with little success.

His short story 'Larki ki bahaduri' (Bravery of a girl) has been acclaimed as the first perfect Hindi story with a modern approach. His *Vishuddha charitavali* (1903) is the biography of Swami Vishuddhanand, while *Madhava Mishra nibandhavali* is a collection of miscellaneous essays and other prose-writings

He made a significant contribution to Hindi prose and its style at the turn of the century. Babu Balmukund Gupta, Chandradhar Sharma 'Guleri', Acharya Ramchandra Shukla and others paid high compliments to him. His style ranged from the highly Sanskritised tradition of the Sanskrit poet, Bana, to the chaste flow of Khari Boli with a sprinkling of such Urdu words as have been absorbed in the main stream of Hindi.

R.L.K.

MISHRA, MANAMOHAN (Oriya, b. 1920), popular poet and author, was educated at Ravenshaw College, Cuttack. He did his M.A. in English from Patna University in 1943. He joined the freedom movement while he was a student and was jailed more than once. His journalistic and literary career began with his political activities from the early 40s. He was a representative of *The Times of India* and *The Hindustan Standard* in Orissa and edited *The Congress* (1957) and the *Kalinga* (1960-62). He was involved in the World Peace Movement and afterwards worked for labour welfare. He travelled widely in the Soviet Union, Czechoslovakia, France, England, East Germany, West Germany and China. He picked up the progressive trends in literature. His poetical collections include *Koti kanthe* (In the voice of many, 1948), *Awaj* (1950) and *Nua gapatie lekha* (1953). He has written a biography of Stalin (1953). His translated works are *Manushya daitya* (1946) and *Rusiya kavitabali* (Russian Poems, 1967). His only story-collection is *Ei desar matire* (In the soil of this country, 1947). He wrote an excellent political discourse *Gala mahayuddha o ta pare* (The last World War and after, 1946) and two treatises on language, namely *Chalanti bhashar prayog* (1968) and *Chalanti bhashar bijnan* (1969).

K.C.B.

MISHRA, PRATAPNARAIN (Hindi; b. 1856, d. 1894), was born in the Baijegaon village of Unnao district (Uttar Pradesh). He received no regular education, but acquired a good knowledge of Hindi, Urdu, Persian and English. He also knew Sanskrit, Marathi, Punjabi and Bengali and translated a good many novels into Hindi. He regarded Bharatendu as his 'guru', and was attracted towards literature by reading his journal, *Kavivachan sudha*. He learnt prosody from Lalitji of Kanpur, and in the beginning composed 'Alhas' and 'Lavnis'. He was a reformist in literature and his works are predominantly didactic, though not dull. There is also a touch of humour and satire in his writings. In order to propagate Nagari, he started a journal, entitled *Brahaman*, in 1883. Most of his works became popular through this journal. In 1889, Madan Mohan Malviya invited him to join the staff of *Hindustan*, then published at Kalakankar. He worked there for about a year, and then returned to his own *Brahaman*. Through this journal, he gave an impetus to Bharatendu's movement and the Swadeshi dynamism. Beside, he wrote for it essays rich in wit and humour. His literary essays are subjective in approach, and are written in an intimate style even on common topics such as, 'Dant', 'Ta-Ta', 'Do vriddha stree', 'Balak', 'Nari', 'Atmagaurav', 'Manoyog'. The language is idiomatic and has a touch of the dialect. His published works are:

Poetry: *Prem pushapavali, Man ki lehar, Lokokti shehar, Kanpur mahatmya, Swagtante, Bradlay swagat, Trupyamatam, Shri Prempuran, Holi hai, Shringar vilas;* plays: *Kali kautuk, Hathi hamir, Bharat durdasha, Sangit Shakuntal* (free translation).

R.N.S.

MISHRA, RAMCHANDRA (Oriya; b. 1915) or Phaturananda, which is his pen-name, is a well-known humorist and satirist. Having studied for an L.M.P. diploma first, he obtained his B.A. degree from Utkal University. As a young man he was greatly fond of mechanical gadgets and aspired to become a mechanic. But he had to give up the idea in favour of literary pursuits when he suddenly lost his eyesight. His career as a humorous writer began with the publication of a poem called 'Kavi ladhei' (Poets fighting) in the *Dagara*, a literary monthly with which he has been closely associated for the last forty years. His first humorous stories were published continuously in the *Dagara* after the magazine shifted its office from Bhadrak to Cuttack in 1949. He became famous with the publication of his first book which was a novel called *Nakata chitrakara* (The noseless painter) in 1953. It deals with the

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story of an ugly looking painter, his romantic involvement with a sophisticated girl and his subseqent frustrations. Though sentimental at places, the narrative is characterised by an almost Dickensian blend of humour and pathos. *Nakata chitrakara* was followed by *Sahitya chasha* (Growing literary crops) and *Heresa* (The shameless one) in 1959, *Bidushaka* (The messenger) and *Mangalabaria sahityasamsada* (The Tuesday literary club) in 1963. *Hasakura* (The giggling one) in 1972, *Brihat bhanda* (The great bluffer) and *Amrita behia* (The shameless) in 1977 and *Vote* in 1980—all collections of humorous stories. Phaturananda directs his humorous and satirical attacks mostly at literary personages, their follies and pretensions and quarrels over petty issues. His poems, *Nilatha kavi* (The shameless poet, 1954) has the same theme. His stories are thus repetitive in respect of the situations they create, and not entirely free from a crude kind of wit. But he is never bitter or cynical about his victims. Very often he is self-critical, knows his own limitations, and does not hesitate to laugh at himself. Broadly speaking, the chief target of his attack is the contemporary youth, wild, undisciplined and frantically looking for an identity in the wrong quarters. One of the main sources of humour in his works is the typical language he uses—almost a sub-dialect spoken by the original inhabitants of Cuttack. Phaturananda knows Bengali, Hindi and Sanskrit, besides English. He is a cartoonist and has held several exhibitions of his cartoons. He was the founder Secretary of Sarasa Sahitya Samiti, an organisation devoted to creation and popularisation of humorous writing.

S.K.M.

MISHRA, RAMADARASHA (Hindi; b. 1924). A poet, a critic, and a novelist, Ramadarasha Mishra was born in a lower middle-class family at Dumri (Gorakhpur) in Uttar Pradesh. He had his early education at a village school, and did his M.A. in Hindi from the Banaras Hindu University, and Ph.D. in 1956. He was a Lecturer at M.S. University, Baroda, and later at St. Zavier's College, Ahmadabad. He remained there until 1964, when he moved to Delhi. He is well-versed in Gujarati, Hindi, and English.

His elder brother was the main source of encouragement to him. Abject poverty, superstitions, backwardness and social customs of eastern U.P. find an expression in his writings. Though a poet at heart, he has not allowed romanticism to dominate realistic trends in his stories and novels. Without over-playing local colour, he has gone deep into the changing pattern of the rural life of eastern U.P. The main concern of his poems is dehumanization of life and gross neglect of the environment.

Ramadarasha Mishra is a prolific writer. His works are: Novels *Pani ke prachir* (1961), *Jal tutta hua* (1969), *Bich ka samaya* (1970), *Sukhata hua talab* (1972), *Apne log* (1976), *Raat ka safar* (1976), *Akash ki chat* (1979). Collections of Poems: *Path ke git* (1951), *Bairang benam chitthiyan* (1963), *Pak gayi hai dhup* (1969), *Kandhe par suraj* (1977). Collections of stories: *Khali ghar* (1968), *Ek vah* (1974), *Dincharya* (1979), *Sarpa dansh* (1982), Essays: *Kitne baje hain* (1982). Criticism: *Hindi alochana ka itihasa* (1960), *Hindi samiksha, swarup aur sandarbh* (1964), *Hindi upanyas ek antaryatra* (1968), *Hindi kahani: Antarang Pahichan* (1966), *Chayavad ka rachnalok* (1981), *Sahitya: sandarbha aur mulya* (1960), *Adhunik Hindi sahitya: Samvedana aur drashti* (1974), *Hindi kavita: adhunik ayam* (1976), *Aitihasik upanyasakar Vrindavanalal Verma* (1962), *Jahan main khara hoon.*

He got awards from Uttar Pradesh Hindi Sansthan (Lucknow), Hindi Academy (Delhi), Authors Guild of India (New Delhi) and Nagari Pracharini Sabha (Devariya).

S.S.G.

MISHRA, SADAL (Hindi; b. 1767, d. 1847) was one of the four (the other three being Insha, Lallu Lal and Sadasukh Lal) earliest pioneers of modern Hindi prose, who according to Ram Chandra Shukla 'tried to write in a language that conformed to its daily use. In spite of the numerous drawbacks of his language his prose 'reflects in its entirety the accepted form of Hindi prose....With a little retouching here and there, his language could well be moulded into the prose style of today... As such he occupies an important historical place in the development of modern Hindi prose.

Son of Pt. Nandmani, Sadal Mishra belonged to a family of Shakdwipiya Brahmin's of Shahabad, district Bihar. Employed as a teacher in the Hindustani department of the Fort William College, Calcutta. History records his name as the author of *Nasiketopakhyan* alias *Chandrawati* (1803) and *Ramcharit* (1806). The episode of Nasiket finds mention in Yajurveda, Kathopanishad and the puranas. Sadal Mishra rendered it into an independent story in Khariboli for the benefit of Hindi readers. His style is poetic and engaging. His other work, viz. *Ramcharit*, is the Hindi version of *Adhyatma Ramayan*. It was composed at the instance of Gilchrist in a language free from Arabic and Persian elements. *Sadal Mishra granthavali* published by the Bihar Rashtra Bhasha Parishad in 1960 comprises the above two works, apart from his other less known writings.

Shyamsundar Das's assessment of Sadal places him, in order of importance, as a pioneer of Khariboli after Insha Allah Khan. It may, nevertheless, be said that his language contained all the drawbacks peculiar to a language in its transitional, formative stage. His word formations, his vocabulary and syntax all carry the imprint of the dominant literary languages of the time, viz., Braj, his own 'purabi' dialect, and local Bengali. One may also

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find grammatical lapses and a pedantic touch that militates again fluency and makes the style heavy going.

Ma.C.

MISHRA, SOUBHAGYAKUMAR (Oriya; b. 1941), one of the outstanding modern poets of Orissa, was born at Behrampur. After having obtained his post-graduate degree in English literature, he joined the Behrampur University as a teacher of the subject, and he is still professionally attached to this University.

Soubhagyakumar is widely travelled and received a writer's fellowship from the University of Towa in 1983. He received many awards from various literary organisations, including the Sahitya Akademi Award (1986) on his *Dwa Suparna*.

He has by now published more than six collections of poems in addition to a number of critical essays in well-known literary journals. His poems have been translated into quite a few Indian and European languages. His important publications include collections of poems like *Atmanepadi* (1965), *Madhyapadalopi* (1970), *Nai pahanra* (1973) and a translation of a Bengali novel by Shirshendu Mukhopadhyay, *Ghuna poka* (1975), besides his own translation of his poems into English, entitled *Counter Measures* (1973).

Soubhagyakumar's poetry is marked by a deep perception of men and things and own distinctive use of poetic diction which is both precise and rich in suggestion. He has explored in his poetry many possibilities of the language and made his own characteric contribution to contemporary literature. His poetic sensibility has been sharpened by his social awareness and grounding in contemporary literature.

MISHRA, UMESHA (Maithili; b. 1895, d. 1967) was an eminent Sanskrit scholar and authority on Indian philosophy as well as a great protagonist of Maithili. Born in an erudite Maithili Brahman family reputed for its Sanskrit learning, he did his M.A. in Sanskrit from Benaras Hindu University (1922). After passing the examination of Kavyatirth from Sanskrit Association, Calcutta (1923), he joined as lecturer in Sanskrit, Allahabad University (1923), from where he obtained the degree of Doctor of Letters in 1932. While at University he became widely known as an Indologist and a Sanskrit scholar, his interest embraced Philosophy, Religion, Literature and Law. Among his contributions mention may be made of 'Conception of matter according to Nyaya-Vaisheshika, (1936), *Nimbarka School of Vedanta* (1940), *Critical Bibliography of Purvamimansa* (1942), *Bharatiya tarkashastra (1950), A Critical Study of Bhagavatagita* (1957), *Bharatiya darshan* (1958), and *History of Indian Philosophy* (in three volumes), In recognition of his scholarship he was awarded the title of Mahamahopadhyaya by the Government of India (1943), and the U.P. Hindi Sahitya Sammelan honoured him by conferring the title of Sahitya-Varidhi (1966) on him. He held such distinguished positions as Director of Mithila Research Institute (1949-52) and Vice-Chancellor of Sanskrit University (1961-64). The acquisition from Nepal of *Mahakal samhita* (photostat copy), yet to be published, is regarded as one of his notable achievements. Besides, he championed the cause of Maithili and published a large number of articles in it and edited several old texts to preserve its glorious heritage. He brought out a critical study of Manbodh's *Krishnjanma*, an 18th century classic, and wrote *Vidyapati Thakur* on the life and works of the great Maithil poet. His edited works include Vidyapati's *Kirtilata* (1960) and *Kirtipataka* (1960). His *Maithila samskriti sabhyata* is a highly acclaimed book on the cultural life of Mithila. He evolved a Maithili style which is now widely in use.

S.J.

MISHRA, VAIDYANATH 'YATRI' (Maithili; b. 1911) is said to be born at village Tarauni in Darbhanga district (Bihar). He comes from a poor Brahman family. He studied Sanskrit in the traditional way at Satlakha, Tarauni and Varanasi. Later, he took to sanyas, embraced Buddhism, was christened as Nagarjun, became a Bhikshu, studied *Tripitaka*, learnt Pali, Prakirt, Sinhali, Tibetan and many modern Indian languages, travelled to Srilanka and Tibet, and at long last came back home and bade good-bye to Buddhism.

His three pen-names are 'Vaideha', 'Yatri', and 'Nagarjun', and he writes in four languages: Sanskrit, Maithili, Hindi, and Bengali. He wrote first in Sanskrit, then in Maithili under the inspiration Sitaram Jha in Varanasi, next in Hindi, and lastly in Bengali. He started creative writing under the penname of 'Vaideha'. Later on he stuck to his name 'Yatri' in Maithili and 'Nagarjun' in Hindi. In Sanskrit he is only 'Vaidyanath Mishra', and in Bengali 'Nagarjun'.

In Maithili he is credited with three novels and two collections of poems. His novel *Paro* was first published in 1946 and *Nabaturia* in 1954. His most famous novel *Balchanma* was originally written in Maithili, but it appeared first in Hindi. The original version came out as late as 1967. His first collection of Maithili poems entitled *Chitra*, was published in 1949, and the second collection *Patrahin nagna gachh* appeared in 1967 which won him the Sahitya Akademi Award in 1968.

Yatri is acclaimed as the pioneer of progressive writing in Maithili. He has an inspiring personality: a personality trying to look beyond home and hearth, breaking off the rusty chains of tradition, rebelling against authoritatianism, and always affectionate to the new

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generation. As in his own life, he rescued Maithili poetry from the fetters of metre and rhyme.

His *Auhar Jinagi* (Blind life) is a very effective poem which irradiates life suffering from faithlessness, instability and indecision. In the sphere of novel Yatri stands high. *Paro* deals with hidden love for a cousin. *Nabaturia* describes the enthusiasm of the youngsters fighting the social evil of old-age marriage. His masterpiece *Balchanma* vigorously fights social inequality and conservatism of society. He is known for his mastery over language and style, and has inspired a number of new poets in Maithili. His poems reflect the Marxian trend of thought. He is free from traditional conservatism and raises his voice in support of the struggle for the emancipation of the toiling masses. From this point of view the poem, 'Parama satya' (Ultimate truth), represents him best. He is equally an expert in writing political satire. He has hit hard at social evils in such poems as 'Vilapa', 'Budha', 'Bara'. His nature poems have fragrance of soil and novelty of presentation. Description of Maithil life local patriotism, awakening for struggle, realistic social scenes are the typical features of his poems. Some of his poems are based on his personal experiences and reflections, which are admired for the spontaneous overflow of his feelings, universalisation of personal experiences, and charming expression. Such poems include 'Antim pranam' (Last salutation), 'Gamak chitthi' (A letter from home), 'Bhavana', Sinuria am', etc.

Bh.J.

MISHRA, VIDYANIWAS (Hindi; b. 1925) hails from village Pakardiha, district Gorakhpur, Uttar Pradesh. He received his higher education at Allahabad and his traditional education of Sanskrit at Varanasi. He wrote his Ph.D. thesis on the descriptive technique of Panini. He worked with Rahul Sankratyayan on his dictionary project. Gorakhpur University, Sanskrit University, and Agra University have been the venues of his career. He was also a guest teacher for some time at the universities of California and Washington; and he retired as Director of the KM Munshi Institute of Linguistic Studies, Agra.

Vidyaniwas has written a number of essays and analytical articles, better known as 'lalit' and 'vaicharik' essays. His imagination is guided by a deep sense of culture and traditional values.

A deep understanding of Hazariprasad Dwivedi's style rooted in folk culture, and his own scholarship of Sanskrit, made him develop a style which is both personal and poetic, erudite and reflective. The author seems to be particularly enamoured of the epic age, and a number of his essays are based on the interpretations of the symbolic value of characters and situations found in them and how they are relevant to the human situation in modern times. From the 'lalit' essays in *Chitvan ki chhanh, Tum chandan ham pani* and *Maine sil pahunchai,* he switched over to the more analytical essays in *Asmita ke liye.* His anthologies now usually include both types of essays in which the demarcation of technique is barely visible, and the essays are a combination of both the analytical and the personal in an elegantly composed rhetoric. He has also translated some poetry from German and has himself written some poignant poems found in the anthology, *Pani ki pukar.*

His work includes: essays, *Chitvan ki chhanh, Kadam ki phooli dali, Tum chandan ham pani, Angan Kapanchhi our banjara man, Maine sil pahunchai, Sahitya ki chetna, Basant aa gaya par koi utkantha nahin, Mere Ram ka mukut bhing raha hai, Parampara bandhan nahin, Kantile taro ke aar paar, Kaun tu phulwa beenihari, Asmita ke liye, Bhramarananda ke patra, Tamal ke jharokhe se, Sancharini;* Research: *The Descriptive Technique of Panini, Reeti Vigyan, Bharatiya bhasa darshan ki peethika, Hindi ki shabd sampada, Hindu Dharma, Jivan mein sanatan ki khoj,* Poetry: *Pani ki pukar.*

R.L.

MISHRA, VISHVANATH PRASAD (Hindi; b. 1906, d. 1982) was brought up and educated at his hometown. After completing his higher education he joined the Department of Hindi at Benaras Hindu University and served there till 1962 when he went to Magadh University, Gaya (Bihar) as Head of the Hindi Department. He served the Nagari Pracharini Sabha, Varanasi, in various capacities. He was awarded the Acharya Mahavir Prasad Dwivedi Gold Medal on his book *Vangmaya vimarsha* (1926) by the Sabha in 1944.

A critic belonging to the Acharya Ramchandra Shukla school of Hindi criticism, his main field of research and study is Ritikal (later medieval period of Hindi literature). His book *Bihari ki vagavibhuti* (1936) is his main contribution in the field of practical criticism. Pointing out the various influences of the old poets on Bihari, he has tried for the first time to probe into the latent excellence of his poetry. It is the first important book on Bihari and has a historical importance. His book on the history of Hindi drama examines and evaluates various Hindi plays in the light of Sanskrit dramaturgy. He would, however, be long remembered for editing and writing authentic commentaries on the works of Riti poets, such as Keshav, Rasakhan, Bhikaridas, Ghananand, Bodha and Thakur. In his works on the history of literature from the beginnings to modern age, he has presented a lucid exposition of the main literary tendencies, and achievement of the principal poets. His books on poetics, *Kavyanga kaumudi* (1924) and *Vangamaya vimarsha*, are of a high order. The first deals with the principal theories and various genres of literature. It is based on Sanskrit poetics. The second is a book on

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theoretical criticism and the author has attempted to coordinate the views of the Indian and Western poetics. He was given the honorary degree of 'Sahitya Vachaspati' by the All India Hindi Sahitya Sammelan, Allahabad.

FURTHER WORKS: *Hindi sahitya ka atit* (1924), *Hindi natya sahitya ka vikas* (1930), *Hindi ka samayik sahitya and vartaman Hindi sahitya.*

S.S.G.

MISHRAN, SURYAMALL (Rajasthani; b. 1815, d. 1868) is considered to be the best poet of the bardic tradition in the modern period as well as the greatest scholar among bards. He was the son of Chandidanji who belonged to the 'Misan' branch of bards. The name of Suryamall's mother was Bhavanbai and his brother's name was Jayalal. Suryamall died at a place called Bundi. He married six wives. He had only one child, a daughter. It is said that while he was fondling the baby by swinging her high and low, she died in his arms. He took one Muraridan as an adopted son. After Suryamall's death, he completed *Vanshbhaskar* (pages 4294-4368). From his very childhood, he was gifted with sharp intellect and uncommon retentive power. In no time he mastered numerous subjects. He had acquired knowledge from many persons to whom he expressed his gratitude in *Vanshbhaskar*. Among these, he had particular regard for Ashanand and Sadhu Svarupdas. Including Muraridan and Ganeshaj puri, eleven disciples of Suryamall are famous. He was supported by the ruler of Bundi, Raoraja Ramsingh and was patronised by him. He is famous for his frankness and independent spirit. The following works of Suryamall are famous: *Vanshbhaskar, Virsatsai, Balvadvilas, Ramranjat, Chhandomayukh, Dhatu rupavali, Satiraso* and some scattered gitas (songs), dohas and kavittas. Of these, the first three have been published. *Ramranjat* was composed by the poet in 1825 at the age of ten years. This work describes the glory of Raoraja Ramsingh, his wedding, the occasion of the festive date known as 'Savanki Tij' and the festival of Vijaydashmi (also known as Dussehra, which is a prelude to the famous festival of 'Diwali or Dipavali), Ramlila (a dramatic re-enaction through mime, of Lord Rama's numerous heroic deeds as recorded in the *Ramayana*) and the episodes relating to 'Haya' and 'Gaya', the city of Bundi and hunting excursions. The *Chhandomayukh* and *Satiraso* have been known only through their mention. *Dhaturupavali* (pertaining to metals) is a small work of ordinary quality, the manuscript copy of which is to be found in the private library of the Bundi 'durbar' or court. His scattered works lie here and there, collected in published and unpublished volumes. In *Balvadvilas*, there are descriptions of the royal household of Bhinaya, the life and daily routine of Raja Balvantsingh, the ruler of that place, administration of the state, social character and so on. The language and style of this work and *Vanshbhaskar* are of the same type.

Suryamall's special fame is due to *Vanshbhaskar* and *Virsatsai*. It was by the order of the ruler of Bundi, Raoraja Ramsingh, that *Vanshbhaskar* was written. But the poet could not complete it. Like the *Mahabharata*, it is an encyclopaedic work of gigantic proportions. Including a brief critical note, the number of its published pages are 4,368. The story goes that the poet dictated it to numerous writers. It is largely a historical account of the Chauhans belonging to the royal line of Bundi, but it is also, where context permtis, a description of numerous Rajput dynasties, events and anecdotal narratives. It treats subjects like war, army, city, social rites and customs and festivals. Thereby one comes to know of the poet's knowledge of history as well as his deep knowledge of other arts and sciences like astrology, religion, philosophy, mathematics, literature, chhand (metre), 'Shakun', 'Shalihotra' state religion. The language used in *Vanshbhaskar* is chiefly Pingal and at places Rajasthani has also been used. Besides Pingal, Sanskrit, Apabhramsha and Prakrit languages have been used at some places. *Vanshbhaskar* is indicative of Suryamall's deep knowledge and marvellous poetic faculty. It belongs to the Champu cateogry of poetic composition wherein at places prose has been employed in place of verse. *Vanshbhaskar* is not a historical account but a descriptive poem with historical interest. It is a source book for historical purposes, particularly with respect to the contemporary or slightly earlier events. *Vir satsai* is also incomplete. It has 288 dohas. Its language is literary Rajasthani. There is a unique expression of heroic sentiments. The dohas contain not a description of any particular hero, but it is rather a depiction of the heroic elements that strengthen it. These constitute the main objective of the work. Suryamall is chiefly a poet concerned with the evocation of the heroic interest and *Vir satsai* is an unexcelled work on this subject. His journalistic work, too, has special importance. He wrote many inspiring and didactic letters to numerous contemporary 'Samants (Vassals) of high as well as low status. Those letters, too, tell us about the political, social and cultural conditions of that age.

Hi.M.

MISRI, SHAH (Sindhi; b. 1828) was a sufi saint poet. His ancestors were called Shahpottas, meaning descendants of Shah. Misri Shah was a dervish. He was well-versed both in Arabic and in Persian, besides Sindhi. He ws greatly influenced by the great Persian classics like the Maulana Rumi's *Masnavi, Diwan Hafiz*, as also nearer home by the *Risalo* of Shah Abdul Latif.

Misri Shah was very much fond of travel. He

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associated himself with the fakirs and travelled with them for years to Jodhpur, Jaipur, Ajmer, Kutch, Girnar and Hinglaj. Ultimately he settled down at Mount Abu and often passed nights in prayer and meditation.

Misri Shah, both as a composer and as a singer, was a highly esteemed poet of his time. His poetry is chaste in diction and pregnant with thoughts. Like Bekas, he too sang praises of the beauty of the physical form. His poetry is replete with references to wine and the 'Saqi' (The cup-bearer). He reached the ultimate goal of love through 'Ishq majazi'.

His composition follows the 'surs' of the classical Indian music. It is also known for its metrical accuracy and excellence. He wrote both in Sindhi and in Hindi. He composed 'ghazals', 'nazms', 'bayts' and 'kafis'. His kafis are superb. 'Misri' means sugarcandy. 'Misri' Shah's kafis are as sweet as misri. "There is no time for death/and living is not worthwhile./All is destructible/God alone is everlasting." Verily Misri Shah was called the king of poets of his time.

R.P.

MISSIONARIES, CONTRIBUTION (Assamese). As a result of the Treaty of Yandaboo concluded between the Burmese and the British on 24 February 1826 Assam was annexed to the British empire under the initiative of David Scott. Scott imported a host of clerks and petty officials from Bengal to run the administration. In 1829 the British Baptist missionaries of Serampore Mission opened a station at Gauhati under James Rae at the request of David Scott. Scott and the European gentlemen at Gauhati established a school with James Rae as Superintendent. Bengali was introduced as the medium of instruction in this school. Scott was also instrumental in establishing a few Bengali medium schools. He died young in 1831. His successors too followed the same policy. The number of such schools rose to sixteen in 1838.

In 1836 the British Government as a part of their empire building policy and also partly at the instance of the newcomers passed orders that Bengali would be the language of the courts and schools of Assam. The Assamese people had to get themselves involved in a cultural war. On 23 March of 1836, two American Baptists arrived at Sadiya (Now in Arunachal Pradesh) with their families. They also brought a printing machine with them. Their arrival at Sadiya was rather providential and it is a landmark in the history of modern Assamese literature which, strictly speaking, begins from 1813, the year when Dr. Carey of Serampore Mission published his Assamese translation of the New Testament done in collaboration with Atmaram Sarma, an Assamese pandit from Kaliabor. Carey also translated the Old Testament in 1833, with the help of Atmaram Sarma. The two missionaries had actually set out for the Shans of Northern Burma and South China, their ultimate aim being to reach the Golden Gate of the Celestial Chinese Empire of their dream for evangelical work. But they were frustrated in these two courts. They were destined to work in Assam. Brown wrote, 'This region providentially opens before us".

The Baptists at first worked among the Khamtis and Singphos at Sadiya and learned their languages. Brown began to learn Assamese which in the beginning he took as a patois of Bengali. Subsequently he overcame his wrong notion. Mrs. Brown and Mrs. Cutter started a school for teaching Assamese to children. Miles Bronson arrived at Sadiya in 1837. The missionaries could not pass their days peacefully at Sadiya owing to the Khamti and Singpho insurrections against the British. They shifted to Jaipur in 1839. Bronson established an outpost at Namsang to preach the message of Christ among the Nagas. The American Board still had the hope to enter China from Namsang and therefore they sent Cyrus Barker and Mrs. Barker to work among the Nagas with Bronson. They joined the Baptists at Jaipur in 1840. Rhoda Bronson, Bronson's sister, also came with them and joined him at Namsang. She fell ill and died in 1840. Cyrus Barker refused to work among the Nagas. Ultimately Brown, Bronson, Cutter and Barker decided to open stations in the Brahmaputra Valley from where the Serampore Mission had left in 1838. All of them came down to Sibsagar in 1841. Brown and Cutter remained at Sibsagar while in the same year Bronson left for Nowgong where he set up an Orphan Institution to take care of the poor and homeless orphans. A large number of such children were converted. There was an upsurge of conversion which is described as the 'Nowgong Revival'. Barker opened a station at Gauhati in 1843. The missionaries concentrated their work at Sibsagar, Nowgong and Gauhati. In each station they established Assamese medium schools to prepare the ground for evangelical work. Thus the work of Assam Mission began properly from 1841.

Brown fround that the translation of the New Testament done by Carey was unidiomatic and laden with Sanskrit. He devoted himself to the translation of the New Testament from 1838 to 1847 and got it printed at the Sibsagar Baptist Mission Press in 1847 under the title *Amar trankarta prabhu Jishu Khristar natun niyam* which went through the third edition in 1850. Earlier he had completed the translation of thirteen chapters of the Gospel of Matthew. Brown wrote his *Grammatical Notices of the Assamese Language* (1848). He rendered some of the Psalms into Assamese verse. He made books of elementary arithmetic (1845, 1855) and geography (1851) for school children. His monumental work was the monthly *Arunodai* which he edited for long nine years. His worthy wife E.W. Brown also wrote *Gananar anka* (1840) and *Bhugolar bibaran* (1849). Brown refused to

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accept Solomon Peck's recommendations about Assam Mission and therefore he left Assam in 1855.

The translation of the Old Testament was undertaken by some of the missionaries. Bronson translated a portion of it while A.K. Gurney rendered a major part of it into Assamese. The entire Old Testament in Assamese was published only in 1903. A.K. Gurney's *Kani behaeruar sadhu* was published in 1876. *Elokeshi beshyar bisay*, a novelette originally written in Bengali by Miss M.E. Lesley, was translated into Assamese in 1877 by Gurney. His *Kaminikantar charitra* (1877) is described as the first traditional novel in Assamese as it delineated socio-psychological tension through characterisation and plot construction. Mrs. Gurney's *Phulmani aru Karuna* (1977) is a translation of Mrs. Mullen's original Bengali book of similar name. It must be mentioned that the perspective of these Christian missionary writers was circumscribed. They failed to create anything ennobling.

Among the Christian writers Nidhi Levi Farewell who was the first convert wrote profusely both in prose and in verse dealing with religious and secular matters. His tirade against Hinduism had very little impact on the culturally rich Assamese people.

In the field of language the missionaries made original contribution. While Brown wrote a grammar of the Assamese language, Bronson rendered yeoman's service to the Assamese language by producing in 1867, after twelve years of hard labour, his monumental work, *A Dictionary in English and Assamese—Achamiya aru Ingraji abhidhan* consisting of 14,000 words.

The missionaries were pioneers in the field of Assamese journalism also. In January 1846 they founded *Arunodai* which was described by them as a monthly paper "devoted to Religion, Science and General Intelligence". It was brought out from the Baptist Mission Press at Sibsagar. The *Arunodai* set a new pattern and style of prose writing employing the everyday speech of the people as the medium of literary expression.

The greatest contribution made by the missionaries to the cause of the Assamese was their long and sustained endeavour to see that the Assamese language was used in the schools and courts of Assam. Brown established through his writings that Assamese was an independent language. Bronson stood as a friend, philosopher and guide of the Assamese throughout the period of the language controversy. When in 1853 A.J. Moffat Mills came to Assam to investigate the state of affairs in the administration of Assam, Bronson and Anandaram Dhekiyal Phukan discussed with him matters relating to the status of Assamese and Phukan submitted a memorandum. Other missionaries also individually submitted their view-points in support of Assamese. In his 'Report on the Province of Assam' Mills strongly recommended the steps suggested by Phukan for introduction of Assamese. The administrators of the Company turned a deaf ear to it. Phukan, under the pseudonym of 'a Native' wrote a booklet, *A Few Ramarks on the Assamese Language and on the Vernacular Education in Assam*. It was submitted to the Government which paid no heed to it.

The callousness of the Government stirred Bronson to find out the cause of this inaction. He found out that William Robinson, who had written the first Assamese grammar, *A Grammar of the Assamese Language* in 1839 and held the post of Inspector of Schools of Assam had published a paper in the *Journal of the Asiatic Society of Bengal* (1849) wherein he had stubbornly maintained that Assamese was identical with Bengali. Bronson obtained Robinson's viewpoints in the form of a paper and circulated it among the missionaries for elicting their comments. Brown, Danforth, Ward and Stoddard sent their comments supporting Assamese to Bronson who submitted all these with a letter of his own advocating the cause of Assamese to the Lieutenant Governor of Bengal, F.J. Haliday. Haliday did nothing about it. Bronson did not remain silent. This time he came out public. He wrote to the Editor of *The Friend of India* (25 May 1855) advocating the redemption of Assamese. *The Friend of India* published an editorial supporting the cause of Assamese. The reaction of the Government is not known.

Bronson had to leave for America in 1857. He, however, returned to Assam in 1861 and resumed his old efforts. When his dictionary appeared in 1867 it became a veritable fortress for the war he was waging. But very soon the opponents submitted a representation claiming that even in this dictionary out of the first 688 words 591 were only Bengali. The renowned I.C.S. Officer and reputed Bengali scholar R.C. Dutt was requested by the Government to examine this allegation. He examined it and rejected their plea with the declaration that Assamese was an independent language.

Now Bronson adopted a novel method of warfare, that of voicing opinion through memoranda. *The Humble Memorial of the Assamese Community at Nowgong, Assam* with signatures of 216 persons headed by Bronson as the President of the Community was submitted on 9 March 1872. Such memoranda were also submitted from Sibsagar, Gauhati and other places at the instances of the Baptists. All these memorials, perhaps, went to remove in an effective manner the misgivings that were working inside the Government machinery through the machination of officers like Robinson. Thus at long last the Government finally decided to make Assamese the language of the courts and schools of the Assam Valley districts from 25 July 1873.

Ban. S.

MISSIONARIES, CONTRIBUTION (Bengali). The contributions of the missionaries towards the enrichment of the Bengali language and literature are immense. Their

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role in the development of Bengali prose in its formative stages deserves special approbation. Although the missionaries under reference were foreigners and propagation of the tenets of Christianity among the Bengalis including attempts at proselytlization where possible were their avowed objectives in taking to the cultivation of the Bengali language and literature yet it cannot be denied that it indirectly proved to be of great benefit to the growth of the Bengali prose literature during the first three decades of the nineteenth century.

They showed uncommon zeal not only in developing the written language but also in their pioneering efforts in the setting up of the printing press and several other allied industries like type-foundaries, indigenous manufacturing of paper and binding workshop as an indispensable aid to the production of books so necessary for the spread of knowledge and general education in the country. They also showed their mettle in another field of enterprise no less notable: the field of journalism. First they published *Digdarshan*, then a newspaper entitled *Samachardarpan*. Both these journals were first published in the early part of 1818 within an interval of one month between the two.

The most distinguished as well as the most representative of these missionaries were William Carey, Joshua Marshman, Ward, John Clark Marshman, Felix Carey, Brandson Pearson and a few others. Their chief area of operation was the Serampore Baptist Mission which had been established in 1800. Reverend William Carey was not only the undisputed leader of the group but was also the principal source of inspiration and example to them all. Carey was a remarkable person from more than one point of view. Imbued with an idealism he was also a man with an inexhaustible fund of energy and dynamism and versatile in interests and approaches. An idea of how energetic he was and of the variety of his activities can be had from the fact that though the many-sided programmes of the Serampore Mission absorbed most of his energy he had still a considerable storehouse of surplus energy left to devote to the work of the Fort William College where he had been a teacher for many years. Apart from writing quite a number of text-books himself, he induced Ramram Basu, Mrityunjay Vidyalankar, Rajiblochan Mukherjee and others of the Fort William College to write text books in Bengali. He also guided scholars to prepare translations not only of the Bible but of many other worthwhile books dealing with the physical sciences like biology, physics, astronomy, geography and the like.

There were arrangements in his press for printing books in quite a number of provincial languages besides Bengali. These languages were Hindi, Marathi, Telugu, Gujarati, Kannada, Oriya, Arabic, Persian and English. The scope of the Mission's type-foundary was expanded manifold with the active help of Panchanan, Manahar and Krishnachandra Karmakar, the three famous Bengali type-cutters of the nascent period of printing in Bengal.

The East India Company had not in the beginning looked upon Carey with favour. They did not allow him to set up a mission within the jurisdiction of the territories ruled by him. But in the face of Carey's undaunted spirit all obstacles gave way and finally he was able to pitch his tents in the Danish settlement of Serampore. Carey was in the over-all charge of the Mission. Joshua Marshman was in charge of the schools and boarding houses, Ward looked after the printing press and Pearson Felix Carey and others were engaged in text-book writing. John Clark Marshman was given the responsibility of editing the magazine and Panchanan and Manohar were given the task of running the type foundary. Thus a huge establishment was set up and within a short space of time resulted in its many modes of activity branching off in many useful directions ultimately creating history in the annals of literary and educational progress of the country.

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N.C.

MISSIONARIES, CONTRIBUTION (Gujarati). As commercial expeditions of European countries expanded their activities, and started acquiring political power, Christian missionaries also intruded into India for propogating Christianity. As they had to work amongst the downtrodden people, they had to talk to them in their own language. So they learned Gujarati. In 1808 a missionary Drumand prepared a book on Gujarati vocabulary, and another book on Gujarati Grammar, which were the first books in Gujarati in those genres. Though the books were meant for new entrants, they were of immense value, to common people for understanding the peculiarities of the language.

Rev. Josef Von Somren Taylor came to India, as a bishop, and stayed in Gujarat. He studied Gujarati, and wrote *Gujarati vyakaran* (Gujarati grammar) in late fifties of the nineteenth century. His grammar is better and more scientific, than his predecessor missionary writer. He also prepared devotional songs on christianity to be sung during mass prayers. He composed those songs in folk tunes, to popularise them. He also wrote *Karar ne lagto pravesh bodh*, which was a summar of New Testament. testament.

The main task of missionaries was to publish Gujarati translations of New Testament, and small booklets on the life of Jesus and various episodes from the *Bible*. Such types of publications continue to flow in incessantly even at present.

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In the fifties, a Spanish missionary Father Wallace, emerged as a top ranking writer, who has written books, on subjects of social relevance in chaste Gujarati. He has written a few songs free of any religious bias. He went to Hindu families, stayed with them, as a member of the family, studied their problems, as a sociologist, and presented them in an objective manner. He has won several awards from Gujarat Government Gujarati Sahitya Parishad. He has written about fifty books on a number of topics. His contribution to Gujarati literature is valuable.

C.M.

MISSIONARIES, CONTRIBUTION (Hindi). The Christian missionaries have played a significant role in the development of Hindi prose. The main aim of these missionaries was to propagate Christianity. They used Hindi prose as medium for translating their religious books. They came to India long before the East India Company.. Many Christians in South India are of the opinion that St. Thomas came to Malabar in 68 A.D. and propagated Christianity there. Ample proof of the activities of the missionaries in Madurai, Madras and Malabar during the third, sixth and eighth centuries is available. In the north there are references to various Dutch, Portuguese, French and English missionaries during the reigns of Mughal emperors. All this has, however, little relevance to the growth of Hindi prose, but then there were missionaries who established their centre of activities at Serampore near Calcutta in the beginning of the 19th century, and brought out their books in translation which obviously led to the propagation and evolution of Hindi prose writings.

The fact that the missionaries played a key role in the advancement and modernisation of Hindi prose cannot be denied by anyone, for at a time when prose writing had no direction, and the Christian translators guided the writers along a definite path. They chose the medium of straightforward Khari Boli. In 1719 William Carey set up a press for the publication of religious literature in Serampore. From 1801 to 1832 A.D. this press turned out many translations of religious writings into Hindi and other Indian languages. Among the colleagues of Carey were Marshman and Ward. The former travelled widely in India and wrote in detail about different aspects of Hindu society.

Ward published the Hindi renderings of various book in different areas, apart from religious books. He accomplished this task by pressing into service a number of able scholars. He himself translated the Bible in two volumes, published by the aforesaid press in 1811 and 1818 respectively. The missionaries of Serampore, in fact, published many religious books in more than forty Indian languages, including Brajbhasha, Avadhi, Bagheli, Kannoji, Marwadi, and Malvi, beside Khari boli.

Fort William College was founded by Wellesely in 1800 during the East India rule. This college played a unique role in the development of Hindi prose. The language policy of this college was quite different from that of the Company. The civil service entrants had to study at this college Sanskrit, Hindi, and other Indian languages, along with many other subjects. Wellesley also intended to propagate Christianity through this college. Hence William Carey was appointed here as the Head of the department of Sanskrit and Bengali. The well-known Christian missionary David Brown and Buchanan were appointed Provost and Vice Provost of the College respectively while Gilchrist was Professor of Hindustani language. Gilchrist favoured Hindustani tilted towards Arabic-Persian languages, and preferred Roman and Persian scripts. The students and the missionary workers were not happy with the language and script policies of Gilchrist. This, eventually, made the higher authorities change the language policy and appoint William Price as the new Head of the Department of Hindustani. Under his headship a change did come. Khari boli was recognised in place of the Hindustani language.

A new chapter was added to the language policy of the Company when Lord Macaulay prepared his plan for imparting education through the English medium. This plan carried weight with the Christians, for the newly educated Indian youth began to be lured by Christianity. The other inpact of the plan was that the Indians began to realise that their own literatures lagged behind the western literature in many fields. The English prose, by then, had grown rich immensely. This inspired many Indian scholars to work for the development of Hindi prose. Further, Charles Wood studied the vernaculars of India and planned a project for opening rural schools. Consequently, the rural schools came up, and their syllabi made for the fast growth of Hindi prose. Many writers now came forward who in their own way cultivated Hindi prose by polishing and enriching it. Under both the schemes, various institutions and publishing organizations such as Calcuta School Book society, Agra School Book Society, Agra College, Delhi College, Bareily College etc. were founded. The language of the text-books became well-structured and worthy of handling new subjects.

The religious propaganda of the Serampore missionaries spread in the first half of the nineteenth century to various parts of the Hindi belt, such as Patna, Munger, Bhagalpur, Chapra, Benaras, Allahabad, Lucknow, Kanpur, Aligarh, Meerut, Jhansi, Ranikhet, Nainital, Dehradoon, Delhi, Jaipur, Ajmer, Jabalpur, Nagpur. The missionaries established many welfare institutions such as schools, colleges, hospitals, etc., in various parts of the country to win public support. The common people, however, looked upon them with askance. The reason was

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not far to seek. These missionaries belonged to the ruling class who opposed the Indian social system directly or indirectly. Moreover, many of their programmes mutilated against the Indian culture. Even when Queen Victoria took over from the East India Company, the dispensation changed, but the policy of administration continued; the zeal of the missionaries was unabated.

It is pertinent to note that though the missionaries rendered into Hindi their religious books, they could not achieve any maturity of expression or style. Their translations also lacked literary flavour, although the language gained in simplicity. Nevertheless, the prestige that the Hindi prose earned was largely due to the attempts of these missionaries.

V.A.

MISSIONARIES, CONTRIBUTION (Kannada). Karnataka came into contact with Western missionaries through Goa in the seventeenth century. These missionaries who came down essentially for propagating their religion were partronised/sponsored by different institutions. While the Society of Jesus was Catholic, the London Mission, the Wesleyan Methodist Mission and the German Evangelical Basel Mission were Protestant organisations; the Danish, French and American Baptist mission in other parts of India were not active here till the end of the nineteenth century. Even when they came, they did not contribute very significantly to the literary field.

The main reasons for the arrival of the missionaries were the propagation of Christianity and the conversion of Hindus. But this was no easy task. Consequently they had to find new avenues to attract the local people to their cause.. These missionaries, particularly the Protestants, were convinced that the common man can be persuaded to understand and accept Christianity, if he were provided education. Moreover, by then the English language was gaining ground steadily and the missionaries seized this opportunity. By opening English schools which were in demand, they managed to use these schools as a forum for strengthening their conversion activities. Such a step necessitated text-books and they started writing text-books. In order to achieve their true purpose, they needed the Kannada version of the *Bible* and other religious books. And the missionaries took up this task of translation with utmost dedication. Therefore we find that text-books and religious tracks happen to be an important feature of Christian literature.

Then these missionaries had to face the problem of producing thousands of copies of these books. They brought into the country, the printing machine, which provided the base for western education and propagation of Christianity in these parts. Thus these missionaries carried out their literary task in an organised framework which involved the learning of Kannada soon after their arrival, the translation of the *Bible* and other religious tracts, the production and distribution of text-books, grammars and dictionaries, in addition to writing of books and articles on all aspects of their specific, individual interests. These literary activities played a crucial role in the development of modern Kannada literature. Even when their literary writing was inspired by their commitment to the spread of Christianity, the labour of these missionaries often led to works which go beyond their immediate religious purpose to appeal to a larger readership because of the depth and devotion that went into their toil.

The administrators and officials of the time added their bit in advancing the efforts of the missionaries. To begin with, the British officialdom wanted to have no truck with the missionaries, but gradually a situation of mutual need and dependence got created when the government established schools required the use of the text-books written by the missionaries.

Though the Catholic missionaries established the printing press in Goa in 1556, there is no evidence that they really employed the machine to produce Kannada books, till the end of the 18th century. The credit for being the first printer of Kannada books goes to the Protestants who came here in the early decades of 18th century. The first Kannada book to be printed was *A Grammar of the Kurnata Language* by William Carey published from Serampore, Calcutta.

The missionaries established printing presses in various places and started to publish briskly. (Though private and government publishing agencies gradually joined hands with them, the missionaries dominted the field in the nineteenth century). Literary writing bloomed a hundred fold due to these publishing facilities. Poetry, which was traditionally the sole form used for literary expression gave way to prose. Thus the printing and publication work gave rise to different themes, thoughts and forms of writing.

The literary work of the missionaries started around the 1650's and went on till the First World War i.e. 1915. Two phases can be identified in this '350-year-old history.

(1) 1650-1815—The Pre-publishing Era which consists only of the literary writing of the Catholics, available only in the form of manuscripts.

(2) 1815-1915—The Publication Era, dominated by the Protestants. To begin with, two kinds of books—text-books and religious books—were written. Towards the end of this phase, different kinds of books other than religious writing were also written, after the first World War in the twentieth century, From then on, Christian literary writing is so negligible that it can be described as defunct/extinct.

The first Christian to settle down in Karnataka was Leonardo Benamo or Bename. He is also the first

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Christian writer in Kannada. After he established the mission's centre in Mysore in 1649, he wrote book with the main purpose of propagating Christianity. As indicated in Somer Wogel's Jesuit bibliography, the titles of these books are: *The Defence and Explication of Christianity and Its Hidden Principles, A History of Christian Saints, A Criticism of the Caste System and Superstitious Beliefs of Mysoreans, Kannada Dictionary and Kannada Grammar.*

Till 1850, Christian literature in Kannada was little known. Fortunately, two manuscripts of Christain literature written in 1739 are now available in the Morseden collection of the S.O.A.S. library in London. These twin volumes have helped to establish that modern Kannada literature dates back to eighty years earlier to its recorded origin. These manuscripts have thrown up some very interesting facts. An examination of handwriting of both works has indicated that they were written by the same person. Secondly a scrutiny of the stylistic aspects has shown that both books were authored by the same person. And that person is Saverry. These works were written in 1739. The entirely Christian religious content of these works was translated from Italian, Latin and Portugese. It is hard to establish if this writing was his original work.

The significant aspect of these twin manuscripts is the edicts of Carla Thome. These are the sixteen principles formulated by Carla Thome on the 'Malabar Rites', well-known within the Christian literature. The content of these works can be paraphrased as follows:

(1) Aspects related to Jesus Christ's life
(2) Biographies of Christian Saints
(3) Aspects of Christian religious principles & parctices.

Christian pen names and special terms figure uniquely in these works. Wherever possible, they have been Indianised. The meaning of the original word is fully represented in the new Kannada form. Thus Benedict becomes 'Ashiravadappa' and St. Felicity 'Santoshamma'! It would be particularly interesting to determine whether the lanaguage of these texts is medieval Kannada or modern Kannada. These are plenty of mistakes in handwriting which include problems with the aspiration of specific sounds. These peculiarities were not limited to the work of missionaries alone. They can be seen in other writing of the same period such as chronicles, epigraphs and Dasa prose.

The Second phase may be said to begin with the arrival of John Hands, a Protestant missionary, at Bellary in 1809-10. In the ensuing hundred years various missions—London, Wesleyan (Methodist) Basel (Evangelical)—and their followers were actively engaged in educational and literary activities in Karnataka. The Catholics had to step up their own activities to keep up with working style of these Protestants. Let us now examine the function of each of these organisations.

The London Mission: John Hands who arrived in Bellary in 1810, started learning Kannada soon after. Since he was the first Protestant missionary, he did not have any access to the Kannada dictionary or grammar, which were available to the later missionaries. Yet he managed to learn Kannada quite adequately and even found time to translate most parts of the *Bible* into Kannada, which was a commendable feat.

As Hands was not an expert user of the language William Reeve was sent from London to assist him. The first requirement for the translation of Christian books was an English-Kannada dictionary. Reeve set out to fulfil this task. Under the patronage of Thomas Monroe who was then the Governor of Madras, the company government undertook to publish this dictionary in 1824. Later when Reeve completed his work on the *Kannada-English Dictionary* in 1832, the government took on the responsibility for publishing that also. And these happen to be the first ever dictionaries to be published in modern Kannada.

In the absence of the meanings, etymology and usage of words, information that is so familiar to us now, we can imagine the awesome onus that Reeve had taken upon himself. More so when the words had to be chosen from a totally new language for the preparation of the dictionary. In addition, Reeve perhaps wanted to go beyond simply providing the meanings of words to include information about the language and lifestyle of Karnataka. Consequently, we see many complementary details along with various synonyms being provided in his *English-Kannada Dictionary*.

John Reid, who took over Hands's missionary work in Bellary, has translated many Christian books into Telugu and Kannada. He had a natural affinity for the business of publication. But unfortunately he died at an early age in Bellary. Among his works, *An Aid to Learn English* (1836) lives up to its name. Reid says he wrote the book for these who wanted to undertake English education and for those who wanted to keep abreast of things while in contact with the Englisn authorities. His preoccupation with the propagation and promotion of Christianity comes through vividly in his choice of examples. Occasionally, this is complemented by his intolerance about Hindu beliefs and practices.

B.H. Rice is a big name among the missionaries of the London mission. His life was closely interwined with the public life of Bangalore for four decades. He was known for his intelligence, foresight, love of music, education and service-mindedness. "Knowledge is power and especially so when based upon the word of God and imbibed in early life," was one of his working principles. We can almost say that there were no educational books in his time. Therefore he concentrated on writing books to suit the needs of different levels of education and on distributing them. He has borrowed generously from

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Tamil texts in the construction of these texts. Even the religious texts of his time were mostly translated from Tamil.

However, Rice was the first to question the value of religious texts translated directly from the various European languages. He opined "Religious texts in indigenous languages should be in keeping with the thinking and feeling of indigenous people. Only then will they have the power to persuade people." Some of his progressive thoughts which he presented to fellow Protestant missionaries in 1888 are as follows: "The mood of questioning and independent thinking is growing among the natives. Books which quench this thirst should be produced. As the native missionaries are more capable of producing the literature appropriate for the purpose, special opportunities should be created for them. We should highlight Christian tenets by comparing them with Hinduism. We should create a separate literature for women. Translation of good indigenous literature from one language to another should proceed more systematically. Music, being the most popular literary form, should be used with advantage for the promotion of Christian faith."

Rice, who rendered long years of service to the missionary cause, was honoured twice publicly (1879-1887). Among his children only B. Louis Rice (Father of epigraphy) and Edward P. Rice (who wrote the history of Kannada literature in English) continued the Kannada literary work of their father.

Wesleyan Methodists: The Wesleyan missionaries worked more for the field of education and publication than for literature. But whatever they published is of a high quality and has been widely reprinted. John Garrett, Daniel Sanderson, John Stevenson and Henry Haigh are the more famous missionaries who worked for the mission during its active period between 1833 and 1913.

John Garrett: Even though he started work as the manager of the Wesleyan press in Bangalore, he was more interested in educational activities. Realizing the role Garrett had played in the growth of local English schools, Commissioner Cubbon requested him to formulate a suitable educational programme for the entire Mysore Province. Cubbon, who was delighted by Garrett's programme, must have invited him to take over as the Educational Officer (1856). From then on, Garrett does not seem to have contributed much as a missionary.

Garrett's work proceeded mainly in two directions—writing text-books and editing ancient works. As Reeve's dictionaries were not suitable for school children, many missionaries came together under Garrett's guidance to produce such dictionaries.

More important than this is his work *Bahubhasha Bhagavadgite* (1846-48). It was essentially his brain child and he prepared the Kannada translation himself. Keeping this as his base, he added more from English and Latin. This edition which also consists of the writings of Warren Hastings and the German, Baron Humbolt, is Considered truly unique. *The Classical Dictionary of India* is yet another work by Garrett. his study of classical Kannada literature not only inspired him to compile this encyclopaedia of Indian names, but also provided details about mythological characters and episodes. Both these works earned him fame at the national level.

Daniel Sanderson is one of the missionaries who studied the Kannada language and literature deeply. Sanderson had plans of introducing Kannada to foreigners step by step in the form of four collections of stories. However only the first of these was published. This text, which uses simple and lucid Kannada, was for a long time a standard text for the Kannada examination for foreigners. It was also popular among natives as collection of short stories.

J. Stevenson began with text-book writing. Later he became especially known as the publisher of *Mudramajusha*. He took unpardonable liberties in editing this work of Kempunarayana. His justification for making these erratic changes was that the narrative should be suitable for teaching at the university and that it should conform to the instructions of government.

Henry Haigh, who was on the committee for the second edition of the *Bible* played in important role in the preparation of the *Bible* which is being currently used. He also published quite a few books on religion. His significant contribution to the world of books lies in the series named *Pice papers on Indian Reforms*. They are useful booklets on prevalent ideas. He successfully put out a famous journal called *Vrittant patrike* for many years, from Mysore.

Basel Mission: The period from the inception of the Basel Mission to the onset of the World War, witnessed advent of more than a hundred missionaries from Basel. A majority of them were connected, in one way or other, with literary work and the publication of books. More than five hundred Kannada works came out in the course of the last century. Their number exceeded the number of books in any other language brought out by the Mission. In this connection, the names of Moegling, Wuerth, Kittel, Ziegler, and Kristanuja Watsa are held in high esteem for their invaluable contribution to Kannada literature.

Herman Moeglin was endowed with the qualities of mental alertness, command over languages and fluency of expression. This booklet is considered the first piece of writing in the form of a letter in Kannada. In its narratives form, this work makes amusing reading even today.

Missionaries, elsewhere, have generally followed the practice of translating evangelical books from other languages. But Moegling's *Jati-vicharane* and *Deva vicharane* are original treatises. They are considered to be the first literary essays in modern Kannada. The earliest newspaper, too, saw the light of day, thanks to the

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efforts Moegling. This newspaper, *Mangalora samachara* (1843-44), came out with the intention of providing general knowledge to the Kannada folk. The fact that very little evangelical writing found its way into this newspaper bears testimony to the broadmindedness of Moegling. It is hard to imagine how Moegling could, in those days, collect news about the economy of England, the Kabul War or the Khalsa of Gwalior State.

Moegling made a collection of the proverbs he came upon during his contact with the common folk. He also set about his task of reforming the script. His two memorable works *Coorg Memoirs* and *Rajendra nama* give insights into the life of Coorg. He translated Kannada literary works into German and published them in the ZDMG magazine. He also brought out Medieval Kannada classics in the *Bibliotheca Caranatica* series. Recognizing his inestimable contribution to literature, the Tubingen University conferred the doctorate degree on him in 1858.

Thus, Moegling was a pioneer in various fields of Kannada literature. He was successful in translating his new ideas into reality and he paved the way for prose literature in modern Kannada. In short, he was one of those who laid the foundation of modern Kannada.

W.G. Wuerth spent most of his time in North Karnataka and came into contact with Virashaiva religion. As a result, he wrote a book comparing Christianity with Veerashaiva religion. His memorable work is *Prakkavya malike*. This is the first collection of Kannada poems.

Undoubtedly, Ferdinand Kittel was a great scholar among the missionaries of the Basel Mission. His *Kannada-English Dictionary* is a monumental work, a work which will endure as long as Kannada literature survives.

Kittel has wielded his skilful pen in other areas of literature with equal felicity. In the evening of his life, he wrote his learned grammar treatise, *A Grammar of the Canarese Language* (1903). Since this was written incorporating the principles of comparative philology, we can see, therein, the different stages of the development of Kannada language, Among his other works of repute, mention must be made of the following: textual criticism of ancient Kannada classics, composition of a small narrative poem in Kannada (*Kathamale* narrating the life of Jesus Christ), mature discussion of oriental subjects like 'Linga Cult' and 'Sacrifice'. For the services he rendered to Kannada, the Tuebingen University conferred the doctorate degree on him too.

Frederick Ziegler was an educationist. Before he came to our country, during his stay here and even after his return to his homeland, he continued to be an ardent teacher. His interests were varied. He wrote books with the view of benefitting the students. Among his many works, one, viz. *A Practical Key to Kannada Language*, may be singled out. Selecting a hundred words from common usage, he has illustrated their idiomatic usage in different sentences. The fact that he was twice chosen the president of Karnataka Vidyavardhaka Sangha (1894, 1895), a leading cultural institution of Dharwar, shows that he was held in high esteem in the fields of literature and education.

His was the last great literary name among the missionaries, who came from Basel. In the 20th century the number of men of letters, gradually fell due to the onslaught of the First World War.

But, the great literary tradition built up by the foreign missionaries has been kept up by the native literary men, such as Kristanuja Watsa and Chennappa Uttangi during the present century.

Among them, Kristanuja Watsa towers above may others. He was unique in writing books, for students and common folk in a very lucid language. For a number of years, he brought out *Kraista sabha patra*, the well known journal of the Mission. He was also responsible for the publication of the then Almanacs of the Mission. His literary contribution to the Basel Mission was both fruitful and long standing.

The Catholic missionaries, when compared to the Protestants, were much less interested in the writing, publishing and distribution of Kannada works. Yet when their rival sect was making progress using this tool to advantage, the Catholics could not wholly ignore it either. After Saverry's writing (1739), for nearly a century, there was no literary output by Catholics. Under the pressure of the situation, they started publishing from the 1850's onwards.

The originator of this phase of writing was L. Charbonnaux, who was then the first, independent 'Vicar Epostolic' of the Mysore Province. He established the Catholic Press in 1850 and published many religious books and text-books. Most of them were translated from Tamil. His *Book of Prayers* is a huge volume on the Roman Catholic religious rites and rituals. His most significant works from the point of literary history are the *Kannada-Latin* and *Latin-Kannada* dictionaries. As the study of Latin was compulsory in Catholic schools, these dictionaries must have been found necessary.

Another significant literary task that Charbonnaux undertook was the correction and editing of works written by his colleagues. A. Bonteloup is the most important of these writers. Unlike any other Catholic priest, he served maximally, i.e. for two decades, in the publication world. Predictably, 90% of his published works are translated from Tamil. His contribution relates largely to text-books, religious principles and the study of the Latin language. His work on Latin grammar and his work in Latin on Kannada metrics are worthy of consideration.

Two unique works of Catholics deserve to be considered separately. One of them is a *Collection of Hymns*

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(1868). Sanskrit verses (shlokas) or sayings are provided here with a commentary. The other is *Paramartha guruvina kathe*. (The story of the Lord). J. Barrille has translated (1877) this original work in Tamil written by the famous Beschi.

The clash between differing sects and religions that naturally exists everywhere can be seen in the writings of Catholics and Protestants alike. Books like *A Denunciation of the Misinterpretation of the Bible* (1863) or *The ways of the Corrupt Protestants* (1867-68) are an example of such writing. On their part, the Protestants also brought out similar books.

The two important books in the present century (upto 1915) written by Catholics are *The Imitation of Christ* (1905) and *Atmasneha* (1906). The first is a translation of Thomas-e-Kempis' famous work *De Imitatione Christie*. The other is a translation of a work of Saint Alphonsur Liquor. Thus, in toto, even though Catholic writing in Kannada does seem negligible, they originated modern Kannada writing. In addition, they also get the credit for advancing considerably the origins of modern Kannada history. Their work on Latin-Kannada adds to their uniqueness.

The literary work of these foreign missionaries which made a humble beginning in the 17th and 18th centuries reached its peak in the 19th century. As mentioned earlier, it declined steadily in the 20th century for various reasons. For one thing, there were not many missionaries coming down to India. Further there was no more novelty or inventiveness about the preachings of Christianity for the natives. Moreover dictionaries, grammars and other aids to study languages had already been produced abundantly. In addition, Indians had increasingly become aware of the merits and demerits of conversion which made them critical towards the issue. This sentiment was further strengthened by the Swadeshi movement. As a result, Christian writing in Kannada had to bow out of the stage in the first half of this century. The official publication of the *Bible* in 1934 marked the end of the literary contribution of Christian missionaries to Kannada.

It is noteworthy, however, that the literary work of these missionaries has remained isolated in Kannada. Unlike the writing of other religious missionaries which mingled with the mainstream of Kannada literature and flowed on, the writing by the Christian missionaries has remained distinct and separate. Yet the new literary forms which they originated, the new ideas which they expressed, the new tools for studying languages which they introduced, albeit for their own purposes, at a time when modern Kannada literature had not seen the light of day, have been immensely useful in the promotion of literary activities in more recent times. This contribution ensures a permanent place for these missionaries in the history of modern Kannada literature.

MISSIONARIES, CONTRIBUTION (Konkani). The Franciscan missionaries arrived in Goa in 1571, and soon after their arrival they started preaching the Gospel. In spite of the efforts at lusitanianisation, the local population remained fundamentally Indian. The choice before missionaries was either to learn local language or to leave the country. Franciscans, unlike the Jesuits who came in 1542, were handicapped by the absence of a printing press, and therefore, not much of their contribution is available for study.

Around 1595, Amador de Santa Anna translated *Flos Sanctorum* into the local language. According to Paulo de Trindade, it was translated into Marathi, while some other historians believe that it is the only printed book by the Franciscans in Konkani. Joao de Sam Matias translated the *Symbolum Fidei* of St. Bellarmine into Konkani, and also wrote a life of Jesus Christ. The Franciscans did their utmost for Konkani in the 17th century, particularly in its first half. They established four centres for Konkani study at Reis Magos, Serula, and two at Old Goa. They had composed a booklet called *Cartilha de Doutrina Cristao* (Charter of Christian doctrine) in Konkani which was circulated and used in the parishes of Goa. Cristovao de Jesus wrote *the Arte Grammatical de Lingua Canarina* (Grammar of Konkani language, 1635). Manoel de Banha compiled a *Konkani Vocabulary* and Gaspar de Sam Miguel wrote *Syntaxis Copiossima* and a *Konkani Portuguese and Portuguese-Konkani Vocabulary*. Manoel Baptista wrote a *Konkani Catechism* which was widely used in the parishes of Bardez, Goa. Manoel de Lado also composed a *Konkani Catechism* around 1665. The enthusiasm of the Franciscans for Konkani seems to have declined considerably in the second half of the 17th century. The reason of their being whisked away from their parishes in Bardez is believed to be their ignorance and negligence of the local language. Yet, during the beginning of the 18th century, their order had some outstanding scholars like Domingo de S.Bernadino, who wrote an explanation of *Credo* (I believe) in Konkani.

St. Francis Xavier, the first Jesuit to land in India arrived in Goa in 1542. Later, a band of several Jesuits followed, some of whom made notable contribution to Konkani in the domain of lexicography, grammar and allied studies. They also produced a bulk of literature, eminently religious, ostensibly with a view to propagate Christianity and facilitate conversions. By the end of the 16th century, they established centres of Konkani studies at Old Goa, Raitur (Rachol) and Chodan (Chorao). The main genres cultivated at these centres were 'Doutrinas' (doctrines), puranas (scriptures), lives of saints, catechism, vocabularies and grammars.

The first printed primer of the Catholic doctrine in Konkani is believed to be that of Manuel do Oliveira, a local convert, published in 1560. Thomas Stevens composed *Krista puranas* (Christian puranas) and published it

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in 1616 to suit the new-Christians. Some believe that it is in Marathi while others opine that it is in Konkani. Catechism and puranas were more concerned with Christ and his life, abstract doctrine and morals. The neo-Christians had to be supplied with biographies of saints, and these were also supplied. St. Anthony of Lisbon and also St. Peter and other eleven saints find important place in *Onvllancho Mallo* (Garden of Bakula flowers) by Miguel de Almeida, *Sam Padrachem puran* (St. Peter's Purana) by Etienne de La Croix and *Sant Antonichi jivit-katha* (St. Anthony's life) by Antonio Saldanha. For introducing the converts to daily meditations and contemplations, Joao de Pedrosa's *Devachim Yacagra Bollanim* (Meditations of God) and Ignazio Arcammone's *Sagllea Varussache Vangel* (Gospel for the whole year) were considered to be the first ever versions of any portions of the *Bible* in any Indian language.

The compilation of vocabularies of Konkani jointly by the Franciscans and the Jesuits involved labour for nearly a century and a half. The lexical efforts began in 1542 and reached their zenith around 1683-1685, the approximate years of death of two Konkani scholars, Miguel de Almeida and Antonio Saldanha. The honour of writing the best exposition of Konkani syntax goes to the Franciscan friar, Gaspar de Sam Miguel, who led the lexical effort of both the Franciscans and the Jesuits in his *Syntaxis Copiosissima*. Angelo F.S. Maffei wrote a book on Konkani grammar in 1882, and published an *English-Konkani Dictionary* in 1883 and *Konkani-English Dictionary* in 1885 both in the Roman and the Kannada scripts. These are pioneering efforts in lexicography in Manglluri Konkani.

P.G.T.

MISSCOINARIES, CONTRIBUTION (Maithili). During, the 18th and 19th centuries a number of Christian missionaries recognised the value of local vernaculars and nourished them. The growth of Maithili, however, owes little to these missionaries. Fr. Antonio is said to have published some portion of the Holy *Bible* in Maithili, but later it was contradicted. Recently, however, the Bible Society has published *Gospels* in Maithili. Carey of the Serampore Mission is said to have included Maithili in his venture of compiling a multilingual dictionary, but except a few half-burnt pages, the manuscript has been lost. The Christian missionaries in Bihar were mostly concentrated in the south where they did some excellent work for the mission. They seldom turned to North Bihar and kept away from the land of Mithila which was considered conservative and barren for their purposes. In the south of Bihar they mostly concentrated in the district of Ranchi. Here, apart from tribal languages, they chose a local vernacular, called by them Nagpuriya, for contacting the village folk of Chota Nagpur and Santhal parganas. They published the *Gospels* also in this dialect. Rev. E.H. Whitley of the S.P.G. Mission, Ranchi, published a chrestomathy of this dialect, entitled *Notes on Nagpuria Hindi*, containing a skeleton grammar and specimens in prose and verse. This so called Nagpuria dialect of Maithili with some elements from Magadhi, Bhojpuri and other languages was brought in by the immigrant settlers. This dialect is yet serving the locality as a common medium, linking the tribal and non-tribal sections of society. Fr. John of Bangaon is said to have composed some christian devotional songs in Maithili, but those available are only in Brajbhasha on the line of Surdas and Mira.

Go.J.

MISSIONARIES, CONTRIBUTION (Malayalam). Kerala was in contact with the West even at the time of ancient Greece and Rome. But a new chapter in Indo-European relationship started with the landing of Vasco da Gama at Calicut in 1498. In concurrent waves during the 16th, 17th and 18th centuries Christian missionaries from Portugal, Italy, Germany, Hungary and Austria came to Kerala. The main object of these missionaries was the propagation of religion and they all had to learn the language of the people they were to work with. They also established printing presses attached to certain seminaries to accelerate the gospel work. The first Press to be established in the region was that at the Ambazhakad Seminary in the Cochin area in 1563. Some of the missionaries enthusiastically studied the various aspects of the language and culture of Kerala. The result was an unprecedented enrichment of Malayalam.

St. Francis Xavier, one of the most remarkable evengelists who came to India, translated into Malayalam portions of the *Bible* which was printed at Goa in 1557. He also compiled a Malayalam version of Catechism. This appears to have been the beginning of a movement of translations from foreign languages. According to the information available to us today, the first dissertation on Malayalam grammar was written in Latin by Anjelos Francis (1650-1712) who was the bishop of Varapuzha. *Samkshepavedardham* is the Malayalam version of *Compendium Doctrina Christiane* and gained special significance as the first book printed completely in Malayalam characters. The author of the work is Father Clement (1714-1789), who was in Varapuzha for a long time. Though the book was written in Malayalam the printing was done in Rome in 1772. John Baptista (1674-1714) and Francis Roz (1715-1789) also translated some gospels.

Varthamanapusthakam adhava Romayatra (Book of news or a voyage to Rome) of Parammakkal Thomakathanar (1736-1799) is the first travelogue in any Indian language. Thomakathanar together with Kariyattil Ouseph Malpan (1742-1787) performed a tedious journey to Rome. The voyage took about two years. It is written in a very simple and attractive style.

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MISSIONARIES, CONTRIBUTION–MALAYALAM

Fr. Johann Ernst Hanxleden or Arnos Padiri (1681-1732) as he was popularly known, was a German Catholic missionary (later admitted to the Jesuit order) who came to Kerala in 1701 and stayed in Velur near Trichur. He learned Sanskrit and Malayalam from a Nambuthiri of Ankamaly. Thus equipped, Fr. Johann started his literary career. He composed many poems in Malayalam. The most important among them is *Chathuranthyam* (Fourfold end) dealing with death, last judgement, heaven and hell. It is composed in four cantos giving vivid pictures of the agonies of a dying man. The most popular work of Arnos Padiri is *Misihacharitram puthen pana* (Story of Christ-a new song), so called because it was something different in style and form from the old ballads current among the Christians. It is the story of Jesus Christ depicted in a highly devotional setting and written in the musical Malayalam metre 'drutakakali'. His other poems are *Vyakulaprabandham* (Sorrows of the Virgin) and *Umma parvam* (Story of Virgin Mary). He compiled the *Malayazhma-samskrita-Portuguese Akaradi* (Malayalam Sanskrit Portuguese Dictionary). It is incomplete and has not been published. He also wrote a book on grammar, *Granthabhashayute vyakaranam* (Grammar of the Sanskrit language). Johan Philip Wesdin (1748-1806) or Paulinos Padiri was a Carmelitan monk from Austria who took on the name of Paulinus a Saneto Bartholomeo. He came to Varapuzha in 1774 for missionary work and spent thirteen years there. He wrote 24 books in Malayalam. His important works are *Devashalgunam* (Six qualities of God), *Thresiacharitram* (The story of St. Theressa), *Koodasha pusthakam* (A treatise on worship), *Divyajnanam labhikkanulla sarani* (Path to divine knowledge) and *Ettu divasatte dhyanam* (Eight day's meditations).

Benjamin Bailey (1791-1871) who hailed from England, was ordained a priest of the Church Mission Society and came to Kottayam in 1816 as the principal of the Seminary there. In 1818 he gave up the post and devoted all his time to the translation of the *Bible* into Malayalam and preparation of other works necessary to facilitate missionary activities. Rev. Bailey established the first printing press in Malayalam in 1821 (C.M.S. Press, Kottayam). He introduced improvements in the usage of Malayalam alphabet and also adopted the English style of printing sentences with the use of punctuation marks.

He compiled two dictionaries, *A Dictionary of High and Colloquial Malayalam and English* (1846) and *A Concise Dictionary of English and Malayalam* (1849). By 1829 he completed the translation of the *New Testament* and it was printed at C.M.S. Press in the same year. The translation of the *Old Testament* was published in 1841. The first printed periodical *Jnananikshepam* (Treasury of knowledge) was also started from the C.M.S. Press in 1848. Rev. Bailey wrote six more works including *Ramamohanrayiyude Upanishad vyakhyanam* (Ram Mohan Roy's commentary on Upanishads).

Hermann Gundert (1814-1893) is the most esteemed among the foreign missionaries who enriched Malayalam language and literature. He was a missionary attached to the Basel Mission Society. Settling down at Illikkunnu in Cannanore district in 1829, Gundert began his three-fold service as educationist, journalist and linguist. He wrote more than twenty books in Malayalam, the most important of which are *Malayala bhasha vyakaranam* (A grammar of Malayalam, 1851), *Keralappazhama* (Antiquity of Kerala), *Pazhancholmala* (A garland of proverbs), *Vedapustakam* (Bible, 1854), and *Sanchariyude prayanam* (translation of John Bunyan's *Pilgrim's Progress)* and the *Malayalam English Dictionary* (1872). He also edited an anthology of prose and verse for the use of students under the name *Padhamala* (1851). Gundert's *Malayalabhasha vyakaranam* is the first authoritative text on Malayalam grammar. It is set forth in three parts: Orthography, Etymology and Syntax. Gundert's successor at Basel Mission was L. Garthwaite. He has written the *Vyakarana chodyottaram* (A catechism on Malayalam grammar) with an English translation.

The first Malayalam journal *Rajyasamacharam* was published from Tellicherry as a monthly in June 1847, by Gundert. Though the magazine was mainly intended for religion it contained some news items also. In October 1847 Gundert started another monthly *Paschimodayam*. The contents of the eight page magazine were divided into two broad heads: Geography and Keralapazhama.

Marsalinos, Richard Collins and Rev. George Mathen (1819-1870) were also responsible for many Malayalam works on Western models. Richard Collins the Anglican missionary, who was the Principal of C.M. Seminary from 1855 to 1861 wrote *Lakhuvyakaranam* (A short grammar and analysis of Malayalam, 1864) and *Malayalam Dictionary* (1865). Marsalinos, who hailed from Italy, was the bishop of Varapuzha. He wrote 14 books on Christian faith including *Satyavedacharitram*. He was responsible for the sponsoring of the periodicals *Nazrani dipika* and *Satyanadam*.

Rev. George Mathen wrote several books on theology and secular subjects. *Satyavedakhetam* (1861), *Vedasamyukti* (1862) *Orusamvadu* and *Balabhyasanam* (1867) are studies on scriptures. He had also contributed learned essays on earth, atmosphere, heavenly bodies, rebirth, matriarchal system, etc. His most outstanding work is *Malayanmayude vyakaranam* (Malayalam grammar, 1863). He was quite familiar with both Western and Indian approaches to the subject.

A Comparative Grammar of the Dravidian or the South Indian Family of Languages written by Rev. Robert Caldwell (1814-1891) and published in 1856 is a monumental work. It was Caldwell who proved beyond doubt that the languages of South India, i.e., Telugu, Kannada, Tamil and Malayalam, belonged to a separate family having no genealogical connection with Sanskrit or any other language of the Indo-Aryan family.

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Archdecon Koshy (1826-1900) is to be particularly remembered for his *Paradeshi mokshayatra* (translation of John Bunyan's *Pilgrim's Progress*, 1845) and *Pulleli Kunchu* (a treatise on the superiority of Christianity written in the form of fiction, 1882). His other important works are *Ayayum makanum* (The nurse and the child), *Pattu vayassulla oru penpaital* (A ten year old girl), *Bhasmakkuri* (The ash mark) and *Tiruvavatharam* (The sacred incarnation).

Shobharaja vijayam, Kripavati, Simson charitam Ougen charitam, Oru tiruyatravivaranam, Matavinte vanakkaganam and *Bible* (translation) are the contributions of Nidheerikkal Mani Kathanar (1842-1904).

In short the foreign and native missionaries gave a firm and modern basis to the study of Malayalam, not only by directing the way, but also by making substantial contributions. The lexicographic and grammatical works of these scholars and also their translations from foreign languages into Malayalam became beacon lights for the new generation of Writers.

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T.R.R.N.

MISSIONARIES, CONTRIUBUTION (Marathi) Christian Missionaries had started infiltrating into India long before the British empire was founded. Though their primary mission was to spread their religion they are found significantly contributing to the nineteenth century Marathi literature. The Christian missionaries not only published the first Marathi book but also produced the first Marathi grammar and encyclopaedia. They were clever enough to realize that to use the local language was the wisest way to preach their religion. It resulted in the production of a considerable bulk of writings in Marathi. This literature includes the translations of the Bible, prayer books, stories and text books for schools. *Christa purana* an epic written by Fr. Stephens (1549-1619), an English missionary staying at Goa is one such example, Fr. Stephen had command over both Konkani and Marathi and wrote *Doutrina Christa* explaining the doctrines of Christianity. Even the periodicals started by these missionaries contributed valuably to the development of Marathi literature and language. In 1800 William Carey (1761-1834) started the first printing press at Serampore near Calcutta where he printed the first English version of the Marathi grammar and in 1810 he published the Marathi encyclopaedia in the Modi script. Books like *Sinhasanbattishi* (1814), *Panchtantra* (1815), *Hitopadesh* (1815), *Raja Pratapadityache Charitra* (1816) and *Raghuji Bhosalyachi Vanshaval* (1816) were also published by him. He also published translations of various sections of the Bible. 'The Amerian Marathi Mission' founded in Bombay in 1813 also published a translation of the New Testament in 1826, The Scottish mission had also its share in this literary activity. The Bombay Tract and Book society published quite a number of books. Rev. Gardon Hall wrote books like *Lekarachi Pahili Pothi* (1818), *Prashnottaravali* (1819), *Tribhuvanachi goshta* (1822), *Khagoividya* (1824), *Devachya daha adnya* (1855). Rev. Michel and Rev. Wilson also wrote such books. Samuel Newell's book *Shubhavartaman* ran into nine editions. Horatio Bardwell is said to have written nearly eight books in Marathi. His book *Yeshu Christ yache avatarkratyachi bakhar* (1820) was quite popular. Thomas Candey's books *Kharya dharmachi chinhe* (1829), *Khara dharma konta yacha vichar* (1831), *Yeshu Christane ji prarthana shishyas sangitali tijavar teeka* (1836) and *Bhava konawar thevava* (1839) seem to have made a good mark. Similar type of books were written by David Allen and Henry Ballentine.

The stories written on the life and work of Christ had greater literary brilliance as they at times used local models. Mrs. Farrar wrote books like *Chamatkarik goshti* (1834) *Henry ani tyacha sambhalnara gadi sambu hyachi goshta* (1835). Mrs. Candey's parables written for children were quite popular. Besides such stories the songs composed by Henry Ballantine were popular among the masses. Apart from these foreigners the native missionaries like Baba Padmanji (1831-1906) and Rev. Narayan Vaman Tilak are great names in Marathi literature as the former was a great novelist and the latter a poet of a great merit. Thus the Christian literature in Marathi has its own place and status. Occasional literary gatherings organized even today show the continuation of this tradition.

Re.D.

MISSIONARIES, CONTRIBUTION (Punjabi). Before the annexation of Punjab to the British Empire, a Christian Mission had been established at Ludhiana. In order to propagate their religion through publications, the Mission started the first printing press in Punjab. For achieving their objective, the missionaries focussed their attention at first on the study of the Punjabi language. The main centre of the Mission was situated at Serampore in Bengal, where the preliminary work regarding the Punjabi language was done by William Carey, who prepared the *Grammar of the Punjabee Language* and printed it at the Mission Press in Serampore in 1812. Besides the preparation of his grammar, Carey also published an incomplete translation of the *Bible* in 1811 in the Gurmukhi script. These works outside Punjab were a precursor of the

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significant contribution made by the Ludhiana Mission and other Christian missionary societies in Punjab. Besides the Christian Mission at Ludhiana, the Punjab Religious Book Society, the American Tract Society and the Kharar Mission also contributed to the development of the Panjabi language and literature.

The publications of the Christian Missions can be classified into the following heads: 1. Complete or incomplete translations of the *Bible*. 2. Stories, articles and pamphlets adapted from the *Bible*. 3. Study of the language: Dictionaries and grammars. 4. Purely literary works. 5. Books written for school children and 6. works relating to the religions, people and the puranic tales of India. The major contribution of the Missions is towards the first two categories. In the works of translation, the impact of dialects, rural idiom and Persian is frequently discernible. The names of the translators have not been mentioned. Robert Leech prepared *A Grammar of the Pubjabee Language* in 1938. Cross Starkey wrote *A Dictionary-English and Panjabee, The Outlines of Grammar and also Dialogues with Explanatory Notes* in 1849. J. Newton wrote *A Grammar of the Panjabee Language with Appendices* in 1851. The first Punjabi dictionary was prepared by Janvier of Ludhiana Mission in 1854. *Multani Glossary* was prepared by E.O' Brien. J Wilson completed his *Grammar and Dictionary of Western Punjabi* in 1898. *A Dictionary of the Jatki or Western Punjabi* by Jukes was published in 1900. *Shahpuri-Kangri Glossary* was prepared by J. Wilson.

Purely literary works include a translation of John Bunyan's *Pilgrim's Progress* in *Yisui musafir di jatra* (1859), a novel entitled *Jyotir-udai* (1882), a collection of short stories entitled *Dharam pustak vichon* by Rudolf (1865), a play regarding queen Astor written by S.S. Bachint, two biographies of Jesus Christ, a travelogue entitled *Asia di sail*, etc. Their contribution to Punjabi poetry is insignificant.

The significant contribution of the Christian missionaries lay in giving a lead in various forms of Punjabi literature. With them began the tradition of translations into Punjabi. They introduced several foreign words in our language and diverse philosophical and subtle thoughts in our literature. Their literary adventures not only enriched our literature, but also helped in bringing forth new writers like Shardharam Phillauri, Bhai Mayya Singh and Biharilal Puri. They did away with the Hindu tradition of writing in Braj bhasha and the Muslim tradition of writing in Urdu and concentrated on the language of the people in the Gurmukhi script. Such a trend had its impacct on modern Punjabi writings during the Singh Sabha Movement. Tract and pamphlet writing was taken up seriously during this movement. These missionaries brought forth new genres of litertures from the West and by introducing them in Punjabi literature, they created new consciousness among the Punjabi writers and also widened their outlook on life and literature. Though they had their own interest of the propagation of their faith, they indirectly did a great service in the domain of the Punjabi language and literature.

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S.S.K.

MISSIONARIES, CONTRIBUTION (Rajasthani). The first missionary to work on Rajasthani was form the Serampore mission of baptists near Calcutta. William Carey and his colleagues, J.C. Marshman and William Ward, published specimens of some Rajasthani dialects like Bikaneri, Marvadi, Udaypuri, Hadauti and Ujjaini (Malava), in their survey of Indian languages published in 1816. In each specimen, the present and the past tense forms of the auxiliary verbs were shown and the text of "Lord's Prayer" was given in translation. These missionaries of Serampore also translated and published the text of *New Testament* in the aforesaid dialects of Rajasthani. Names of J. Robson and John Traill are worth mentioning for their efforts in creating the conditions for literary activities. J. Robson of Scotch Presbyterian Mission of Beawar published a collection of Marvadi 'khyals' under the title *A Selection of Khyals or Marvadi Plays with An Introduction and Glossary* from the Beawar Mission Press in 1866. John Traill, in his *Memo on Bhasha Literature* (1884), supplied necessary information about the sayings of the disciples of Saint Dadu Dayal and also those of the disciples of the former. He also provided an English translation of the sayings of Dadu. S.H. Kelloge of the American Presbyterian mission published in 1876 his well-known book *A Grammar of Hindi Language*. While dividing the dialects of Hindi in four different parts, he placed the dialects of Rajputana under the first part. He included Marvadi, Mavadi, Mairvadi, Jaipuri and Hadauti dialects in this category and mentioned the peculiarities and form of each of them. Kelloge has particularly owned that he had received invaluable assistance from W. Robb. This fact is stated in his introduction to the Grammar. In the second edition of his *Grammar* published in 1893, Kelloge has supplied much important and new material in the form of making necessary additions to the tables of Rajasthani dialects and his own evaluation of the same. Perhaps the most important work done by the Christian missionaries on the Rajasthani language is that of G. MacAliester. Acting under the wishes of the Government of India, the then Prince of Jaipur, Maharaja Savai Madhosingh II entrusted the work of the survey of the various dialects spoken in the state of Jaipur to MacAliester. This work was published in 1898 from the Allahabad Mission Press under the title of the *Specimens with a dictionary and a Grammar of the Dialects Spoken in the State of Jeypore*. In this book gives the detailed specimens

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of fifteen dialects spoken in the state of Jaipur and also appends a grammar and a glossary. In fact MacAliester was the first among all Indians and foreign scholars to present such a detailed and reliable survey of the Rajasthani dialects and also such other Rajasthani dialects which carry a mixture of Brajbhasha, along with their critical appreciation. The speciality of this work of MacAliester lies in the fact that he collected the entire material of his book himself. This made his work authentic beyond all doubts. It is for this reason that MacAliester's work has been treated with special importance from the points of view of folk literature, grammar and lexicon. The importance of MacAliester's work is further made conspicuous by the fact that G.A. Grierson, the famous surveyer of the Indian languages, quotes specimens and appreciation of important dialects and sub-dialects from MacAliester's book. In his *Linguistic Survey of India* (Part I, vo. IX) he dealt with Dangi, Dang Bhang, Kalimal, Dungarwada, four Rajasthani dialects containing a mixture of Braj; and in part 2 of Volume IX, with Dhundhadi, Jaipuri, Shekhawati, Torawati, Kathaida, Chaurasi, Rajewati, Nagarchhal and Mewati. While presenting a critical appreciation of these dialects, Grierson praised the work of MacAliester expressing his gratitude to him at a number of places.

The subject being quite obsolete in the present context, it is extremely difficult to trace out a number of studies relating to the grammar of several dialects as well as the specimens of tribal and other such dialects which they also used as a medium of translation of Christian religious books.

G.S.S.

MISSIONARIES, CONTRIBUTION (Sindhi). According to the recorded evidence available to us so far, it was during the 17th century that some Christian missionaries visited Sindh for the purpose of propagating their religion. They established chruches in Thato, Lahiri port and in some other towns in Sindh. But they could not achieve significant success in their mission, because most of them had to face the wrath of the then Muslim rulers of Sindh. As regards the earliest book in Sindhi pertaining to Christian religion during the period of the Muslim rulers, only one work has come to light. It is a translation of the *Gospel of Saint Mathew* entitled in Sindhi as *Mati*, which was brought out in 1825 by the Serampore Mission of Bengal. Some civil and military officers of East India Company who visited Sindh during the Muslim rule and became conversant with the local language, brought out small monographs on the Sindhi language and its vocabulary. In this field, the names of J. Prinsep (*A grammar of the Scindee language*, Bombay, 1835), Wathen ('A grammar and Vocabulary of the Sindhi language'), published in the journal of the Asiatic Society of Bengal, Calcutta, 1836), E.B. Eastwick ('Vocabulary of the Sindhi Language', published in the Journal of the Asiatic Society of Bengal, Calcutta, 1843) and R. Leech (*Vocabularies of Seven Languages Spoken in the Countries of the West of Indus*, Bombay) are noteworthy.

After the conquest of Sindh by Charles Napier in 1843, the Sindh region came under the British rule. Thereafter, the Christian missionaries, due to the active patronage of the new government, began to propagate their religion fearlessly. During the later half of the last century, they were able to convert a few illiterate as well as educated Sindhis to their religion. A considerable number of informative booklets and a few translations of some portions from the *Bible* were published in Sindhi. Apart from such religious literature, some Christian fathers and European government officers, who had studied Sindhi well, began to enrich Sindhi by their writings.

Among the European officers of the British government, the following names are worth noting for their contribution to the growth of the Sindhi language and literature. George Stack (died in December 1853). He was a captain in the British army who was later on appointed a Deputy Collector in Hyderabad Sindh. He prepared the *Sindhi Grammar* (Published in 1849), *English-Sindhi Dictionary* (published in 1849) and *Sindhi-English Dictionary* (published in 1855). All these works were printed in Bombay and contain Sindhi written in the Devanagari script. Stack also translated the *Bible* in Sindhi which was published in 1850. Stack has also the credit of being the first scholar who collected five Sindhi folk-tales and published them as specimen of Sindhi prose in his *Grammar*. (2) Ellis Barrow was Assistant commissioner of Sindh and in charge of the Education Department. He standardized the Arabic-Sindhi script in 1853 with the help of an advisory committee, and introduced significant reforms in educational system in Sindh. The script devised by the committee is in vogue upto the present period though certain modifications have been made in it with regard to the combinations of characters and the diacritical marks. (3) Burns translated in Sindhi the *Gospel of Saint John* entitled *Yohan*, which was published in 1853. (4) F.J. Goldsmid translated in English verse a well-known legend of Sasui-Punhu, giving with it the original text also in Sindhi verse. It was published from London in 1863. (5) Richard Francis Burton (1821-1890) was instrumental in selection of the Arabic-Sindhi characters for Sindhi. He wrote four books on Sindh in English, in which he gave a brief account of the Sindhi language, literature and folk-tales.

Among the Christian missionaries who contributed to the growth of Sindhi language and literature, noteworthy scholars were: (1) *Ernes Trumpp* (1828-1885) was a German missionary well-known for writing the *Grammar of Sindhi* published from Leipzig in 1872. It contains historical and comparative study of the Sindhi language.

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Prior to that work, Trumpp compiled a *Sindhi Reading Book* in Sanskrit and Arabic charcters, which was printed for the Church Missionary Society in London in 1858. He was the first scholar who procured two old manuscripts of *Shah jo Risalo* (The poetry of Sufi saint poet Shah Abdul Latif, 1689-1752), and on the basis of these works published critical edition of Shah's poetry. Though incomplete, it is the first printed edition in this field. It was printed in composed Sindhi type from Leipzig in 1866. Besides, the credit for writing critical research papers on linguistic aspects of Sindhi goes to Trumpp. These papers were published in different journals of Europe. (2) G. Shirt, a Christian missionary in Hyderabad Sindh, who took keen interest in the study of the Sindhi language. He was a scholar of Sanskrit, Persian and many other languages. He published in 1866 a small glossary entitled *Akhara dhatu*, containing etymology of selected Sindhi words developed from Sanskrit. Again, he compiled a *Sindhi-English Dictionary* with the help of Mirza Sadik Ali Beg and Munshi Udharam Thanwardass. It was published in the newly standardized Arabic-Sindhi script by the Education Department from Karachi in 1879. (3) L.W. Saymour, another missionary scholar of Sindhi, who published a *Grammar of the Sindhi language* from Karachi, in 1884. (4) Father Bambridge who was instrumental in generating new socio-political awakening among the intellectuals of Karachi. He was appointed the first President of 'Msx Denso Hall Literary Society' established in Karachi in 1885. (5) Parmanand Mevaram (1866-1938) and Khemchand Amritrai (1866-1941) who were foremost prose writers and journalists in Sindhi. They embraced Christianity in 1891-1892. They played an important role in the growth of Sindhi prose and journalism in Sindh. Parmanand is also well-known for his two *Sindhi-English* (1910) and *English-Sindhi* (1933) *Dictionaries*, which are authoritative works in this field.

During the last century, the Church Mission Society and the Zanana Missionary Society played a significant role in propagation of Christianity in Sindh by establishing Mission schools and publishing their religious literature in Sindhi.

During the present century, 'Sindh Christian Literary Society', established in 1906 in Karachi, paid more attention to the publication of religious literature. It brought out more than one hundred and fifty books in Sindhi during a short span of time. Charles William Haskell, who was at first the Secretary of the society and later on became the Principal of Grammar School in Karachi, was one of the main writers, who translated and wrote original works on Christianity in Sindhi. In order to teach Sindhi to non-Sindhi speakers through English, he prepared a *Grammar of Sindhi*, which was published from Karachi in 1942.

N.F. Kotwani, a Sindhi scholar, who accepted Christianity and was a disciple of Parmanand Mevaram, took charge of the *Jote*, a literary fortnightly journal in Sindhi, after the death of his 'guru' in 1938. It was started in 1896 by Bhavani Charan Bannerji (Upadhyaya Brahma Bandhu, b. 1861, d. 1907) mainly for propagation of Christianity in Sindh. But, when he left for Calcutta, Parmanand became the sole editor of the magazine around 1900. Under his editorship, besides spreading Christian thought in Sindh, it also acquired a prominent place among the Sindhi literary periodicals. Father Kotwani celebrated the golden jubilee of *Jote* in 1946 by publishing its special volume. After the Independence of the country in 1947, the work of the Christian mission declined gradually in Sindh, which became a part of the Islamic nation of Pakistan.

M.K.J.

MISSIONARIES, CONTRIBUTION (Tamil). The contribution of Christian missionaries to the Tamil prose tradition is considerable. Apart from the prose style which was exclusively their creation in the modern period they interested themselves in the lexical, syntactic and etymological matters, and even in the reform of the script.

Robert di Nobili who claimed to be a Roman brahmin was the first of the missionaries to contribute to Tamil prose in his Christian sermons. Much to the annoyance of fellow Christian missionaries and adopted brahminic way of life, thinking and style, in order to convert people from the higher castes. Whether he succeeded in that purpose or not he succeeded in giving Tamil a flexible prose. He belonged to the 17th century.

He was succeeded by Constantius Beschi (1681-1742) who followed in di Nobili's footsteps even with greater effect. Learning the language to perfection from Tamil pundits, he wrote a life of Christ in excellent Tamil verse imitative of Kamban, the epic poet, as well as various minor poems, long and short, on Christian themes which are still current and praised. His single creative prose work is the first continuous long narrative in Taimil *Paramartha guru kathaigal*. Told in a colloquial style, the stories of the guru went into the folk tradition of the Tamil, Kannadiga and Telugu people and are still current.

Beschi who had a Tamil, name Viramamunivar, and an Urdu name Ismeeti Saheb compiled the first alphabetical lexicon the Chatur Aharadi as well as grammars of the spoken and the written language in Tamil. His spelling reforms are still current like the dotting of the letters over the head and others. His sermons were said to be in chaste Tamil prose and convincingly emphatic.

In contrast to the Catholic missionaries, the Protestant missionaries did not go native but satisfied themselves with setting up printing presses and bringing out the translations of the *Bible* in Tamil. Zieganbalg was the pioneer in the movement and he belonged to the early eighteenth century; by the time of Schwartz of Thanjavur,

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the Tamil country was dotted with English schools which did yeoman, work in reviving interest in old classics and old ways of living.

The missionary work was continued ably in the nineteenth century by Mackenzie who compiled a history of South India the Madras Education Society which, under its English patrons, encouraged the writing of Tamil prose texts for native educational consumption by translators and academically trained men like G.U. Pope, Ellis, Percival, etc. Arumugha Navalar who had helped the Christian Missionaries translate the *Bible* in Jaffna shifted to Chidambaram and did work in promoting the Shaiva religion in the Christian manner to which he had been trained.

A Protestant Bishop of Madras, Caldwell wrote *A Comparative Grammar of the Dravidian Languages* which perpetuated the myth of Aryan and Dravidian dichotomy-the Dravidian no whit inferior to the Aryans.

The Christian missionaries founded schools, the earliest ones being in the Thanjavur and Tirunelveli areas which regions naturally maintain a lead even to this day in Tamilnadu. The earliest school for all students to learn English was the one at Orathanadu Mukti Mambapuram which Rajah Serfojee founded in 1802; it continues to function to this day. At times of famine and other kinds of stress in society, the missionaries were active in helping the people.

K.N.S.

MISSIONARIES, CONTRIBUTION (Telugu). The missionaries from the West promoted learning and rendered invaluable service to the literature in Telugu. The Christian missionaries were interested in spreading the Christian faith among the Telugu people and therefore, undertook the translation of the *Bible* and the writing of pamphlets and books relating to Christianity. There were also great scholars among these missionaries who studied Telugu language and literature and acquired competence to prepare Telugu dictionaries and Telugu grammar.

It is said that as early as about 1700 the French missionaries prepared a Telugu Dictionary. (*Dictionaire Telugu*) and a Telugu Grammar (*Gentoo Grammar*). But these two books were found to be not of much use to the Telugus.

Lexicons in Telugu had been composed in verse and the words had been compiled not according to alphabetical order but subject-wise as in Sanskrit *Amarakosham* under some groups such as gods (deva varga), heavens (swarga varga), sides (dig varga), sound (vak varga), human (manushya varga) etc. For the first time in the history of lexicography in Telugu, William Brown published his *Vocabulary of Gentoo and English* in 1807 A.D., arranging the Telugu words in an alphabetical order; but in so doing he introduced an innovation.

About after a decade Campbell published his Telugu Dictionary. It is said that it is the first Telugu lexicon with words compiled in Telugu alphabetical order. Campbell must have acquired a fair knowledge of the Telugu language and literature to be competent to prepare a Telugu lexicon and a Telugu grammar.

J.C. Morris (1778-1858), a civil servant, mastered Telugu and served for some time as a Telugu translator to the Government. His first publication was *Telugu Selections with Grammatical Analysis* in which he furnished a glossary of revenue terms used in the Northern circars in 1823. He also published an *English-Telugu Dictionary* on the model of Johnson's *English Dictionary*. Under the auspices of the Board founded for the college and public instruction, the Government published it in two volumes in 1835. It was prepared, as he says in the introduction, "not only for the purpose of assisting Europeans in the study of Telugu but also to aid natives of this country in acquirement of English." Ravipati Gurumurthi Sastri helped him in the compilation of this dictionary. Morris was also the Editor of the *Madras Journal of Literature and Science* for some years.

His younger brother, Henry Morris, who served as a Judge in Godavari district and also as Inspector of Schools for some time, wrote a *Simplified Grammar* in Telugu.

C.P. Brown published a *Dictionary of Mixed Dialects* supplementary to his Telugu Lexicon and presented in it hundreds of foreign words that came into use in Telugu. Hundreds of English words have been used by the Telugus in their language and a great many of them found a place in Telugu literature too. C.P. Brown, in his *English-Telugu Dictionary*, says, 'Under the Musalman rule, Telugu, Kannada and Tamil were filled with Arabic words. At present these are retained and many English expressions are added....the Telugu used in conversation and business is becoming more and more thickly sprinkled with English words'.

C.P. Brown's *Telugu-English Dictionary* was published 1852. He had worked at it for about 20 years during which period he made a deep study of the lexicons published previous to him, and of the Telugu classics, many of which he published. Of these some are still known as 'Brown's editions'. The dictionary is very comprehensive; it includes prabandhas as well as shatakas from popular literature and also words in the spoken tongue along with idiomatic expressions.

C.P. Brown next prepared his *English-Telegu Dictionary* with the main object of helping the Telugus to understand and translate English books into Telugu. He explained the method adopted in explaining the meaning of some difficult English words. He says, "writing particularly to assist the Hindus, I have given some minute explanations which Englishmen may deem superfluous. But to the Hindu, they are advantageous."

The third Dictionary which C. P. Brown published in 1854 was a dictionary of the mixed dialect and English

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words used in Telugu. As he says, "it forms a requisite supplement to a dictionary of the Telugu language; and it contains only those phrases which are current among the natives."

C.P. Brown's *Telugu Grammar* was first published in 1840 and the second edition appeared in 1857. It excels all the previous grammars written by foreigners. For the progress of lexicography in Telugu, the work started by western scholars—particularly C.P. Brown was the source of inspiration for the Telugu lexicographers in the matter of technique and execution.

A. Galleti's *Telugu Dictionary* printed at the Oxford University Press in 1935 is the latest work in the field of lexicography by western scholars.

The work relating to Telugu grammar is another great service rendered by the Christian scholars to the progress of the Telugu language and literature.

It must be said that the first commendable Telugu grammar was prepared by A.D Campbell in 1816. Caldwell published his *Comparative Grammar of the Dravidian Language* in 1855-56.

C.P. Brown's contribution to the field of Telugu literature relate also to the improvement of the printing press and editing and publishing Telugu classics with notes, glossaries and commentaries prepared by eminent scholars of his time. Referring to the state of affairs in the matter of Telugu literature he says, "When I began these tasks Telugu literature was dying out, the flame was just glimmering in the socket," and referring to the miserable conditions of the Telugu pandits of his time, he says, "The pandits expressed to me their grief that ruling powers regarded them as useless pensioners". He clearly stated, "To benefit the Hindus was my primary object."

C.P. Brown encouraged the pandits to write the commentaries in the spoken language in which they orally rendered the meaning of the verse to the listeners. He discouraged the vainglorious exhibition of scholarship in the commentaries written by some pandits and encouraged those which could be useful to the learners. Brown's edition of *Vemana shatakam* is exquisite. He published *Vemana shatakam* with his English translation in 1829. Another important service rendered by C.P. Brown relates to his translation of the *Gospel of Luke* in 1832 under the caption of *Luke suvarta* into Telugu prose and this was rendered into Telugu verse by a Jangam (a Shaivite) poet. Brown wrote also the Telugu reader, being a series of letters, private and on business, police and revenue matters, with an English translation, grammatical notes and a little lexicon in three parts. His *Vakyavali* containing exercise in idioms, English and Telugu, was also printed and published in 1852.

The foreign scholars like C.P. Brown and Caldwell admired the mellifluousness of the language, and called it the 'Italian of the East'.

The Christian missionaries began writing books on the Christian faith in the early years of the 17th century. Robert de Nobili, an Italian padre (of the Madurai Mission) wore the robes of an Indian ascetic, styled himself as Jagadguru and went about preaching the Christian faith. He was well-versed in Tamil, Telugu and Sanskrit.

Benjamin Schultze, a German missionary, acquired a good knowledge of Telugu and wrote an epitome of spiritual instruction in the Holy Bible (Satyamaina Vedamlo Vunde Jnana Upadesala Yokka samkshepam). It was printed in 1746 in Germany. Another book of his was first translated by P. Malaiyappan from German into Tamil, under the caption *Nuru karyangal* and it was translated into Telugu under the caption of *Buddhi* or *Kaligina.....nuru jnana vachanala yokka chinna pustakam.*

The *Holy Bible*, containing the Old and New Testaments was translated from the originals into Telugu by the Serampore Missionaries. Parts of the Gospel were also published separately by several authors and they were printed at several presses under the caption in Telugu characters *Duvuni yokka sasmatamaina vakyamu suviseshamu.....mammu rakshinche karta aina yesu kristu yokka subha samacharamu.* The *Gospel of Mark* was published by the committee founded in 1835.

The Pentateuch was translated into Telugu by the Serampore Missionaries, viz., W. Carey, J. Marshman and W. Ward. The *Book of Exodus* was translated into Telugu and published by a committee founded in 1835 which made use of the papers of Pritchett and Gordon. It was printed at the Mission Press, Bellary, in 1844.

Hundreds of such books were translated into Telugu and published at Serampore, Bellary, Madras, Visakhapatnam and other places.

The services rendered by Colonel Colin Mackenzie (1753-1821) to Telugu literature and history are highly commendable. He had the assistance of Kavali Venkata Borraiah, a resident of Eluru, for whom he had high regard. He collected cart-loads of material—1568 books relating to Telugu, Sanskrit, Kannada, Tamil, Malayalam, Oriya, Marathi, Hindi, Parsi, Arabic and Burmese; 2070 local records, 8076 inscriptions, 6218 coins, 79 illustrations of old buildings, 2630 pictures of sculpture etc., 106 idols, statues etc., and 40 relics of old ruins. In 1836 the Rev. William Taylor who was appointed to examine and classify them prepared a descriptive catalogue of about 570 pages. C.P. Brown noticed that many papers of Mackenzie's collections were worn out; he got them rewritten on good and durable paper. There were 62 volumes relating to local history and about 45 of them belonged to Telugu districts. Mackenzie may be regarded as the first western scholar, a Christian, who laid the foundation for research work in our country and his assistant was Borraiah, a Telugu of Eluru. The Telugu used in the various versions of the *Bible*, in the Grammar of Campbell and Brown,

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and in the dictionaries from W. Brown's to C.P. Brown's and in the commentaries of the classics, was the popular language and not the artificial classical language. This was in consonance with the tradition of writing prose as well as commentaries in popular Telugu, commencing with the prose writers of Madurai.

A.H. Arden followed the same method in his *A Progressive Grammar of the Telugu Language*, with copious examples and exercises, and in his *A Companion of Telugu Reader* to his Grammar.

As early as 1606, the Madurai Mission was founded by Robert de Nobili who worked among the Telugus of the Tanjore and Madurai kingdoms. Later on, the Carnatic Mission commenced its activities south of the river Krishna in the early years of the 18th century. As a result of their activities, Pingali Ellanarya of Guntur district wrote a poem of four cantos, known as *Tobhya charitra* and also as *Sarveshwara mahatyam*. Mangalagiri Ananda Kavi of Guntur district, a Niyogi Brahmin, embraced Christianity and wrote *Vedanta rasayanam*, a poem of four cantos, a few years after 1750. It related to the life and teachings of Jesus Christ. The Rev. George Cran and Rev. George Das Granges connected with the London Mission Society in Visakhapatnam, first learnt Telugu and they translated the Gospels in 1812.

During the first two quarters of the 19th century, the Bellari Tract Society published Christian literature for the Telugus.

The American Baptist Mission working at Nellore, Ongole, Kurnool and Hyderabad established educational institutions like the Noble College at Masulipatnam, which spread English education in that part of the Telugu country. The Noble College produced many graduates including the first two women graduates of India, Kamalamma and Sundaramma, daughters of Sivarama Krishnamma.

Heyer, a priest from Germany, came to Guntur in 1842, and opened a school for children, and later on a college was opened which is known as Andhra Christian College. Similarly schools were opened at Nandyal and Kurnool by the society for the propagation of the Gospels. The Christian Baptist Mission came to the Telugu country in 1867 and started schools at several places. The American Lutheran Church Mission also established several schools at many places. Though very few people could be converted to christianity by the activities of these Christian missionary bodies, it must be admitted that the outlook of the Telugu was widened, and that through the study of English literature at the school and college, Telugu literature was enriched by the Telugu writers who were influenced by the western culture.

Education for Telugu girls was also provided by the missionary bodies at many places.

The East India Company was first interested in starting schools primarily to get educated persons to serve in their offices. St. George Colleges were established with a motive to give the civilian officers instruction in the South Indian languages of the province of Madras. So far as Telugu was concerned, scholars like Vedam Pattabhiramana Sastry and Ravipati Gurumurti Sastry were appointed to teach Telugu. Many books were published promoting the development of vernacular literature. Thomas Munro, during the period in which he was the Governor of Madras (1820-27), organised schools in the Talukas and in the district headquarters.

Sh.M.A.

MISSIONARIES, CONTRIBUTION (Urdu). Languages develop in two ways, viz. through conscious efforts of top writers and linguists and through natural growth. The latter sort of development takes place when individuals or organisations make efforts to propagate certain ideas among speakers of a language, or the speakers of a language incorporate in their speech, and later on, in writing certain words or word combinations for better expression. In the propagation work, the chief agencies have been religious missions, as secular political missions are a recent phenomenon.

In the development of Urdu the works of Christian missionaries in the 18th and the 19th centuries have been of much significance. In a way it can be said that these missionaries not only propagated their religious beliefs among the masses but also made them conversant with written Urdu language and developed reading habit among them. They had ample funds at their disposal, and taking advantage of the recently developed printing industry, brought out low-cost books and tracts.

Grierson has mentioned several translations of religious books. The main translators are Benjamin Schultze and Martin, besides the missionaries of Serampore. The books mentioned by him are: 1. Translation of the first four chapters of the *Book of Genesis*, 2. *The Book of Daniel*, 3. *The Books of Luke*, 4 *Acts of Apostles, Letter of Jacob, Gospel of Mark, Gospel of John, Revelation of John*, and *New Testament*, all these were translated by Schultze between 1750 and 1758, 5. *New Testament of Jesus Christ* translated by Mirza Mohammad Farhat and other Indians, 6. Translation of the *Bible* made by missionaries of Serampore, 7. Translation of the *Bible* from Greek to Hindustani made by Martins. All these translations were made between 1745 and 1758.

Mohammad Uzair of the A.M.U. in the late forties of this century, made 'Contribution of Urdu in the spread of non-Islamic religions' the subject for his Ph.D. thesis. He has worked in great detail on the books brought out by Christian missions and missionaries and has mentioned over one hundred books. He has divided these into five categories:. Translations of the scriptures, 2. Commentaries on the scriptures, 3. Miscellaneous books on ethics, 4. Religious books in poetry, 5. Books meant for children.

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Most of these books were published in Lahore and Calcutta. Some others were published at Ludhiana, Bareilly, Mirzapur and Lucknow. Most of the books of the first category, i.e., translations of the scriptures, consisted of translations of *New Testament* or *Old Testament*. In a few cases, both have been given in one volume. Then there are translations of the *Book of David* and the *Psalms of David*. One book on the Psalms was translated from Arabic into Urdu and was published by the American Methodist Press at Bareilly in 1865. A remarkable work has been Urdu translation of the *Holy Bible* by the Madras Bible Society, printed by the Christian Knowledge Society Press.

So far as commentaries are concerned, these are mainly on important parts of the *Bible*. Only one commentary on the whole of the *Bible* is mentioned, but its translator or place or date is not available, as the first page of the 643-page book was torn off. Among the authors of these commentaries, some important names are. Robert Clarke, Moulvi Imad-ud-Din, Joseph Avon, E.H.M. Walker, J.J. Locks and J. Alibakhsh. Among these books, special mention must be made of the contents of the *Book of Exodus* in the form of questions and answers. The book was written by J.J. Locks and was published at Lahore in 1928.

Among general books on Christianity, about 50 in number, mentionable are *Book of Mass*, published in 1928, *Kitab-e-Tariqulhayat* (book of the way of life) published in 1847 (in this book Christian values are proved higher in comparison with those of other religions), *Aina-e-Dil* (mirror of heart) and *Talim-ul-Masih* which is an Urdu translation of the book of Darcy, Lord Bishop of Kalohar, translated by I.U. Nasir and published at Lahore in 1908. *Aina-e-Dil* is a unique work. In it a picture of human body is shown with different animals occupying different limbs and in the text are given detailed interpretations of these symbols of human thought and action.

Apart from prose works comprising serious arguments and fables and anecdotes, some missionaries have also used poetry as means of propagation of their faith. There are 14 books of poetry mentioned by Mohammad Uzair. It seems the authors of these books are well-versed in the art of poetry. At least one of them, Pyare Lal 'Shakir' is fairly known to the students of Urdu literature. Then there is Kedar Nath 'Minnat', who wrote in 1928 a long poem, *Zikre-Masloob*, in the 'Marsia' style; it deals with the subject of the crucifixion. Three other books of poetry are written by 'Minnat'. Another mentionable book is *Faryad-e-Muntazir* by Moulvi Safdar Ali 'Safdar'; it is about the return of Christ. Rahmat Masih 'Waiz' is another notable poet of Christianity.

The singular service which Christain missionaries renderd to Urdu was its simplification. Certainly their language somewhat missed the idiom of Urdu in the beginning, but it paved the way for the writers of the Fort William College and later for Mirza Ghalib and Sir Sayyid Ahmed Khan to develop the balanced and charming style of Urdu prose.

Sa.K.

MITHILA-MIHIR (Maithili). Mihir means the sun, which repels the darkness of night and casts its light all around. In 1909, under the patronage of the Maharaja of Darbhanga, a bilingual Hindi-Maithili monthly magazine was started with the name, *Mithila-Mihir*, suggesting its objective—to expel the darkness of ignorance by throwing light. After some time it was made a weekly. It accelerated the pace of development of both Hindi and Maithili. Its first editor was Vishnukant Jha Sastri. Yoganandkumar, Janardan Jha 'Janasidan' and Kapileshwar Jha Sastri came in succession. In 1935 Acharya Surendra Jha 'Suman' was appointed its editor. He brought out a voluminous special number entitled *Mithilank*, relating to the cultural, social, educational and historical aspects of the life of Mithila,. He continued to bring out from time to time other special numbers. The magazine thus produced not only a vast body of valuable literature but also a number of excellent writers of Maithili literature. The magazine remained suspended for a few years since 1954, but in 1960 it was restarted from the Indian National Press, Patna, under the editorship of Sudhanshushekhar Chaudhari. In 1984 it turned into a daily newspaper, but functioned for only two years or so. In 1987 it reappeared as a fortnightly literary magazine and is running regularly. Thus *Mithila-Mihir* enjoys the longest life in the history of Maithili journals.

R.J.

MITHILA-MODA (Maithili). With the new light coming from the West modern Indian languages started developing rapidly. The progress in modern way in Maithili has been, however, a little slow. In 1905 Vidyavachaspati Madhusudan Jha and Rambhadra Jha started the first Maithili periodical, *Maithila Hita Sadhana* from Jaipur (Rajasthan). Inspired by it, Mahamahopadhyaya Muralidhar Jha, with the support of a host of Maithil Pandits in Varanasi, started a Maithili monthly, *Maithila-Moda*, from Varanasi. In the circle of Maithil intelligentsia it is known as *Moda*. It ran continuously for twenty-two years till 1927, and after an interruption of ten years, it was restarted in 1937 under the editorship of Upendra Jha, and was finally closed in 1941. It may be noted that Mithila has always respected Hindi as national language, and as such the early Maithili periodicals, *Maithila-hita-sadhana*, *Mithila–mihir* and *Mithila-moda*, devoted some pages to the cause of Hindi. But in 1914, when the Bihar State Hindi Sahitya Sammelan at its Bhagalpur session declared Maithili to be a mere dialect of Hindi, *Mithila-Moda* in retaliation removed Hindi from its coverage.

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Developing modern Maithili prose and giving it a standard form were the important achievements of *Mithila-Moda*. It did not focus its attention on the enrichment of Maithili literature by producing poems, fiction, dramas etc., but its main object was to promote the cause of Maithili and to tackle the social, religious and political problems of the day. It expressed its views boldly fearlessly, and as such its impact on society was quite powerful.

R. J.

MITHYABHIMAN (Gujarati) is a drama written by Kavishri Dalpatram. It is ranked high among the comic plays in the history of Gujarati dramatic literature. Kavishri Dalpatram has incorporated the elements of a farcical folk-play known as 'Bhawai', of ancient Sanskrit plays and of the western drama in this comic play.

This play is divided into eight Acts, with Jivram Bhatt as the main character. Kavishri Dalpatram has succeeded in bringing out the element of humour and laughter resulting from the predicament of a vain man with a false pride based on racial bias. Light entertainment is provided by the character of Ranglo, who is a clown, or a jester, so popular in folk-plays or 'Bhawai'. Scenes are developed on the pattern of western drama. Thus, Kavishri Dalpatram has presented a new form of Gujarati comic play in his own style, borrowing liberally from the western, Indian and regional dramatic conventions.

In the fifth Act of this play the dramatist has interwoven a farcical sub-plot. The main character of this play is Jivram Bhatt, who is afflicated with night-blindness but would not like the world to know about it. He goes to his father-in-law's house, and invites a lot of difficulties and confusions while making a vainglorious effort to hide his weaknesses and limitations. This, in a nutshell, is the main idea of the dramatic plot.

The motion of the play is accelerated with the help of characters like the frank, blunt and garrulous Ranglo, Pancho, Bijal, along with the vainglorious Jivram Bhatt, and the action is supplemented by comic interludes associated with his predicaments. The drama ends with a scene which describes the illness of Jivram Bhatt, his death, and his confession before death about his vanity and false pride. Owing to the last scence, perhaps, the drama seems to lose its hold, However, as a comic play and a farce, it has all along been received well.

B.J.

MITRA, ARUN (Bengali; b. 1909) was born at Jessore (now in Bangladesh). He graduated from the University of Calcutta and worked as a journalist for the newspaper, *Anandabazar patrika*, for some time. Later he studied French at the Alliance Francaise in Calcutta and, on a scholarship from the Government of France, went to France to study the French language and literature. He lived in Paris for three years and obtained a Ph.D. from the Sorbonne University. When he returned, he became a Professor of French at the University of Allahabad where he taught for twenty years till he retired in 1972.

Arun Mitra is a versatile writer but he writes sparingly. He has published eight volumes of poems which include *Prantarekha* (The border line, 1943), *Utser dike* (Towards the source, 1954), *Ghanishtha tap* (The warmth of close proximity, 1963), *Mancher baire matite* (On the ground below outside the stage, 1970), *Shudhu rater shabda nai* (Not noctural sound only, 1978) *Pratham pali shesh pathar* (The first silt the last stone, 1981) and *Khujte khujte eto dur* (Come so far in quest). He also wrote a novel, *Shikar jadi chena jai* (If only the root could be known, 1979).

His works of translation include *Stabdha samudra*, *Candide* and *Shesh sanglap*.

He received the Rabindra Purashkar for *Shudhu rater shabda nai* in 1979 and the Sahitya Akademi Award for his *Khujte khujte eto dur* in 1987.

N.C.

MITRA, ATULKRISHNA (Bengali; b. 1857, d. 1911) was born at Thanthaniya in Calcutta. He began with writing poems which appeared in such periodicals as *Sulabha samachar*, *Sahitya mukur* and *Dut*. He later edited a monthly paper named *Andolan*. He also edited the *Weekly Vasumati* for a short period. About 1872 he formed a drama association and staged *Pagalini*, his first play. In 1887 he joined the National Theatre of Pratap Jahori as a playwright. He worked as the Manager and a playwright of the Emerald Theatre of Gopallal Seal.

Atulkrishna wrote many mythological, devotional, historical and humorous plays the most popular of which are: *Nirbapita dip* (1876), *Prabhas* (1876), *Agamani* (1876), *Pishachini* or *jantranajantra* (1878), *Bijaya* or *Pratima bisarjan* (1878), *Kanak pratima* (1878), *Ratnabedi* (1880), *Gopi-goshtha* (1889), *Uddhar sambad* (1891), *Phullara* or *Ma* (1894), *Bappa Rao* (1905), *Lulia* (1907), *Tuphani* (1908), *Hinda-hafez* (1908), *Rang raj* (1909), *Dombaj* (1909), *Ayesha* (1909), *Thike bhul* (1910), *Pashane prem* (1910), *Shahajadi* (1911), *Parner tan* (1912), *Asal-nakal* (1912), *Mohini maya* (1912), *Nandotsab*, *Tulsilila*, *Nandakumarer phansi* and *Balibadh*.

Atulkrishna became also famous for his operas such as *Adarsha sati* (1876) and *Namdav viday* (1884). His *Hiranmayi* (1888), an opera based on the novel *Jugalanguriya* of Bankimchandra Chatterjee, became very popular. His play *Dharmabir Mohammad* (1885) was staged in Dacca. But the play was proscribed because it was against the religious codes of Islam to impersonate the Prophet on the stage.

Ga.B.

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MITRA, BIMAL (Bengali; b. 1912) a very widely read and eminent novelist was born in a middle-class family at Chetla, near Kalighat, Calcutta. After obtaining his M.A. degree, he took up a job in the railways which he resigned after some years to devote himself fully to literature and music. Owing to natural shyness to appear before the public, he gave up his musical pursuit and plunged into a whole-time literary career. His first novel was *Chhai* (Ash) which has now been forgotten. His first significant work was *Saheb bibi golam* (1952), a historical romance centering round the past 'babu culture' of Bengal. This novel at once brought him to the limelight as a creative writer. He has vividly chronicled the history of long three hundred years of our country from 1690 to the present age in his outstanding fictions *Begam Marie Biswas, Saheb bibi golam, Kari diye kinlam, Ekak dashak shatak, Chalo Kolkata, Asami hajir* etc. Of late he has planned another ambitious novel, *Ei deha* (This body) which has attracted the attention of many readers as it is being serialised in a literary journal. He is fond of drawing characters from ordinary life so that common people can share their joys and sorrows. He regards fiction as a social science which should aim at liberating society from dishonesty and exploitation. His popularity mainly rests on his rare gift of spinning stories in an attractive way. As a recognition of his talents he was awarded the Sarat Purashkar by the Sarat Samity, Calcutta, in 1983. Many of his works have been translated into many major Indian languages.

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D.N.

MITRA, DINABANDHU (Bengali; b. 1832, d. 1873), preeminently a dramatist, was admitted into Hare School from where he obtained a junior scholarship in 1850. He then went to the Hindu College and was admitted in the fourth class. In 1855, Dinabandhu left College and was appointed Post Master in Patna. After a year and a half he was appointed Inspecting Post Master of the Orissa circle. Later he worked at Nadia and Dacca. It was a time when in the countryside of Bengal the indigo planters were causing great hardship to the peasants. Dinabandhu saw the oppression and the suffering. After frequent transfers to different places he settled at Krishnangar. Probably towards the end of 1869 he was appointed to the post of Supernumerary Inspecting Post Master in Calcutta. The British Government conferred on him the title to Rai Bahadur but denied him promotion in the service in spite of his efficiency. He had to toil hard without any rest and as a result his health broke down. He was debilitated with diabetes and died prematurely.

Dinabandhu began to write when he was at school. He came under the influence of Ishwarchandra Gupta, a noted poet of that time, who edited a periodical named *Sambad prabhakar*. Dinabandhu began to write poems in that periodical. But he became famous only when his drama, *Nildarpan* (1860), was staged. He had seen the ruthless persecution of the poor farmers by the inhuman indigo-planters in the countryside of Bengal and he felt called upon to protest. *Nildarpan* was relentelessly realistic and raised a storm with its scathing criticism of the indigo planters. The drama was translated into English by Michael Madhusudan Dutt and published by Reverend Long for which he was fined and imprisoned. It was translated into many other languages of Europe. His next work, *Nabin tapasvini* (the young hermitess) was printed and published in Krishnanagar in 1863. The main plot centres round the romatic story of Bijay and Kamini but the hilarious sub-plot relating to Jaladhar-Jagadamba is much more absorbing. *Biye pagla buro*, a farce, was published in 1866. But his greatest comedy is *Sadhabar ekadasi* published in the same year. It exposed the misled young men of the time and railed at their addiction to drinking. *Lilavati* (1867), his next work, is a romantic comedy with a theme which concerned the englightened urban society of contemporary Bengal. *Suradhuni* (1871) is a long poem with ten Cantos narrating the course of the Gangas from its Himalayan source down to its merging in the ocean. *Jamai-harik*, published a year later, is a hilarious farce in which the playwright contrives to present amusing situations and grotesque characters. *Dwadas kavita*, also published in 1872, contains short reflective poems on a variety of subjects. *Kamale kamini* was published in 1873.

Dinabandhu's greatness as a dramatist rests on the skill and sympathy with which he portrayed the people of his time. The bright and dark aspects of life attracted him equally. Himself an embodiment of all virtue and goodness, he took delight in depicting with broad sympathy the people who were queer, grotesque, crooked and fallen. His dramas give a faithful and realistic picture of the contemporary society, both urban and rural.

Dinabandhu, like his contemporary dramatist Michael Madhusudan, followed the Western plot-structure in his plays. He showed skill in creating intriguing situations. His characters are real beings and he portrays them exactly as they are. He had intimate knowledge of the language of the common men and the idioms different classes of people used. So the language he used in his plays is true to the character and faithful to the situation.

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Aj.G.

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MIRTA, GAJENDRAKUMAR (Bengali, b. 1908) is an eminent novelist and short story writer. He received his education in Varanasi and Calcutta and joined the book-trade as a canvasser. In this capacity he travelled widely in the villages and towns of Bengal, Orissa, Bihar and Assam. His literary life began with a short story published in the weekly, *Ritwik* (1928). For a considerable period he was the co-editor of the literary magazine, *Katha sahitya*. He won the Sahitya Akademi Award in 1959 for his novel *Kalkatar kachhei* and the Rabindra Purashkar of the Government of West Bengal in 1965 for his novel *Paush phaguner pala*. He visited the U.S.S.R. in 1978 at the invitation of the Government of the U.S.S.R. He has written more than five hundred short stories and about forty novels. In each of his stories something happens which leads to an artistic finis. He has written psychological, historical, comic and uncanny stories besides love stories based on unusual experiences. Of his works mention may be made of *Kalkatar kachhei* (1957), *Upakanthey* (1960) and *Paush phaguner pala* (1965) which form a trilogy; *Ratrir tapasya* (1946); *Banhi banya* (1959), *Nari-o-niyati* (1955) *Ami kan pete rai* (1968), *Ekada ki kariya* (1966), *Tobu mane rekho* (1971) and *Panchajanya* (1977).

A.M.

MITRA, HARAPRASAD (Bengali; b. 1917) is a poet and literary critic. His critical works include *Sahitya-parikrama* (1946), *Sahitya-bichinta* (1962), *Bankim sahityapath* (1936), *Kabitar bichitra katha* (1964), *Satyendranath Datter kabita o kabyarup* (1964), *Bangla kabye prak-Rabindra* (1981) and *Sahityer-nanakatha* (1984). While Mitra is a perceptive critic with a rare perspicacity of thought, he is, however, more famous as a poet and at least some of his poems will endure. An ecstasy of joy pervades through his early poems (*Chandramallika*, *Bhraman*) as he creates and recreates flippant images of transitory happiness. In *Pauttalik* (The idolator, 1941) and *Chunipannar kanna* (1945), he is content with the ecstasy of the moment. The world with its 'beauteous forms' delights the poet but there is no romantic discontent at their transitoriness nor is there any 'immortal longing'. In *Timirabhisar* (The journey to darkness, 1954) he is distressed by the disintegration of values but soon reaffirms his faith in whatever is positive and beautiful. He is more romantic in these later poems in which he seeks with an overwhelming urgency enduring sources of joy. He asserts his belief that this temporary 'exile' in darkness will end someday when there will be golden eternity ('nitya hiranmay'). The same faith is renewed and reiterated in his *Ashviner pheriwala* (The hawkers of the month of Ashvin, 1963), *Sanko theke dekha* (View from the bridge, 1968), *Idaning ami* (Me of today, 1980), *Jhauer shabda* (The sound of pine trees, 1973) and *Chhabi phire dekha* (Looking again at the picture, 1985).

Haraprasad Mitra experiments with Bengali verse as Satyendranath Datta did before him and almost matches the latter in rhythmic perfection. But whereas with Satyendranath, the poetic content pales beside the sparkle and rhythm, with Haraprasad Mitra, such formal sparkle is matched by a depth of feeling and a lavish richness of images. Occasionally there is a calm inwardness which reminds one of Amiya Chakravarti.

An.C.

MITRA, KHAGENDRANATH (Bengali, b. 1880, d.1961), an eminent educationist and litterateur, studied philosophy at the university of Calcutta and taught at different colleges in Bengal as professor of Philosophy. For some time he also worked as an Inspector of Schools. From 1932 to 1946, Khagendranath taught at the University of Calcutta as Ramtanu Lahiri Professor of the Bengali language and literature. Since his youth Khagendranath made his mark as an essayist, novelist and short story writer. He was also an adept 'kirtan' singer of the Bengal style. He represented the Calcutta University at the International Linguistic Congress held in Norway in 1936.

FURTHER WORKS: Nilambari (short stories, Calcutta, 1912). *Kaner dul* (short stories, Calcutta, 1921): *Mudradosh* (sketches, Calcutta, 1922); *Bibi bau* (Short stories, Calcutta, 1926): *Mandakranta* (short stories, Calcutta, 1948); *Sukh-dukha* (essays, Calcutta, 1932).

Na.S.

MITRA, KHAGENDRANATH (Bengali; b. 1896, d. 1978) was an eminent writer of Bengali juvenile literature. His father, Sailendranath Mitra, was a mukhtar in the Tagore estate in Silaidaha. Mrinalini Debi, his mother, died in 1900 when Khagendranath was a boy of just four years. Khagendra went to a primary school in Calcutta and then to Kusthia English High School, East Bengal. He joined the freedom movement as a result of which he was driven out from the school. He, however, passed the matriculation examination a year later from the same school. After that he went to the City College in Calcutta but soon left it in response to Mahatma Gandhi's call for the national University and qualified for the award of the Bachelor's degree. After this he toiled for many years in various jobs; and at last became the editor of the well-known literary journal, *Bansari*, in which his 'Rup o trishna' was published. Khagendranath also edited *Pushpa patra* and *Panchapushpa*, two literary journals and started contributing regularly to *Prabasi Bharatvarsha*, *Mahila* and *Chhotagalpa* etc. His writings for the children began to appear around the 30's and onwards in the children's magazines like *Shishusathi*, *Ramdhanu*, *Mauchak*, *Maspoila* etc. He himself brought out a daily children's newspaper, *Kishore*. Later he edited a number of chil-

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dren's magazines like *Sonar kathi*, *Natun manush*, *Shishusathi*, *Manikmela*, etc. He wrote a useful preliminary history of Bengali juvenile literature in 1958 besides a large number of children's books. He also assisted Rajshekhar Basu in the preparation of his Bengali lexicon. He himself also compiled an English to Bengali dictionary entitled *Everybody's Pocket Dictionary*.

Khagendranath was a very competent translator also. He translated and adapted into Bengali many books like Bulwar Lytton's *The Last Days Pompeii*, Victor Hugo's *Hunchback of Notre Dame*, Stevenson's *Black Arrow*, etc. Khagendranath was the recipient of many awards and honours which include the Mauchak Prize, Bhubaneshwari Medal and Giri's Memorial Medal. He was honoured with the National Award in 1975 for his children's novel, *Sumanta* but Khagendranath refused to accept the award.

FURTHER WORKS: *Jhile jangale* (1930), *Lamader deshe* (1932), *Samudre o dangay* (1932), *Afrikar jangale* (1933), *Braziler ban* (1934), *Sundarbaner pathe* (1934), *Karakoram parbate* (1935), *Ashcharjya desh* (1935), *Mukta duburi* (1936), *Bhombal Sardar* Part One (1937), *Myamir jibanta hat* (1938), *Dakater duli* (1938), Jangaler Jal (1938), *Saiberiar pathe* (1939), *Ajana desher pathe* (1939), *Bagdi dakat* (1940), *Tatarer bandi* (1941), *Abhishkarer katha o kahini* (1942), *Bhombal Sardar* Part Two (1938), *Chiner rupkatha* (1954), *Chhotoder Gorkir ma* (1956), *Patharer phul* (1956) and *Shakespearearer nataker galpa* (1956).

BIBLIOGRAPHY: Khagendranath Mitra, A preface to *Bhmbal Sadar* (4th edn. 1980); Sanjib Duttachauduri, *Khagendranather jiban o sadhana*.

Na.S.

MITRAMAZUMDAR, DAKSHINARANJAN (Bengali; d. 1957), famous writer of juvenile books, had his early education in Ulail, Dacca. His literary activities started when with his father, Ramodaranjan, he came to Murshidabad to live there for about five years. He began to contribute articles to many leading juvenile magazines including *Sahitya parishat patrika* and *Pradip*. He himself happened to be the editor of a literary magazine, *Sudha*, but Dakshinaranjan had to go back to East Bengal to look after the property there in Mmymensing. During his ten years' stay in East Bengal, Dakshinaranjan did a very great job for the Bengali literature. Under the guidance of Sri Dineshchandra Sen, he collected and carefully arranged many of the half-forgotten folk tales of Bengal in the books entitled *Thakurmar jhuli* (1906), *Thakurdadar jhuli* (1908), *Dadamashayer thale* (1913) and *Thandidir thale* (1945, 3rd. edn.). After this he wrote many more books for children but his *Thakurmar jhuli* remained the best. Rabindranath in an introduction to the book thanked Daksinaranjan, saying: "Though he has replanted the words from the grand mothers' mouth in the printed types yet the freshness of the leaves remain the same as before. He has kept the language and style and that essential archaic simplicity of these stories intact, and this has proved his capability and his fine sense of literary values."

Daksinaranjan was closely connected with many childrens' magazines and literary organisations. He had also a deep love for science and he was associated with the Bengal Science Society as its Joint Secretary. He was also the President of the Committee for Scientific Terminology.

FURTHER WORKS: *Khokakhukur khela* (1909), *Charu Haru* (1912) *Dada masayer thale ba bangalar raskara* (1913), *Saral Chandi* (1914), *Pujar katha* (1918), *Bhadra* (1927), *Kishorder mon* (1934), *Banglar sonar chhele* (1935), *Amal bai* (1937), *Sabujlekha*, *First boy*, *Lekrod*, *Utpal o rabi* (1938), *Prithibir rupkatha* (1940), *Amar desh* (1948).

Na.S.

MITRA, NARENDRANATH (Bengali, b. 1916, d. 1975), novelist and a great short story writer, graduated from Calcutta University and took to journalism as sub-Editor of *Anadabazar Patrika*, Calcutta. He extended the horizon and added to the dimension of the Bengali short story. He had an eye for the details of everyday life of the Bengali middle class people. His stories told in a very simple style attained a great height through his sympathetic insight into the sufferings, pathos and sentiments of the characters and the faithful delineation of the social milieu. His concern as an artist has been in the changing values of the middle class Bengali life, which has been intermittently tormented by famine, war and the refugee problem arising out of the partition of Bengal. Some of his collections of short stories are: *Charai utrai* (1951), *Narendranath Mitrer shreshtha galpa* (1952), *Sabha parba* (1960), *Sandhya raga* (1968) and *Barna banhi* (1977). Of his novels the following are the most popular: *Chena mahal* (1963), *Headmaster* (1959), *Dwaita sangit* (1964), *Akshare akshare* (1965), *Angikar* (1959), *Anya nayak* (1965), *Ekti nayikar upakhyan* (1960), *Jal matir gandha* (1973), *Mugdha prahar* (1965), *Surya sakshi* (1965) and *Tin din tin ratri*.

Am.M.

MITRA, PREMENDRA (Bengali, b.1905 d.1988), an eminent poet, short story writer and novelist, was educated in Dacca and Calcutta, took to journalism for a living in early life, then shifted to film making and finally settled down as a writer. Among the journals and periodicals he served were *Banglar katha*, *Nabashakti*, *Bangabani*, *Sangbad*, *Kali-kalam*, *Rangmashal* (a juvenile magazine) and *Nirukta* (a poetical magazine which he edited jointly with Sanjay Bhattacharyya). Of the films he directed particular mention should be made of *Bhabikal*

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and *Kalochhaya* as two popular hits. But he is essentially a literary artist. Even in his early life he appeared promising both as a poet and as a skilled short story writer as was evidenced in his first book of poems, *Prathama* (1932) and two noteworthy short story collections, *Benami bandar* (The nameless port, 1930) and *Putul o pratima* (The doll and the image, 1932). Regarded as one of the foremost of the young writers who grouped around *Kallol*, a journal of the twenties which rebelled against the Tagorean literary modes and sought refuge in neo-realism in the fashion of the post-war Western writers, Premendra soon caught the eye of the critics with his fine imaginative sensibilities and subtle analytical insight.

Although Premendra has to his credit quite a good number of novels chief among which are *Pank* (The mud, 1926), *Michhil* (The procession, 1933), *Agami kal* (The Tomorrow, 1934), *Upanayan* (1934), *Mrittika* (The soil, 1939), *Pratishod* (The revenge, 1941), etc., his fame chiefly rests on his books of poems and short stories. Of the former, notable besides *Prathama* are *Samrat* (The emperor, 1940), *Pherari fauj* (The deserting soldiers; 1948), *Jonakira* (The glow-worms, 1954), *Sreshtha kabita, Sagar theke phera* (The return from the sea, 1956), *Harin chita chil* (The deer-the leopard-the dove, 1960), *Kakhano megh* (Cloud sometimes), *Athaba kinnar* (or the Kinnaras, 1967), *Nadir nikate* (Near the river, 1981) etc. His *Sagar Theke Phera* won the Sahitya Akademi Award in 1957 and Rabindra Prize in 1958. His collections of short stories include *Panchashar* (The five arrows, 1929), *Aphuranta* (The unending, 1935), *Srestha galpa, Swanirbachitagalpa* etc. The stories of his well known 'Ghanada' series, however, constitute a separate category and may be treated more as skits than as regular short stories.

Premendra had at one time experimented with free verse, then switched on to the more serious variant of it, in the end landing himself in the realm to real poetry. He writes sparsely, but whatever he writes he writes with depth. Of his short stories the better known are 'Sudhu kerani' (A mere clerk), 'Ponaghat periya', (Beyond the Ponaghat), 'Sagar sangam' (The confluence of the river and the sea), 'Bikrita kshudar phande' (In the trap of perverse hunger), 'Haito' (Possibly), 'Telenapota abiskar' (Discovering the village Telenapota), 'Aina' (The mirror), 'Stove', etc.

BIBLIOGRAPHY: Haraprasad Mitra, *Kabitar bichitra katha*, Calcutta; Narayan Ganguli, *Sahitye chhotagalpa* (Calcutta); *Chhotagalpa bichitra*.

N.C.

MITRA, PYARICHAND (Bengali, b.1814, d.1883), prose writer, social worker and thinker, was educated in Hindu College (Calcutta) and came under the influence of Henry Vivian Derozio. From its inception he was associated with Calcutta Public Library and was its Librarian and Secretary from 1848 to 1873. As a successful businessman he was elected Director of various business organisations. He edited (jointly with Radhanath Sikdar) a Bengali journal, *Masik patrika* from 1854 to 1857. His popular social novelette, *Alater gharer dulal*, written in simple colloquial prose, was serialized in that magazine. He was actively associated with various social and learned organisations like the Society for the Acquisition of General Knowledge, British Indian Association, Bethune Society, the Bengal Social Science Association, Agricultural and Horticultural Society, the Theosophical Society etc. He acted as an Honorary Magistrate and as an Honorary Justice, was a Fellow of the University of Calcutta and a Member of the Legislative Council of Bengal. He wrote many popular and scholarly articles both in English and Bengali journals, and published 11 books in Bengali and 8 books in English. Of these *Alaler gharer dulal*, (1858) a picaresque novel, *Banaranjit* (1860), biographical and moral stories, and *Krishipath* (1861), lessons on agriculture, deserve mention.

In the preface of *Lupta ratnoddhar* (a collection of the works of Pyarichand, 1892) Bankim wrote about his contribution to the Bengali literature:

"Pyarichand is the first author who introduced a language used by all the Bengalis and intelligible to all the Bengalis... He is the first writer to prove that the real ingredients of literature are available in our land. One who intends to improve the Bengali society through literature should construct it with the stories of our land. In that sense, *Alaler gharer dulal* should be accepted as the first in our national literature."

BIBLIOGRAPHY: Brajendranath Banerjee, *Sahitya-sadhakcharitaamala* (No. 21), *Pyarichand Mitra* (Calcutta 1955); *Bankim rachanabali* (Shaitya Samsad, Calcutta 1955), *Bangla sahitye Pyarichand Mitra.*

Ni. Se.

MITRA, RADHARAMAN (Bengali; b. 1897) a writer and a political worker with a chequered career, was born at Shyambajar in Calcutta. He obtained his M.A. degree from the Calcutta University. While he was a teacher at Etawah in U.P. he got involved in the Non-co-operation Movement. He was arrested and jailed. After release, Mitra met Gandhiji and spent some years with him as an inmate of the Sabarmati Ashram in Ahmedabad. But a change in his political outlook weaned him away from the Gandhian way of life and he got involved in revolutionary politics. He was working as a primary teacher of the Calcutta Corporation for a living when in 1929 he and a large number of other revolutionaries were arrested in connection with the Meerut Conspiracy Case and tried. The trial caused a sensation throughout the country. He was soon released. Mitra became a member of the Communist Party of India in 1938.

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Mitra is an indefatigable researcher into the antiquities of the city of Calcutta. His *Kalikata darpan* (1980) in two parts bear eloquent testimony to his extensive knowledge about the history of Calcutta. He was given the Sahitya Akademi Award for this valuable research work in 1981. His other works include *Life of David Hare*, *Kalikatay Vidyasagar*, a monograph on the life of Lal Behary Dey and an assortment of essays on various topics.

N.C.

MITRA, RAJENDRALAL (Bengali; b.1822, d.1891) was born in Calcutta. His father Janmejoy Mitra was a good scholar of Sanskrit, Persian and Bengali. Rajendralal was educted at different schools in Calcutta and finally he was admitted to the Medical College in 1837. He left the institution in 1841. He was one of the most brilliant students of the Medical College. He studied law for a few months. Finally he applied himself to the study of languages. In 1846 Mitra joined the Asiatic Society as its Librarian and Assistant Secretary.

Rajendralal Mitra was a versatile scholar and one of the leading personalities of the day. The publication of the *Bibidharthasamgraha*, a monthly illustrated magazine, was his first remarkable venture. The articles published in this magazine were both simple and educative. It was published under the auspices of the Vernacular Literature Committee. Mitra was a good writer and critic of Bengali literature. Some important works of Michael Madhusudan Dutt were first published in the *Bibidharthasmgraha*. As its editor Mitra started a new literary movement in Bengal. In 1863 *Rahasya-sandarbha* was published and Mitra was its editor. He wrote various types of articles, monographs and books in English and Bengali. Many research articles of Mitra were published in the journals of the Asiatic Society of Bengal, Royal Asiatic Society of London, Anthropological Society of London etc. He did a great work towards introducing people to the antiquities of Orissa.

Rajendralal tried his best for the development of Bengali with the help of other elites of his time. He was elected Honorary member of the Royal Asiatic Society of London for his versatile scholarship in antiquities and linguistics. He was honoured by literary organizations abroad. He was elected President of the Asiatic Society of Bengal in 1885. In 1875 he received the L.L.D. degree from Calcutta University. He was also honoured with the titles Raibahadur, C.I.E. and Raja (1885). He was elected Fellow of Calcutta University. He joined politics through the British Indian Association and later he actively worked for the Indian National Congress. He was elected President of the Reception Committee of the Second Session of the Congress held in Calcutta in 1886.

Rajendralal wrote in Bengali, Sanskrit and English. Of his works in Bengali mention may be made of *Prakrita bhugal* (1854), *Shilpik darshan* (1860), *Shivajir charitra* (1860), *Vyakaran prabesh* (1862) and *Patra kaumudi* (1863). In Sanskrit he edited *Chaitanyachandrodaya* of Kavikarnapura (1854), *Taittiriya brahmana*, Pt. 1-3, (1859, 1862, 1890), *Agnipurana* Pt. 1-3, (1873, 1876, 1879), *Lalitavistara* (1877) and *Brihaddevata* (1889-1892) of Shaunaka. Of his works in English the most important are: *A Descriptive Catalogue of Curiosities in the Museum of The Asiatic Society of Bengal* (1849), Index to Vols. I to XXIV of the *Journal of the Asiatic Society* (1856); *Notices of Sanskrit Manuscripts*, First Series, Vols. I-IX (1870-1888); *The Antiquities of Orissa*, 2 Vols. (1875, 1880); *Indo-Aryans*, 2 Vols. (1881); *Sanskrit Buddhist Literature of Nepal* (1882) and 'The History of the Asiatic Society', *Centenary Review of the Asiatic Society of Bengal from 1784 to 1883* (1885).

BIBLIOGRAPHY: Aloke Roy, *Rajenndralal Mitra* (Vagartha, 1969); Brajendranath Banerjee, *Rajendralal Mitra*; Sisir Kumar Mitra, *Rajendralal Mitra* (Saraswati Library).

Rab. C.

MITRA, RAJYESWAR (Bengali; b.1917), veteran musicologist, singer, indologist and translator was born in Agartala (Tripura). He inherited his love for different classical languages from his father, Amarnath Mitra, and his flair for literature and music from his mother, Pratibhasundari.

He worked for *Desh*, a Bengali weekly, as a music critic under the pseudonym Sarangadeb. He contributed numerous articles on music and Indology to a large number of periodicals including *Vishva Bharati Quarterly*, *Rabindra Bharati Quarterly*, *Vishva-vina*, *Jijnasa*, *Bhaskar*, *Gandharva* etc. Among his original works on music mention may be made of *Banglar sangit*, *Uttar bharatiya sangit* (1970), *Banglar gitikar o Bangla ganer nana dik* (1975), *Atulprasad Sen* (1984) and *Arya Bharater sangitchinta* (1984). He has edited the Bengali translations of different Sanskrit and Persian texts on early and mediaeval Indian music. Of these mention may be made of *Sangit shiksha* (1959), *Mughal Bharater sangitchinta*, *Naradishiksha* (1984) and *Ragatarangini* (1984).

He has recently completed a translation of *Tuhfat-ul-Muabiddia*, a treatise on monotheism written in Persian by Raja Ram Mohun Roy. His works on Vedic song and Vedic culture include *Vedic aitijhye samagan* (1978), *Vedaganer riti-prakriti* (1984) and *Vedaganer prakrita rup* (1984). His work entitled *Swargalok o deba-sabhyata* (1987) is a treatise on Vedic culture and tradition.

His books on notations of early, mediaeval and modern Bengali songs have been published in 4 volumes of *Sangit samrakshan granthamala* (1975-1982). His *Nidhubadur gan* (1981) is a compilation of notations of the songs of Ramnidhi Gupta, the pioneer of the 'tappa' style in Bengali. *Chittaranjani* (1983) is a compilation of the

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notations of songs composed by Chitta Sinha, a contemporary writer.

He has rendered into dance-drama form some famous Bengali novels, namely, *Kavi* of Tarasankar Banerjee, *Aranyaka* of Bibhutibhushan Banerjee and *Padmanadir majhi* of Manik Banerjee.

K.G.

MITRA, SHIBRATAN (Bengali; b.1871 d.1938) was born at Boraba in the district of Birbhum in West Bengal. He was educated at the General Assembly School and read up to B.A. in the Presidency College, Calcutta. He joined Government service in 1897.

Many of his articles were published in contemporary magazines when he was a student. He collected many religious books on Yoga and founded the Ratan Library and the Birbhum Sahitya Parishad. He edited a monthly magazine called *Manasi* and wrote many books which include biography and history. He also wrote books for school children. *Durba, Tapaban, Chinmayini, The History of Birbhum, Tales of the Santhals, The Types of Early Bengali Prose, Easy Poems*, etc are some of his notable works.

Besides, he edited some books like *Ujjwal chandrika*, *Chandidas*, *Bidyapati* and *Shakuntala*.

BIBLIOGRAPHY: Subodhchandra Sengupta (ed.), *Bangali charitabhidhan* (Sahitya Samsad); Introduction to *The Types of Early Bengali Prose*.

Pro. S.

MITRA, UMESHCHANDRA (Bengali) was one of the earliest dramatists in modern Bengali literature. *Bidhaba bibaha* (1856) was his most well-known dramatic work. It deals with the problems of the marriage of young widows. This play has a tragic ending, the first of its kind in the realm of Bengali social-drama. Sulochana, a young widow, commits suicide after she discovers that she has become pregnant. Her lover, Manmatha, runs amok unable to bear this shock. The girl's father comes to realise how unwise it was to resist their marriage out of fear for a supposedly social scandal. In this drama Umeshchandra is quite explicit in his support for widow remarriage. The play was first staged at the Metropolitan Theatre on 23 April 1889 under the directions of K.C. Sen. Ishwarchandra Vidyasagar who led the movement for widow remarriage was himself present at the performance. Umeshchandra wrote another drama, this time on a mythological theme, *Sitar banabas* (1861).

P.S.

MITRA, USHADEVI (Hindi; b. 1901, d. 1966) was an eminent short-story writer who lived in Jabalpur, Madhya Pradesh. Her father was Harishchandra Datta. She was closely related to Ashwini Datta of Barisal (now in Bangladesh) and poet Satyendranath Datta who were a source of inspiration to her. She wrote a novel *Sammohita* in Bengali. In August 1933, her first Hindi short story, entitled 'Matrtva' was published by Premchand in *Hans*. Her second story, entitled 'Ontim uttar' was published by Mahavirprasad Dwivedi in *Saraswati*. Her short story collections include *Adhi ke chanda* (I, II, 1937), *Mahavar* (1941), *Nim chameli* (1941), *Megh malhar* (1946), *Ragini* (1946), *Sandhya purvi* (1948) and *Raat ki rani* (1951). Among her novels are *Vachan ka mol* (1937), *Piya* (1937), *Jivan ki muskan, Pathchari, Sohani Avaj, Nasta nir* and *Sammohita* (Translation). Her most popular and noteworthy short story is 'Samjhauta'. The themes of most of her novels and stories centre round the life and conflicts in Indian families. She shows men as exploiters and women as exploited. She received the Seksariya Award for her *Sandhya purvi* and was felicitated by Madhya Pradesh Sahitya Sammelan in 1965 at Jabalpur. Much of her work is yet to be published. They include a *Shankhand*, a collection of short stories like 'Patal puri', 'Sindhur', 'Jogiya', 'Dikshita', (Bengali). These manuscripts are in the possession of her daughter, Bulbul Mitra of Jabalpur.

M.S.J.

MITTI KI BARAT (Hindi) is the seventh collection of poems by Shivamangal Singh 'Suman' a famous lyricist of the post-war period. It was published in 1972 and given the Sahitya Akademi Award in 1974. It contains most of the poems written by the poet during 1961-70.

The poems deal with different subjects, e.g., the glory of the earth, love, eulogies addressed to great men, the Chinese aggression and a visit to Mauritius. The most ambitious poem in the collection is Mitti ki barat, which celebrates the mingling of Kamala Nehru's ashes, long preserved at Anand Bhavan, with those of her husband, Jawaharlal Nehru, and immersed in the Ganges. The collective disposal of the last remains of the two Nehrus inspired the poet to write this poem on the noblest sentiments of love.

Suman emerged as a committed progressive writer, but in his later years, his commitment did not appear to be very rigid. As he himself wrote: "How could I escape commitment, which got me recruited as a writer? Crossing fifty, I learnt that some of the movements in literature originate merely for fashion like the drain-pipe trousers." He realized that a wayfarer had to adapt himself to the ever-changing patterns of life.

He is a skilled lyricist writing in both regular and irregular rhythms. The style is always informal and undecorative. Though common words from different

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quarters are used freely, a few of them are picked up from the poet's own dialect. Directness of speech and ease of expression are the basic qualities of these poems.

J.K.

MIYEN INAT JO KALAM (Sindhi) is the first definitive edition of the seventeenth-century Sindhi poets' work. Ably edited by N.A. Baloch, it carefully compares and collates the two manuscripts, transcribed in early nineteenth and early twentieth centuries, and aptly incorporates a considerable volume of the poet's verse, not covered by the above-stated two manuscripts, but current in the oral tradition. The first manuscript of 1820 comprises those 'bayts' 'wais' by Shah Inat, which one Sanvan Faqir remembered by heart after about 100 years of the Sufi poet's death. That his bayts and wais were passed on from one generation to another generation speaks of his popularity. This manuscript was prepared at the instance of Mian Ummid Ali Shah, Shah Inat's great grandson. The second manuscript of the first quarter of the present century collects almost all the bayts and wais of the first manuscript plus many more of them, some of which actually belonging to the *Shah jo Risala*. On close scrutiny of the two manuscripts, it is found that the first is more dependable. Tapping the second source of oral tradition, as many as 47 verses of Shah Inat were recorded "from every nook and corner of the country, particularly (from the living members of the poet's family). Baloch's Introduction to the book).

Thus, *Miyen Shah Inat jo Kalam* presents Shah Inat's 469 bayts and 42 wais under 22 'suruds', or modes of singing: Kalyan, Jaman, Khambhat, Srirag, Ramkali, Marui, Prabhat, Dhanasri, Jatisri, Purab, Lila, Asa, Kapaiti, D'ahar, Mumal Rano, Bilawal, Desi, Sorath, Sarang, Tod'i, Kamod and Karairo. While Shah Inat preferred to call them suruda, Shah Abdul Latif, his successor, referred to them as 'surs'; both of them like other saints and Sufi poets sang their poems, that too sometimes not strictly metrical, is suruds and surs, in a kind of music which was not of rigid classical character. Lately, we have appropriated to them a new name of 'Loka-raga', in contradistinction to the 'Raga' proper. The learned editor errs when he tries to equate suruds, or for that matter surs, with the ragas or raginis of the classical system.

Essentially folk music, Shah Inat's suruds were mainly concerned with the contents of his themes about Sindhi folk-tales, traders, weavers and the monsoon rains and also about selfless seekers of the Supreme Reality. In that he adumbrated Shah Abdul Latif in particular and other Sindhi saint and Sufi poets in general. The erudite introduction to the book recounts how Latif in his teens came into close contact with the octogenarian Shah Inat and remained in touch with him till the latter's death in 1712.

Once the young Latif, caught in the conflict of the phases of 'qabz' (detraction from Reality) and 'bast' (attraction to Reality), visited Shah Inat in Nasarpur, having covered on foot a distance of 15 miles from his village Kotri in the same district. It was one occasion among many. And the latter gave him solace, saying:

> Pasi d'ungara d'ara, jima halana me in hini thien majazaniyun
> motiyun suni pandha pachara, tun pahiri paiji pirin lai haqiqata
> jo hara, sighe lahandui sara, aryani Inat chae.

(Viewing the tough mountain passes, don't slacken your pace, O Sasui. It is only the worldly lovers who are seared away by the tidings of difficult paths. First, you deck yourself with the garland of Reality. Then, says Inat, Punhu will take tender care of you.)

> Shah Abdul Latif felt reassured and sang:
> Pasi d'ungara d'aha, Jima halana mein hini vahin,
> langhe laka, Latif chae, puthia kechyuni kahi,
> puchhi puriji Sasui, balochani bahi,
> una varaite vara jo, asaru had'i ma lahi,
> jo ankhiniun od'o ahi, so pirin parahon ma chao.

> (In the face of the rough mountains, don't slow down your pace; Says Latif, pursue Punhu's path vigorously through the passes. O Sasui, feel the fire of love for Punhu and fare forward. Though He be hard, let there be great hope in you. Why say the Beloved isfar away when He is nearer to you than your very eyes?)

In the beginning, as the above-given example shows, Shah Abdul Latif's poetry had an element of improvisation, and soon after it gave place to vindication of his individual genius.

For the first time Sindhi poetry, which was essentially religious, spiritual, mystical and didactic in tone and content, mirrored the life of the people and became associated with tranditional Sindhi folk music, In Inat's poems we find references to the Yogi cult of India, Gorakhnath, Sidhnath, Virnath and their place of pilgrimage, Hinglaj. There is mention of local traders, weavers and various heroes and heroines of Sindhi folk-tales. In one 'surud' praise is showered on Sindhi saints, especially Shahbaz Qalandar of Sewhan and Shah Khairuddin of Sukkur and many other saints of the lands beyond Sindh. In surud 'sarang' on monsoon rains, there are references to many places inside and outside Sindh, and as to how rains do remember Sindhi after showers in distant lands like Khurasan, Madina, Rum, Delhi, Punjab, Kech, Multan and Jaisalmer.

In fact these poems throw ample light on the rich Sindhi folklore, spiritual heritage and literary traditions. Linguistically, too, this poetical work is of immense value and importance as it can guide us to a better understanding and appreciation of *Shah jo Risalo*.

Mo.J.

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MIYUL (Kashmiri), the second novel written by Ghulam Nabi Gauhar in Kashmiri, was published in 1973. It tells the story of a delicate love-hate relationship between a boy and a girl, the love at first sight and hatred caused by misunderstanding immediately after their marriage, which, therefore, remains unconsummated for a long time. However, finally they are happily reunited.

The author has deftly treated a difficult theme, and his simple language and lucid style greatly help in sustaining interest in the narrative up to the end. His handling of emotionally surcharged situation and psychological nuances leave the reader fully convinced about his deep insight into human behaviour. He draws a vivid picture of an elite society, its false sense of pride and its foibles, which result in unnecessary mental sufferings of the sensitive and innocent members of that society.

The hero, Jalil, was the son of an IAS officer, Amin Sahib. The family lived in a rented house in the posh locality of Kothibagh, Srinagar, just opposite the bungalow of Khwaja Aziz Shah, an industrialist, popularly known as 'Shah Sahib'. Mahmuda and Jalil were college students. The wives of Amin Sahib and Shah Sahib were not on good neighbourly terms. Jalil's mother, Tota Lala, suffered from inferiority complex. On the other hand, Mahmuda's mother, Bega Appa, was conscious of her superiority of birth and high family status.

Mahmuda was basically an extrovert, while Jalil was an introvert. He was unilaterally but madly in love with Mahmuda. His love was reciprocated when he saved Mahmuda from facing an ugly situation in the city bus. During the course of time, they came closer to each other and the process of closeness was further facilitated by Mahmuda's three friends, Mina, Razia and Surjit Kaur.

The matrimonial alliance between the two was bitterly opposed by Mahmuda's mother. On realising that her marriage was being deliberately delayed, and that her mother would never agree to this proposal, Mahmuda tried to commit suicide, but her father's timely intervention saved her life. The situation came to such a pass that there was no other alternative left but to get Mahmuda married to Jalil. Immediately after the marriage, Mahmuda was enveloped by a misunderstanding against her husband, but many events and episodes brought them together again after a lapse of three years. Gauhar's novel, *Miyul*, is a complex work. Its characters pass through traumatic situations, are mentally disturbed, bear the agonising pain of separation, but at the end they are united again and live a life of conjugal bliss.

T.N.K.

MOCHANAGADHA (Marathi) is one of the important novels in modern Marathi literature. R.B. Gunjikar, the author of this novel and a well-known Marathi writer of his time, published this novel in parts in the *Vividha jnana vistara*, a very important literary journal of that time, from 1867 to 1871, and in 1871, it was published as a complete novel. Gunjikar called this novel a piece of fiction. During the period in which this novel was being published, novels of fantasy and romances were quite popular among the Marathi readers. However, Gunjikar was not interested merely in following what was popular in the form of novel. His ambition was to write a novel which would reveal the great tradition, culture and glorious history of India. He used to participate in various cultural activities of his time.

With the establishment of the Bombay University in 1857, new vistas opened. Oriental writers like Chiplunakar, Rajvade and Kirtane, influenced and shaped the sensibility of the young writers like Gunjikar. Besides, he also was impressed and influenced by historical romanticism of the English novelist, Scott. This resulted in Gunjikar's turning more to historical novel, full of patriotic spirit, than mere stories of fantasy and romances. He wrote *Mochanagadha* in the light of this new awareness, and though it was not an instant hit, it got its due share of popularity in course of time.

Gunjikar wrote *Mochanagadha* on the historical background of Shivaji's times. Though the novel is based on historical time, the facts, events and the characters, except the character of Shivaji, are absolutely imaginary, and therefore, it would be appropriate to accept Narahar Kurundkar's observation that it is not so much a historical tale treated romantically as an imaginative tale with a historical bias.

The novel begins with the escape of the hero, Ganapatarao, with his friend, who were imprisoned for two years. Ganapatarao and his wife, Gangubai, suffer a lot and face many dangers and disasters; and finally, it is shown that they spend the rest of their lives in peace and happiness, when Shivaji Maharaj conquers the fort 'Mochanagadha'. Shivaji's character appears very late in the novel, and most of the part the novel is devoted to describe the dangers, disasters and distress faced by Ganapatarao and Gangubai. Besides these main characters, we come across Satyajirao, a villanous character, Koyana, a lady assisting Satyajirao in his vicious deeds and then repenting, Daulatya, wallet to Ganapatarao. These characters are portrayed in a conventional way, but they are interesting. Creation of the right atmosphere is another powerful feature of the novel. The characters are simple, straight-forward and dedicated to their principles. Their opinions are orthodox and conventional and the behaviour is typical of their time. Gunjikar has often expessed his faith in the strength of a commoner through the characterisation of Daulatya.

Gunjikar's style is simple and dynamic, and he succeeds in dramatising the situations. Through the portrayal of the miscellaneous households and depiction

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of petty characters, costumes and manners, Gunjikar creates the illusion of historical reality in the novel.

There is a difference of opinion among the critics of the Marathi literature as to whether this novel can be called historical or not, since the material used in it is not authentic. Kurundkar thinks this novel is one of the usual romances rather than historical. But Priyolkar thinks that it is an ideal model of historical novel. However, all accept that it is a pioneering work and it has played a role of setting a new trend in the realm of novel in modern Marathi literature. Certain techniques of novel-writing which are still popular, can be traced to *Mochanagadha*, like the style of a historical novel which begins with the conventional description of nature before starting with the description of actual situation, the elaboration of even the simple events, the use of light and comic characters and situations to make the novel interesting. The trend of glorifying the past through literature, which is still prevalent in the contemporary historical novels, no doubt, started with *Mochanagadha*.

Av.S.

MODERNISM (Bengali). What is broadly known as modernism is generally applied to the works of the late 19th and 20th century Bengali Literature, which marked a departure from the canons of representation of the mediaeval age. During the first half of the 19th century, Bengali prose attained remarkable maturity. The first Bengali novel and the first Bengali drama were written in the fifties of this century. Modern Bengali poetry came later. The Renaissance in the 19th century Bengal contributed much to the modernistic view-point of the new writers. The prevalance of a new outlook on life and literature turned out to be a distinctive feature of modernism.

Madhusudan Dutt, a poet and dramatist of an outstanding calibre, first showed the beckon light of modernism. In writing heroic poems, epics and sonnets, Madhusudan virtually initiated the modern age in Bengali poetry. He also emancipated Bengali poems from the shackles of 'payar', the old fashioned rhyme and introduced blank verse. Some later poets imitated Madhusudan and wrote blank verse until lyric poems came into prominence. There was a kind of rationalism inherent in the circumstances and it was a by-product of the Bengal Renaissance. Madhusudan revolted against coventionality and recreated such traditional images as Radha or Ravana only to establish the claims of modern outlook.

Modernistic attitude was also manifest in prose writings in the second half of the 19th century. Pearychand Mitra, who wrote under the pen-name of Tekchand Thakur produced the first Bengali novel, *Alaler gharer dulal* (1858). It was Bankimchandra Chatterjee who not only widened the horizon of modern Bengali novel but also stimulated later novelists. In many ways, Bankimchandra laid the foundation of modern Bengali literature in prose form. Most of his novels, both in content and in form, bore brilliant marks of modern outlook, couched in rationalism. What was initiated by Raja Ram Muhan Roy in the first half of the 19th century was further chiselled by Bankimchandra Chatterjee and Rabindranath Tagore.

It was Rabindranath Tagore who infused new blood in Bengali as well as in Indian Literature. Tagore's fabulous variety of creation widened the range of literature. He initiated psychological novel delving deep into the human heart. He also created a new form of poetry known as prose poems. Although many signs of modernism are manifest in Tagore's writings, a group of young writers questioned his world-view and his mode of writing and did not consider it sufficiently modern. Yet Tagore with his ever-innovating power of creativity produced works which bore marks of modern idiom or style and even of outlook. Tagore, for instance, wrote novels like *Chokher bali Chaturanga*, and *Ghare baire* which show psychological insight, suggestive description and a new innovative technique of story-telling. Again in writing verse in prose form and plays wrapped in symbolic suggestiveness he displays trends of modernism seen in world literature.

During Tagore's life time, especially in the twenties, a group of young writers started a new movement in literature. Some of them revolted against the Tagorean attitude to truth and beauty. In dealing with the problems of life, some of them showed signs of originality and new approach. There was much confusion regarding the terms 'traditional' and 'progressive' as two opposing groups were there to support their own points of view. In this connection Tagore opined that it was the creation of a new form that mattered irrespective of the varieties of content. Thus modernism, as Tagore explained the term, essentially meant a bend in the stream of literature and the concept is both chronological and idiational. In this sense, an overall change in mood and temperament, in style of writing and in the manner of outlook was evident in the literature of the nineteenth century Bengal. What the post-Tagorean writers contributed to it was a new spirit.

The hall-marks of the post-Tagorean Bengali Literature are what may be called qualitative changes. The process started almost with the advent of the 'Kollolians' in the thirties. The cream of young writers of this age started a new movement. As the writers brooded on human predicament they searched for a new mode of expression. The language changed according to the change in popular usages of images and words. The poems of Jibanananda Das, Premendra Mitra, Buddhadev Bose, Sudhindranath Dutta, Bishnu De, Amiya Chakravarti and Samar Sen amongst the poets of the thirties, bear testimony to this fact. The poets of the later decades searched for new idioms of poetic expression. Among the poets of various moods and style, Sukanta Bhattacharya,

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Bimal Ghosh, Subhas Mukherjee, Dinesh Das, Manindra Ray etc. on the one hand and Nirendranath Chakravarti, Alokranjan Dasgupts, Sunil Ganguli, Sakti Chatterjee, Shamkha Ghosh on the other may be remembered in this context. Of course, there are a number of other powerful poets whose contribution is also worth mentioning. Broadly speaking, some of these poets tend to become either ideologically committed or arrogant in tone. Some others respond to the inner call of their poetic urge and examine human condition in their own ways. There are diverse currents and cross-currents of poetic activities in this period and the whole spectrum of modern Bengali poetry is permeated with this sporadic creativity.

Like the poets a galaxy of writers of novels and short stories widened the horizon of the post-Tagorean Bengali literature. The writers of the thirties or of the later decades were not only consious of their social milieu but also responsible enough to forge ahead with the task of new creativity mainly in terms of intellectual probing. The task was not easy because the writers had to find some other ways out where the magic spell of Tagore as well as Saratchandra Chatterjee would not be felt at all. So the new writings of the period were but skilful evocation of social crisis and reality treated with artistic sensibility. Some writers like Jagadish Gupta, Nareshchandra Sengupta and many of the Kollolians were trying to dig out new ways of depicting paranoiac obsessions of the individual. While hoping for a prompt remedy for the social crisis of the post-war society, the later writers projected contemporary social reality in diverse manners. The works of Tarashankar Banerjee, Bibhutibhusan Banerjee and Manik Banerjee stand distinctively apart from each other. Their major concentration was on both men and nature. The saga of struggle in the middle and lower strata of society is set against a mixed urban rural background. Aspects of urbanism, the perspective of psychological aberration or signs of moral degeneration—all these were recurrent features of the later novels. Some prominent writers like Banphul, Satinath Bhaduri, Dhurjatiprasad Mukherjee, Jyotirindra Nandy, Samaresh Basu and many others still creative today such as Annandashankar Ray, Bimal Mitra, Bimal Kar, Amiyabhusan Majumdar, Sunil Ganguli and Shirshendu Mukherjee have kept the process alive.

The upward journey of Bengali play was not up to the mark in post-Tagorean period. There were old-fashioned plays written mostly against historical or puranic background till Tagore infused a new quality by his many-dimensional plays rich in suggestive meaning. Although a new wave of dramatic movement swayed Bengali literature in the forties, Bengali drama suffered a set-back. There was no dearth of experiments on the Bengali stage. They are still going on in search of new possibilities. There are only a few playwrights such as Utpal Dutta, Badal Sirkar and Mohit Chatterjee who have tried to keep Bengali drama apace with the modern line of progress.

Modern Bengali literature appears to be a surging confluence of thoughts, ideas and artistic creativity. Its modernism is a part and parcel of the modern literary movement of the country.

Bi.C.

MODERNISM (Dogri). Bulk of the Dogri literature is conventional, both in subject and in treatment. Dogri poetry has not yet shunned idealism, romanticism, love and praise of Dograland, and didactic and reformative tendencies. Dogri fiction and drama are no different and offer a mixed bag. Kehari Singh Mdhukar among the major poets, and Madan Mohan Sharma among the major fiction writers, were the first to strike a non-conventional and modernistic note in their respective works, so far as their choice of subjects and the treatment are concerned, in the sixties and early seventies of this century.

The poet Madhukar's modernism was, however, confined to the search for the new images, a few streaks of Dadaism and surrealism, and a cynical, disturbing stance in some poems of *Dola kun thappeya* (1963). It was Charan Singh (1941-1969) who set a new trend of modernistic poetry in Dogri. With an analytical, scientific approach to the problem of life, he questioned the existing social values, searched for some moorings in the ceaseless flux of life and pointed to the crisis of social norms, and all this tested on his personal experiences, in concrete images. He was also the one who used free verse as a powerful medium of poetic expression. In a poem 'Baahan' (The unruly crowd), he sees life as a marketplace and compares the human crowd with the crowds of words, "echoing like a meaningless noise." Life is an old drum tied round one's neck which one has to beat every moment. His modernism is reflected even in his imagery drawn form the contemporary situations as in the poem 'Akhbar' (Newspaper). Two other significant Dogri poets of modernistic sensibility are O.P. Sharma 'Sarathi' and Shiv Ram 'Deep'. Ghazals of the former in his collection *Partaan* (layers) and some poems and ghazals of the latter in *Gamalen de cactus* (Potted cactus) are remarkable for their expression of the anguish of modern man. After them have come a few young poets like Virendra Kesar with his ghazals in *Lava*. These poets exhibit modern sensibility and appear influenced by Sarathi. There are also some others who can be called fake modernists, whose modernism is limited to titles of their poems, and their sensibility is conventional.

Modernism in fiction appears with Madan Mohan Sharma's short stories in *Dudh, lahu te zahar* (Milk, blood and poison, 1971). Dogri short stories and novels published earlier were broadly concerned with the petty domestic issues, problems of the rural poor and the middle class urban families, rural-urban divide and uplift of society and so on. They were in the tradition of Munshi Premchand in Hindi and Urdu, combining realism with

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idealism and social reform. But then elder short story writers like Madan Mohan Sharma and Ved Rahi and newcomers to the field like O.P. Sharma 'Sarathi', Om Goswami, Chhatrapal and Bandhu Sharma went in for unconventional subjects and experimented with new techniques of storytelling. In their fiction, a discerning reader can trace out well-guarded statements about the decay of the old moral and religious order and the anguish of the modern man leading a purposeless life. They see human beings caught in the cobweb of inhuman enviroment and they traverse the dark alleys of the human action and behaviour. Short stories in Madan Mohan Sharma's *Dudh, lahu te zahar* and *Nayak* (Hero), Ved Rahi's *Aale* (Calls), Sarathi's *Sukka barud* (Dry gunpowder) and *Lok gai lok* (People galore), Goswami's *Nhere da samundar* (The ocean of darkness) and *Sonne di chidi* (The bird of gold), Chattrapal's *Tapu da adami* (The man-an island), Bandhu Sharma's *Parshame* (Shadows) and *Keengare* (Peaks) display modern sensibility. These short story writers have been followed by others like Chaman Arora, Lalit Magotra and Manoj who have written some fine short stories in the new tradition.

In the field of novel, O.P. Sharma Sarathi can be called the harbinger of modernism. Four of his five novels starting with *Nanga rukh* (Churning of the city) break a new ground in Dogri novel both in the choice of subject, and in matter and technique. There are no conventional situations and characters, plot or narrative. There is symbolism, Kafkaesque situations and atmosphere, deep probing into the working of society and metaphysical questions. And there is a new style and new technique of expression.

In Dogri drama, two names stand out, viz. Madan Mohan Sharma and Mohan Singh. Madan Mohan Sharma's two plays *Janaur* (The beast) and *Ik parchhama badali da* (A shadow of a cloud) and Mohan Singh's two plays *Kala suraj* (The dark sun) and *Panja Kalyani* (The five reformers) show innovativeness of approach, keen observation of human behaviour and reaction, and acute social awareness. The theme of *Janaur* is truly unconventional, particularly for orthodox Dogra society; it tackles a challenge thrown to all the social forces by a middle-aged cripple who has developed an incestuous feeling for a young girl brought up by him. The symbolism, however, is deeper and wider than the situation dramatised in the play and points to the animal instincts harboured in the heart of a man. *Panja kalyani* of Mohan Singh, a street play, a 'Nukkad'-theatre, is close to the plays of the absurd technique-wise. Its characters, the five reformers, remind one of the two tramps of Waiting *for Godot*. Through their antics, the playwright surveys the progress of Indian society and throws light on different aspects of our present social life and also shows us our truth. These players, regale and pinch the readers and viewers and jolt them into thinking and seeking answers to the basic questions. A good piece of performing art, it is also a good piece of reading.

Ma.M.S.

MODERNISM (Gujarati). In Gujarati literature, after Narmad's literary experiment, modern era, the product of the British education and English literature, went on for about a hundred years with its reformative and Gandhian forces at different *stages*. It was during the sixties, Suresh Joshi set modernism forth in various ways. The continental models, instead of English ones, became dominant. Violations of traditions, formal innovations and excessive experimentations took hold of the whole affair. Associative logic took place of linear logicatity and square reasoning. In short, he strove to make a shift from ideational construction to verbal construction. Imagerization and fantasization were the two axes of his writings. He reduced his short stories and novellas to a minimal plot and his essays and poems to the imaginal strips. The main hunt was for pure literature.

In the field of poetry, the ideals of the Symbolist poets were active then. The experience was not expressed in the language but the language was sought for the new experience. New appetite for pure accidents and randomness looked for the various experimentations. Gulam Mohammad Sheikh gave spatial dimension to the language; Sitanshu Mehta engaged himself in surreal patternings; Labhashankar Thakar relied much on rhymes and recklessness. Even the most traditional song and ghazal went though a radical change at the hands of poets such as Adil Mansuri, Rajendra Shukla, Anil Joshi, Ramesh Parekh.

In fiction, Madhu Rai, Kishor Jadav, Radheshyam Sharma and others tried to focus sharply not on content but on construction. Linear narration, logical and sequential system, and unilateral reality were violently negated. There was much demand for psychic time, fragmental collage, allusive patternings and symbolic recurrence.

The same was the case with the drama. Besides eliminating content and sequential logic it aimed at absurdity and incongruity. Labhshankar Thakar insisted on the visual and aural impact; Adil Mansuri made drama a voyage through imagination; Chinu Modi, in his own way, experimented in the verse-form; Mahesh Dave dramatized the inner world and Shrikant Shah undertook a challange to disburden reality through nonreality.

It was obvious that ciriticism turned to formal and structural analysis. Biographical and historical fallacies were condemned. The themetic approach was suspended. The reader was declared the co-creator. At last, the new linguistic critical model emerged. Chandrakant Topiwala, Suman Shah, Shirish Panchal contributed in this direction.

C.T.

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MODERNISM (Hindi). As a concept, the word modernism has three main denotations. The first meaning pertains to the relativity of contemporaneity and signifies the work of a thinker or creative artist who holds new values and gives new direction to contemporary life by breaking off from blind beliefs and traditions of yester years. In this sense Kabir could be considered 'modern' in the context of the traditions of his time that he challenged. Or, if we take an example from the remote past, Valmiki set forth the trend of modernism against inherited traditions when he composed his very first 'shloka'. Thus we can say that every age has its own modern thinker or seer and his modernism is related to the spirit of his time.

The second denotation of the term 'modernism' is related to the advent of modern science. The primary tenet of science is the premise that the universe is created not by any supernatural power but has emerged out of the struggle inherent in Nature. The impact of this belief on the thought of subsequent times has been very profound. Nietzsche, for instance, proclaimed, 'God is dead'. The faith which man reposed in God and in the religions created by him was shaken and a state of crisis or upheaval appeared in the domain of values.

A new pattern of life-style was brought about by the growth of the press and later industrialization. The machines, along with the spread of literacy, revolutionized the world-view of mankind. This made literature deal with a wider social life. It is because of this that Bharatendu Harishchandra is considered the propagator of modernism in Hindi literature, for he reflected in his writings the contemporary social and cultural milieu and the new outlook. Before him the poetry of 'Ritikal' was generally feudal in its character but in his work one can discern the impact of the new upsurge in social life. It is also remarkable that in the early development of modernism in Hindi literature, the spirit of the Renaissance was also at work. As time advanced the national spirit too embraced the reformist and the revivalist movements along with that of the Renaissance. In due course the national spirit grew into the larger movement for national independence. In modern Hindi literature all these trends have simultaneous existence.

It is to be noted that in Hindi literature, spanning from Bharatendu to Chhayavad, the tradition of modernism does not stand in opposition to the vital values of Indian traditions. This literature depicts the reality of life as well as it lays down ideals for it. Such a form of modernity is apparent in the poets of the Dwivedi Age and Chhayavad Age, and in the fiction of the Premchand Age.

Another form of modernism may be seen in post-Chhayavad poetry and in post-Premchand fiction. The influences of Gandhi, Darwin, Marx, Freud, Sartre, etc., may be found in the writings of this era. A new modernistic trend began to evolve under the influence of psychoanalysis and existentialism. The insignificance of human existence, the significance of the moment, alienation, are some of the characteristics of this trend. But such a trend is confined only to a section of modern poetic stream. Most of the writings in poetry and fiction choose broad and healthy segments of society wherein an attempt is made to show idealism, even while depicting a stern social reality. This modernism is not totally cut off from old traditions, but it reinterprets them. Perception of beauty in life as well as faith in the future of man are the main characteristics of this modernism.

T.N.B.

MODERNISM (Kannada) was a protest against the excesses of the Navodaya age like mysticism and emotionalism. The modernists sought to fuse thought and feeling and explore experience objectively. They were more introspective and earthly in outlook and more complex and subtle in expression.

The early modernist poetry was heavily reminiscent of Eliot and other English modernist poets both in tone and in technique. The poems puzzled the readers. This led the critics to examine the parallels between the ethos of the west and that of India which had produced this kind of poetry. Many people think that modernism came only as a blind imitation, but others have justified it as the natural product of the disenchantment of post-independence India. Some have seen it as a break from the tradition, but some as the continuation and concentration of elements in earlier literature.

It was V. K. Gokak who inaugrated the modernist (Navya) movement in Kannada literature in his address delivered at the Kannada Literary Conference in Bombay in 1950. He spoke about the need for change in the form and content of poetry and illustrated his point through examples. But it was M. Gopala Krishna Adiga who really set the trend of modern poetry and became a model. Ever since the publication of his poems like 'Himagiriya kandara' (1952), he remained a powerful influence on the entire movement. Adiga's poetry deals with big issues of life like man's relation to the earth, the relation of the present with the past and search for meaning in life, but throughout his poetry there runs the tension between the divine and the human. His early poetry has greater concerntration of expression and tightness of structure. Of late, he has become relaxed without losing his intensity.

A large number of younger poets was immediately drawn to the movement. B.C. Ramachandra Sharma, K.S. Narasimha Swamy, A.K. Ramanujan, Gangadhar Chittal, Lankesh, Chandra Shekhar Kambar, Chandrashekhar Patil, K.S. Nissar Ahmed, H.M. Channaiah, Sumatindra Nadig, K.V. Tirumalesh, Aravind Nadkarni, H.S. Venkateshmurthy, B.R. Lakshamanrao among others widened the scope of modernist poetry and brought a great variety of interests, style and tone. The earlier

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tenseness gave way to ease. It could now accommodate metrical patterns, satire and playfulness also. Some poets like Channaveera Kanavi and G.S. Shivarudrappa tried to synthesise the best in the Navodaya and the modernist trends.

Apart from poetry, another form in which modernism found its full expression is fiction. The major western influences here were existentialism in world-view and stream of consciousness and fantasy in technique. Camus, Kafka and D.H. Lawrence served as models. In Kannada fiction, problems like alienation, the conflict between the old and the new, the tension between the mind and the heart, the difficulty of communication, strained human relationships etc. appeared in their various manifestations. Language and form were subjected to experimentation, and they acquired greater sensitivity and sophistication. Social awareness was subordinated to a preoccupation with the self. The image of the excessively sensitive hero, not sure of himself and always groping in the dark for the meaning of life, was established. The realism of the Navodaya age disappeared. The movement did not produce many novels, but some of them were of high standard. U.R. Anantamurthy (*Samskara*), Yashwant Chittal (*Shikari*), Shantinath Desai (*Mukti*), Giri (*Gati, sthiti*), Lankesh (*Biruku*) A.K. Ramanujan (*Mattobbana atmacharitre*) and Kamarupi (*Kundure motte*) were the important novelists. The short story, on the other hand, was much richer in several respects. Most of the novelists mentioned above were also accomplished short-story writers. Anantamurthy, among them, was a major figure and was highly influential. K. Sadashiva, Ramachandra Sharma, Shanthinath Desai, G.S. Sadashiva, Raghavendra Khasnis, T.G. Raghava, Poornachandra Tejaswi and Giraddi Govindaraj also enriched the form by exploring human relationships with an intense feeling for life. They often employed poetic methods. The short story became complex and acquired a new dimension. However, in the later phase, fiction in general began to acquire greater social consciousness as is evident in the writings of Ananthamurthy and Chittal.

In drama, two major influences were apparent the 'absurd' and the 'angry'. Girish Karnad explored man's existential absurdity in his plays like *Tughlak*. The absurd drama proper had a short life, but produced some interesting plays. Lankesh, Kambar Patil, N. Ratna, Chaduranga, Chandrakant Kusnoor and Arya wrote some plays which are still popular on the stage. Lankesh wrote some plays in angry rhetoric also, questioning the established middle-class morals. Besides *Tughlak*, which is translated into almost all the Indian languages, the other successful plays were *Sankranti* (Lankesh), *Hayavadana* (Karnad) and *Appa* (Patil). In the later phase of Shriranga, we have several plays which belong to the modernist movement, if not to the absurd. His *Kelu Janamejaya* and *Kattale-belaku* are remarkable for their technical innovation and self-consciousness.

The Movement scored another major success in criticism. In the beginning it followed the approach of New Criticism and the influence of Eliot and Leavis was obvious. It gave importance to the organic form of the work and analysed the complex structure of the experience as embodied in language. Brilliant explications of old and new works were produced. Revaluation of earlier writings, including the classics, went hand in hand. But very soon it developed wider social and cultural concerns also. Kirtinath Kurtkoti, though not a modernist, did the pioneering work. Anantamurthy and M.G. Krishnamurthy raised important social and cultural issues. And in the hands of critics like G.S. Amur, Shanthinath Desai, G.H. Nayak and Giraddi Govindaraj, the tradition of serious criticism was firmly established. Many younger critics like D.R. Nagaraja, K. V. Narayan, H.S. Raghavendrarao and T.P. Ashok brought in fresh outlook.

On the whole, the modernist movement in Kannada may be said to have created its own form and refashioned language to express its new sensibility. The language, expecially, increased its expressive power many-fold. But some times modernist writers tended to be elitist and obscure, thereby alienating the common reader. They also some times created the impression of blindly initating western literary trends. Recently a few reactions seem to have set in. However, modernism as a literary concept has become deep rooted in Kannada.

Gi.G.

MODERNISM (Konkani). In Konkani literature, the manifestation of modernism is discernible in the works brought out only after 1946. Modernity crept into Konkani literature under the impact of the epoch-making event of the freedom struggle. The liberation movement electrified the atmosphere of the region and the writer's contacts with the reality of life became more alive. The features of strong social awareness and the sense of complexity are evident in the sphere of Konkani poetry. No doubt the process has been slow. This process of modernism is clearly evident in the poetic works of B.B. Borkar, R.V. Pandit and M.L. Sardesai.

B.B. Borkar's (1910-1984) *Painjanam* (1960) is a peculiar example which displays the sense of complexity and the traditional pattern and form of poetry. M.L. Sardesai's (b. 1925) *Goem tujea maga khatir* (1961) brings a fresh content and a new direction to Konkani poetry. He has endowed Konkani literature with the picturesquenes of imagery and freshness of sentiments. Sardesai's *Zaiat zage* (1964) contains poems of socialistic character, expressing discontent at the existence of remnants of the slavery and ignorance in spite of the advent of freedom.

R.V. Pandit's (1917) five collections of poems struck entirely a new note in 1963 compiled in *Ailem toshem gailem* (I sang as I felt), *Mhajem utar Gavdyachem* (My words are the words of Gaudo), *Urtolem tem rup*

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phartolem (What will remain will take a new form), *Dhartarechem kavan* (The song of the earth) and *Chandraval* (Oh, Moon, Oh Moon,).

The verse of these three poets has created a new rhythm and also a new vocabulary. The strong sense of social awareness creeps into their poetry, setting aside erstwhile predominant aesthetic values, yet the musical quality remains.

It appears that the modern poet has given a new definition to poetry in as much as on one hand it depicts the reflection of the society and on the other it has turned inwards. This is especially true of Pandurang Bhangi (b. 1923) whose collection *Distavo* (The vision, 1977) displays the trait of the metaphysical pre-occupation, with images often erudite and personal. The poems bring out all the suppressed and hidden desires of a tormented soul.

Sardesai's *Zaio-zuio* (1947) introduces a new form of epigrammatic verses into Konkani poetry. The title *Zaio-zuio* suggests a string of poetic flower-like thoughts. The collection has widened the range of subjects of Konkani poetry. The poet has brought under the compass of poetic vision the varied subjects like the transcendental power of the poet, power of words, poetry and different facets of love. The satirical bent of the poet is apparent in his later collection of poetry, *Pissolim* (Butterfly, 1978).,

Prakash Padgaonkar (b. 1948), who made his debut in 1976 with the collection of poems *Uzvaddachim pavalam* (Steps of light), writes fully in a modernistic vein. These poems are the reflections of the infinity of creation and the littleness of man in it. Padgaonkar strikes a note of originality and fascinating imagery. In his poem 'Vascoyan' (1977), the poet gives a heart-rending description of the unwieldy city of Vasco. He has enriched the modern Konkani poetry with his collection entitled *Hanv monis Ashvatthama* (I am that man Ashvathhama) which won him the Sahitya Akademi award for the year 1986. It portrays the predicaments of modern man who is seeking elusive relief for his unmitigated plight. Written in a pessimistic vein, varied metaphors provide food for thought.

Thus, it appears that after 1970's, modernity has been taking a concrete shape in Konkani poetry. Experimental poetry, which took the shape of 'new poetry' later, has abandoned all traditional metres. Now the poets do not adhere to any discipline of rhythms. The poet, P.N. Nayak (b. 1952), who believes in such a credo, came out with a collection of his poems, *Ga Ami Rakhane* (1976). He shows empathy for the downtrodden who have been exploited. His poetry abounds in metaphors and suggestivity. It is free-verse marked by the simplicity of direct expression. The poet has created both an idiom and a form suitable for the reflection and expression of contemporary life. The sense of newness expressed in his poetry comes from a feeling that it is written by one whose vision and music are free from glints and echoes of the works of other poets. Moreover, there is an absence of conscious literary effort in the choice of material.

The same sense of revolt is seen in the poems of Nagesh Karmali (b. 1933) who has brought new vigour in Konkani poetry. His is a poetry of revolt and social relevance. In his *Zorgot* (1979) and *Sanvar* (1979), he struggles for social order and social revolt. Complexity of theme and powerful diction have made him a modern poet of great significance.

R.B. Velluskar's (b. 1947) new experiments in verse have attracted attention of the critics and readers. His *Morpankham* (Peacock feathers, 1979) is a significant contribution to modern poetry in which the poet presents pictures of rural life and nature. The second colection, *Matee (1983),* has certainly raised the standard of Konkani poetry. There are 51 poems on a single theme. The poet has narrated the woes of the labourers and the suppressed who are closely linked with the soil. The collection has proved that free verse can be impressive and pleasing. His recent collection *Mormaraya* (1987) displays metaphysical strain and complex symbolism. The poet has turned inward to probe the inner recesses of the mind. Like his previous two collections, it is a valuable additon to modern Konkani poetry.

Madhav Borkar (b. 1954) writes in the manner of Pandurang Bhangi. In his *Uzvaddacho pran* (The soul of the light, 1978), he uses bold comic symbols. Though the poet has no patent philosophical purpose, his poems are filled with metaphysical conceits. Bhangi's second collection *Odrustanche kolle* (Flowers of fate, 1982) has earned him the title of a front-rank modern poet. It is poetry of solitude. For him poetry is not action, but introspection. What is important in his poetry is both a symbol and a mood.

There have been a host of poets writing on modern themes of strong social awareness. Significant among them are Olivinho Gomes, Tomazinho Cardozo and U.N. Bhembre. Their works are in free verse. Influence of modern sensibility is evident from the use of terse images and evocative words in their poetry.

Konkani writers turned to the novel only after 1970's. Only a few of them write in a modernistic vein. Prominent among them is P.N. Nayak (b. 1952). His outstanding work is *Achcheva* (Turmoil, 1977). Though a regional novel, it concentrates on bringing into focus the way of life in a limited area without sacrificing the fictional appeal. The novel is based on the distinct change in the life of Goan peasantry during the last 25 years, after the exploration of iron and manganese mines. The turmoil in the life of these village folks depicted in this novel is universal in character. In his second novel *Bambar* (1977), Nayak aims at depicting the eccentricities, vulgarity and primary urges of the unlettered in a naturalistic manner. His novels are schematic, constructed to allow maximum exploitation of themes and concepts.

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Pankhlo (1977) written by Tukaram Sheth attracted many readers. Though written in the traditional form, it deals with social and psychological issues. The novel sets a trend of reconciling the claims of individual consciousness and social awareness.

Karmelin (1982), the Sahitya Akademy award (1983) winning novel by Mauzo Damodar (b. 1944), describes the fate of Goans outside the country. It has an unmistakable ring of authenticity. It is realistic portrayal of social and psychological problems. The quality of heightened realism invites analysis of content rather than of form or styles. There are no radical experiments in Konkani novel as we notice in poetry.

Chandrakant Keni (b. 1934) with the collection of short stories *Dhortari azun jietali* (1964) laid the foundation of modern Konkani short story. He portrays not only the characters of Goan life but the universal traits of human character. In his second collection *Ashad panvali* (1973), his craftsmanship is evident. However, fully in a modernistic vein is his latest collection *Vhonkolpavani* which has been given the Sahitya Akademi award for the year 1988. In this collection, Keni probes the hidden realities of life and ponders over the human condition.

Another writer of 70's is Shila Naik. Her collection *Oli sanj* (The moist evening 1973) has also been written in a realistic vein. The stories reveal her empathy for fellowmen. In some stories she betrays her ability of writing in the impressionistic vein. She has widened the range of subjects of the short story in Konkani. For craftsmanship and virtuosity Mauzo Damodar may be singled out. His collections of short stories *Ganthan* (1972) and *Jagranam* (1975) display an unadorned style and a deep interest in psychological probings.

One of the women writers of significance in Konkani literature is Meena Kokodkar (b. 1944). Her collection of short stories *Dongar chauvalla* (The Hill is green with new foliage, 1976) is known for sincerity. Some of the stories are ironic in tone. They demonstrate stylistic variety equalled by few modern Konkani writers. P.N. Nayak has enriched the Konkani short story too. His two collections *Pishantar* and *Muthai* (1977) are realistic in tone. There is a fundamental seriousness in his short stories. The stories in *Kavaso* (1978) by Jaymala Danayat (b. 1947) deal with complexity of modern life, especially the social problems being at the centre of her stories. However her stories lack artistic appeal.

The credit of adding a new dimension to the Konkani short story goes to A.N. Mhambro (b. 1938) His satirical pictures and ironical tone have made his stories memorable. His humorous and absurd stories in the collection *Panaji atam mhatari zalea* won the critical acclaim. It also won him the Sahitya Akademi award for the year 1987. *Uttam kannia zhelo* (1980) by Francis Saldanha (b. 1939), depicts common folk-life, whereas N. Shivdas (b. 1949) deals with social problems in Goan society in *Galsari* (1981). He displays a keen insight into human nature. Both the collections are marked by precision of words and vigour of style.

Human life is the basis of *Man oddata voddana* (And the mind hesitates, 1984) by Olivinho Gomes (b. 1943). Though many stories in this collection are in the traditional form, at least one story 'Makadapan' shows a slight variation in technique. The emotional content is present in his stories as implicitly as the germ in a grain of wheat.

There have been many short story writers who have enriched the short story in Konkani. Some representative stories are collected in the Sahitya Akademi publication *Konkani katha sangraha* (1985) edited by Chandrakant Keni. Most of the stories in this collection deal with complexity of life. Some of the significant writers in this collection are Arun Singbal and Subhash Bhobe.

Prabhakar Tendulkar's (b. 1934) *Katha ghons* (1986) and Gajanan Jog's (b. 1952) *Rudra* (1986) have contributed to modern prose in Konkani. Their prose is marked by lucidity and is full of charm and gusto.

It appears that the short story in Konkani is the most popular form of literature. In fact, the short story has become "the news bulletin of our lives". However, the Konkani short story strongly rooted in identifiable locations and social gatherings has not reached a broader psychological or a more articulate expression of feeling.

The Konkani idom did not attract the stage talent till the 70's. However, Christians have developed their threatre craft in Konkani independently, partly in imitation of the Western music and English movies. There are quite a few dramatists who have been contributing to modern drama. But there are only two major dramatists, P.N. Nayak and N. Shivdas.

Nayak's contribution to Konkani drama lies precisely in his belief that the chief function of the dramatist is the confrontation of reality. With his heart-rending, blood-curdling story of incest and murder in *Raktakhev* (Bloodshed, 1978) and *Rakhon* (Protection 1980), he has established an existential drama. He is committed to examine the social or psychological problems of man rather than the metaphysical ones. Nayak, with his plays and collected one-act plays compiled in *Chourang* (1982), has brought renewed vigour in a theatre which a decade ago was fading into insignificance. N. Shivdas, in his *Pisantt* (The mad woman, 1979), has presented a theme of neurosis. His psychological probings show his keen perception of human nature. Ramkrishna Zuwarkar, Ashok Kamat and Dilip Borkar are some of the modern dramatists. Though they have a straight-forward story based on the traditional principles of drama, in their themes they appear to be modern. It is certain that Konkani drama is undoubtedly showing signs of a growing desire and ability to go further.

The Konkani writers today work in a realistic mode for the most part, and are not exceptionally innovative in form or style.

F.F.

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MODERNISM (Maithili) in Mithila and consequently in Maithili literature came late and developed sluggishly. The infiltration of western literature has been rather slow in Mithila. It was as late as the early 20th century when Harimohan Jha and Vaidyanath Mishra Yatri (b.1911) first introduced modernism in Maithili literature, the former by wit and humour and the latter by satirical and serious writings. They were followed by a host of writers who had a new vision and a new vigour, fostered by the rapidly changing social, economic and political life. They have influenced even their older contemporaries to some extent. Rajkamal tops the list among the modernists. With younger writers, modernism has become a passion. It is yet strange to note that modernism in Maithili goes side by side with traditionalism. Even presentday Maithili writers are producing Mahakavyas on the thousand-year old style of Magha and Sriharsha, such as *Ekavaiparinaya* by Kavishekhar Badarinath Jha, *Krishnacharita* by Tantranath Jha, *Radhaviraha* by Madhup. Even lyrical compositions in the modern form suffer from the ornamentation in language, and are locked up in the poetic conventions of the past. Modernism has not yet succeeded in replacing traditionalism.

Go. J.

MODERNISM (Malayalam). The forties of the 20th century saw the beginnings of modernism in Malayalam. This was the time when the movement of Progressive Literature also started. While this latter trend involved a concentration on the common man and a social and economic revolution,modernism was concerned with man and society in general. It was also concerned with new ways of expression.

C.J. Thomas wrote his plays in the modernist mould in the beginnings of the forties. His play *Ayiratti orunutti irupattettil kraim irupattiyezhu* (Crime 27 in 1128) was a play using the Brechtian technique of epic theatre. We also find in it a character who was more a witness than a participator. *Shabdangal* (Voices, 1948) by Vaikkom Muhammed Basheer is the earliest Malayalam novel that is modern in outlook. It narrates the story of a disillusioned ex-soldier who has contracted venereal disease and suffers from the modern loneliness of spirit. Since *Shabdangal* a few more novels have appeared with the modernist imprint. *Alkkuttam* (The crowd, 1970) by Anand, *Khasakkinte itihasam* (The epic of Khasak, 1969) by O.V. Vijayan are among the most talked about of the modernist novels. M. Mukundan, Kakkanadan and a few others have also incorporated modern approaches to life in their novels and short stories.

The strongest manifestation of modernism was evident in poetry. Largely modern poetry has come to mean that on which the influence of T.S. Eliot, Ezra Pound and others of their school has come to be felt. Broadly speaking the modern poet is characterised by a dissatisfaction with the world, society and the moral decline that one sees around. This leads to irony. In expression the modern poet indulges in private imagery, broken diction and a verbal restraint almost amounting to non-communication. Such features have led to the criticism that modern poetry is obscure. It is also the claim of the modernist critic that the communication which the modern poem gives is not solely dependent on the expressive part of expression; it is also dependent on what is invoked by the symbols, pauses and so on. The modernist poet also uses expressions that are intended to shock the reader into awareness. And in this awareness some, at least among the moderns, see the sanity of doubt, the insanity of ideologies, the ever-deepening decline, the pervading sense of gloom and the sense of death as a solution. In *Mrityupuja* (The worship of death, 1967), K. Ayyappa Panikear writes: "Glory to you, Death. Come, Death with your simple love". His *Kurukshetra* (1951) is a powerful indictment of society using the pricks of irony.

While poets in the modernist school exhibit certain common characteristics there are shifts in their vision and the language. N.N. Kakkad invokes a sense of nostalgia with his symbols taken from folk and religious lore. Among his works are: *Shalabhagitam* (The song of the butterfly, 1957), and *1963* published in 1970.

Madhavan Ayyappattu also uses symbols from the past to convey a contemporary condition of searching, of nostalgia and fulfilment. His collection *Jivacharitrakkurippukal* (Biographical notes, 1969) is an example. In Vishnu Narayanan Nambutiri the impact of the present with India's past creates only a sense of optimism. His *Svatantryatteppatti oru gitam* (A song about freedom, 1968) and *Pranayagitangal* (Love songs, 1970) convey this optimistic spirit.

Sugata Kumari is a modern poet with a difference. Her poems are imbued not with cosmic griefs of the normal modernist poet but with a sense of an anxious search for the truth and the lyrical expression of hopes, disillusionments, fears and delights accompanying such a search. Her work *Muttuchchippikal* (Pearl-shells, 1961) is well-known.

M.N. Palur, a resident in Bombay, is ironical about the modern progress he sees around. He is critical of the hypocrisy in modern life. *Petittontan* (The coward, 1962) is a collection of his poems.

The poet K. Satchidanandan has registered a movement in his poetic life. His earlier poems show the well-known marks of the modern poet, like a sense of doom, death wish and inwardness. But he has moved on in a later phase to commitment to extreme political action. In his revolutionary fervour even normal prosodic restrictions have been set aside and he writes poems without metre. *Atmagita* (The hymn of the self) and *Anchu suryan* (Five suns) are among his collections. K.G. Sankara Pillai is another young poet who belongs to the extremist persuasion.

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M. Govindan is a modern poet who combines the idiom of the folksongs to a modernist vision. Among his works are *Jnanasnanam* (Baptism, 1957), *Arangettam* (First appearance, 1978) and *Oru Ponnanikkarante manorajyam* (Ruminations of a man from Ponnani). Cherian P. Cherian, A. Ramachandran, Attur Ravi Varma, D.Vinayachandran, Katammanitta Ramakrishnan, K.V. Ramakrishnan (b. 1935) are among the modernist poets. Katammanitta Ramakrishnan is a popular poet who frequently recites his own poems. He combines a folksy idiom with images from religious lore. His poems are noted for their strength. *Katammanittayute kavitakal* (Poems of Katammanitta, 1981) is a selection of his poems. G. Kumara Pillai has written mostly in the category of lyrical poems; he has also written some poems in the modernist style. Kunjunni specialises in poems which look like limericks, but they are enlivened by a modern sensibility.

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K.R.P.

MODERNISM (Marathi). There are two terms in Marathi for 'modern': 'arvachin' and 'adhunik'. The terms 'abhinava' or 'nava' are sometimes used for the new. But arvacheen is modern in time, as justaposed to 'prachin' but adhunik is modern in concept as opposed to the traditional. Though renaissance in Marathi literature was ushered after 1818, with the decline of the Maratha rule and the establishment of the British Raj, it took a long struggle for the concept of modernism in literature to get acceptablity. It was a corollary of social respectability to many scientific and rational beliefs. The nineteenth century was a period of polemics and the debate between the Shastri-Pandits and neophytes went on for decades. Vishnushastri Chimplunkar and Lokahitavadi, Agarkar ant Tilak were good examples of these two conservative and radical positions, categorized in political terms as the liberal and moderates on the one hand and extremists on the other. The extremists were strongly Hindu revivalists. So though the latter advocated revolutionary tactics against the British misrule, their social credo inclined towards a non-changing, and sentimental, back-to-the-past, status-quoism. So in Tilak, Savarkar and the like, one may find traces of modernism, but their basic thinking was traditional. Jyotiba Phule or Rajwade were more modern.

In literature, if we go by the titles of some important works of literary criticism in this transitional period, one comes across such works as: *Arvachin kavita* compiled by C.S. Gorhe (1903); *Adhunik kaviyitrincha sphut kavita sangraha* (Anthology of poems by modern poetesses, 1922) complied by Saraswatibai Bhide. *Adhunik kavipanchak* by G.T.M. Adholkar (1921); *Abhinava kavya Prakash* by R.S. Joag (1930); *Adhunik Bharat* by S.J. Javadekar (1934); *Adhunik Angla vangmaya* by B.M. Gore (1938); *Adhunik Marathi kavita* by B.S. Pandit (1940); *Adhunik sudharak* by S.M. Mate (1941); *Arvachin panchakanya* by B.G. Naik (1945).

A serial collection of modern poerty—*Abhinav karyamala* was published in four parts; in 1909 G.G. Lele edited the first volume, in 1912 N.V. Tilak, in 1915 N.C. Kelkar; and the last one was edited again by L.G. Lele in 1923.

While 'modern' was a temporal nomenclature, as an antonym to ancient or medieval, the term 'New' was more generic and indicative of a break-through. So in the late forties of this century there was a movement ushered in called *Nava-mata-vad* (Neo-ism). This was a reflection of the new morality, neo-realism, new poetry and new criticism movements in the west. To define their radicalism in a sharper manner the Marxists called their literary advocacy of change as 'Purogami' (Progressive) movement. Some titles of books published from 1920 to 1950, beginning with this *Nava* or *Nave* (New) adjectived prefixes, are as follows:

Navajivan (a social drama) by K.N. Asnodkar (1921); *Navajivan* (a novel by M.V. Joshi, 1923); *Navapushpakarandaka* (short stories) by V.M. Joshi (1924); *Navayugacha purvaranga* (life of Lala Lajpat Rai) by S.K. Phadke (1931); *Nava zamana* (a feminist play) by Mama Warerker (1946); *Nava namuna* (a novel) by V.K. Nerurkar (1948); *Navi rajwat* (a novel) by S.K. Shukala (1949); *Nava prayog* (a novel) by Sane Guruji (1950); *Nava rang* (a play) by N.D. Tamhankar (1936); *Navin kalpana* (a play) by N.V. Kulkarni (1942); *Navi malavat* (poems) by Sharatchandra Muktibodh (1949); *Nave jag* (novel) by P.Y. Deshpande (1941); *Navi kshitijen* (translation of Sharatchandra's *Shesh prashna*) by S.B. Shastri (1936); *Navya Gujgoshthi* (collection of light essays) by N.S. Phadke (1937); *Nava lene* (collection of light essays) edited by P.A. Chitra (1948).

Now most of these works are in the genre of poetry, fiction, drama or *belles lettres* declaring their 'newness' so specifically, sometimes loudly and sometimes to distinguish themselves from the 'dated' ones. In criticism, the term modernity is vaguely mystic and not cliche-ridden. Modern poetry uses new figures of speech borrowed from English, called *'Nave alankar'*. Modern poetry is more realistic, advocating social reform and revolution. Modern poetry swims against the current; when poetry was too subjective, it preached objectivity, when it became too much committed, it propogated the necessity of freedom of the individual. Modern poetry does not care for traditional moral toboos and so frank and sometimes even repulsive. Modern poetry became a tool in the hands of angry young Dalit poets.

Modern Fiction—both novel and short story—broke

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away from the familiar plot and character based structure, the lengthy descriptions of nature or social millieu. It re-interpreted the past and touched upon those points which were neglected. It mentioned the unmentionable. It analysed the class-structure of the society and delineated the reaction of the indicidual to society and vice versa. It probed into the unconscious of the protagonist. It was written in stream-of-consciousness style. It became an in-depth study of a region or a sub-caste or outcaste environment. It employed a new language, a new dialect in dialogues, or a new idiom of an unrecorded group or community. It did not rely on the good old formulas of suspence and a sweet end. Sometimes it showed the futility of the much-cherished values from H.N. Apte to Bhalchandra Nemade. From Hadap to S.N. Pendse there is such a change.

Marathi drama broke away from the traditional musical drama, the Shakespearean dovetailing of the comic relief scenes in between the high tragedy, the mythological folk entertaining theatre. It indulged in social problems of dowry, child marriage, prohibition, nationalist movement, inter-cultural dialogue, socialist protest, feminism, mammon worship, distortion of socio-political motivations, perversity, absurdism, sexual abnormality and existential dilemma and many such modern questions handled by Ibsen, Shaw, Chekhov, Pirandello, Genet and Sartre—which served as models for Warerkar, Atre, Bedekar and Rangnekar, Vijay Tendulakar, Mahesh Elkunchwar, Anil Barve and C.T. Khanolkar.

In the field of short story, Gangadhar Gadgil, Aravind Gokhale, P.B. Bhave, Vyankatesh Madgulkar and K.J. Purohit 'Shantaram' were the pioneers of the new short story movement in late thirtees. The traditional story was more of a tale or a rigmarole or a character-sketch. The importance of the interaction of the movement and the milieu was recognized by these new writers. Y.G. Joshi had given a conversational style and V.K. Ghorghade had added freshness and spontaneity to the story no doubt. But the old O'Henry—like twists at the end advocated by Phadke and the Chekhov-like tragi-comic ambivalence mixed with a fable like sentimentality shown by V.S. Khandekar were no more relevant after Gangadhar Gadgil's probe into unconscious motivations. The dark world of the unpredictable and the fatalistic inpenetrability of coincidence was explored by G.A. Kulkarni, the superb master of this craft.

Modern cirticism passed through all the stages of the Gandhian, Tolstoyan moralistic criteria to Marxist socialist belief in creating a new social order through writing. After the last great World War II the linguistic analytical critics and the existentialists also entered this arena of aesthetics. While Kaka Kalelkar and Vinoba Bhave were in the line of V.M. Joshi in the category of moral preacher as writer, D.K. Bedekar, Lalji Pesndse and Sharatchandra Muktibodh took the socialist, purposeful stand of writer as a leader of change. B.S. Mardhekar, W.L. Kulkarani, Prabhakar Padhey and Madhav Achaval took a formalist position. There were many other critics and writers who had an independent stand, like Surendra Barlinge, R.B. Patankar and T. Sardeshmukh.

The concept of modernism, thus, passed through much scrutiny and re-interpretation during the last five decades, partly influenced by the historical processes in the formation of a new Maharashtra state and partly by the shifting demand on the part of the common reader's ever growing, zigzag taste. Passing through the romantic and the revolutionary phases it is now heading towards rationalism, more objective, scientific and universal neo-humanism.

P.M.

MODERNISM (Nepali). Modernity in Nepali litarature is a much debated subject. Scholars like Basudev Tripathi, Churamani Bandhu, Dilliram Timsina, Krishnaprasad Parajuli and Yajnaraj Satyal consider Lekhnath Poudyal as the pioneer of the modern period beginning in 1918, while there are others like Ratnadhwaj Joshi, Ishwar Baral and Keshavprasad Upadhyay who regard the publication of Balkrishna Sama's *Mutuko vyatha* (129) as the beginning of the modern period. In the opinion of Mohanraj Sharma and Taranath Sharma, however, the modern period begins only after 1950.

Modernism, set against medievalism, requires an attitude which is mainly secular and humanistic. It is important to keep this point in mind while dealing with the question of modernism in Nepali literature.

Lekhnath's poems, *Kavi-kavitalap* (1912) and *Kalika vilasi* (1905) mark a clear departure from the tradition of eroticism of the works of Lekhnath's immediate predecessors. Lekhnath outrightly condemned this eroticism as 'bhanrua gramin shringar'. In his *Versa-vichar* (1918) he denounced the poetic style of his predecessors in the following way:

> Heri nasakanu gari parakhal bare bare
> Nepali kavile khutta kateka varna jhain lare.

This voice of rebellion against what preceded was instantly echoed by other poets like Dharanidhar Koirala and Mahananda Sapkota. Both of these poets expressed their dissatisfaction about the ways and conditions of life which were highly valued by the poets of the preceding era. They not only rejected the literary practices of their predecessors, but also criticised the social evils and unwarrantable customs prevailing in the society. The rebellion against such practices serves as the crux of the subject-matter in the poems collected in Dharanidhar's *Naivedya* (1920) and Mahananda's *Manalahari* (1923).

Modernism, as remarked by Percy Gardner, is based on the evolution of science and critical method in history. It does not demand that the great truths borne by the tradition should be given up, but says that they should be

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considered afresh in the light of the growing knowledge and restated in a way suitable to the intellectual conditions of the age. This very quality forms the rock-bed of works of poets and literatures like Lekhnath, Dharanidhar, Mahananda, Balkrishna Sama, Guruprasad Mainali, Suryavikram Jnavali, Roopnarayan Sinha, Parasmani Pradhan and Rudraraj Pandeya.

A tendency to depict objectively the reality in literature in all genres is evident during this period. Writers and poets had a new vision which led them to appreciate literature as a form of art. Unlike the literature moralism, superficial romance, and imaginary world of the devotional and erotic poets and writers of the earlier period, this period developed an objective outlook to depict truth and fictional reality in literature. Notwithstanding the inherent idealistic didacticism and ethical concerns, the literature of this period developed more sophisticated genres. Spiritualism was cast adrift in the plays and poems by Balkrishna Sama who made an attempt to mould several spiritual themes into a flesh-and-bone reality in his works like *Prahlad* and *Kaikevi*.

Lakshmiprasad Devkota was an all-embracing poetic personality. He emerged during the first phase of the modern era which begins in 1918 and ends in 1950. The themes of his works range from the ancient Aryan culture and civilization to the latest scientific discoveries made by the West in the 19th and 20th centuries. On the one hand he was an antiquarian and a pioneer of Romanticism in Nepali, and on the other, one of the most vehement critics of the blind traditionalism and its followers. The early years of the modern period in Nepali saw a torrent of diverse trends in different genres of literature. If there were fiction-writers like Guruprasad Mainali, Pushkar Shamsher, Balkrishna Sama and Rudraraj Pandeya who followed the principle of ideaslitic realism, there were also poets, essayists, fiction-writers and playwrights like Lakshmiprasad Devkota, Yuddhaprasad Mishra, Siddhicharan Shrestha, Prem Rejeshwari Thapa, Roopnarayan Sinha, Balkrishna Sama and Bhimnidhi Tiwari, who embraced romanticism or a blend of romanticism and realism. Sinha's social realism in his short stories is heart-stirring, yet as a novelist he is a romantic visionary.

The influence of Freudism marked the distinction of Bishweshwarprasad Koirala as a short-story writer. He published his first psychological short-story in Nepali in 1934, the very year in which Mainali appeared as the first successful writer of modern short fiction. There also appeared a number of literary critics like Ramakrishna Sharma, Ishwar Baral, Ratnadhoj Joshi, Hridayachandra Singh Pradhan, and Yadunath Khanal.

The novels by Bangdel and the plays and poems by Gopalprasad Rimal are quite significant as *avant-garde* literature.

After 1950 the literary writers and poets were free to express themselves. As a result, the voice of rebellion and an urge for the social reorganisation grew more persistent in their works. This was the beginning of the second phase of modernism which lasted for nearly a decade (1950-59). If the influence of Freudism was marked during the first phase, the second phase was marked by the influence of Marxism, specially in the field of poetry and fiction. This trend was called 'progressivism'. In the novels of Hridayachandra Singh Pradhan, Khargabanadur Singh, Muktinath Timilsina, and Tulsiram Kunwar and in the earlier poems of Vijaya Malla and Bhoopi Sherchan economic inequalities and discriminations were the main themes. Vijaya Malla had already tried his hand on these themes in his play *Baulaha kaziko sapana*, and Bashu Pasa in his *Kisan ho* and *Samaj*. But the trend of psychoanalysis in fiction and erotic psychology in poetry still persisted. The plays of the Malla brothers and the short-stories of Poshan Pandey, Bhawani Bhikshu and Govinda Gothaley exhibited this trend. The idealistic depiction of social realism was evident in the novels of Achha Rai Rasik, Leelbahadur Chhetri, Indra Sundas, Shivakumar Rai, Krishnachandra Singh Moktan and Leeladhwaj Thapa, and in the plays of Balkrishna Sama and Bhimnidhi Tiwari, all of whom basically belonged to the earlier phase.

A majority of authors in this phase challenged the sanctity of prevalent socio-cultural norms, beliefs and values. A disregard for formative order and structural unanimity was noticed especially in novels and poetry. Novels and short-stories shifted from the descriptive and plot-oriented styles of narratives to the essayistic persuasiveness. Sex was no more a taboo. Rimal had already taken the Whitmanian outlook towards sex in his poems written in the earlier phase. This prompted many younger writers to follow suit. However, the 'humane anarchism' of Kampf was not evident in Nepali literature unitl 1959, or the end of the second phase. Despite the challenges against the traditional norms and values (socio-cultural as well as liteary and aesthetic) a few poets and authors still followed the classical forms and styles. In order to suggest an immediate revolution and change in the society the writers and poets paid little care to the aesthetic aspect of their works. The most important point to be noted about the poets like Lekhnath, Somnath Sigdel, Devkota and Balkrishna Sama in their penchant for epic poems. Devkota is regarded as the first original writer of an epic in Nepali. Somnath published his *Adarsha raghava* in 1948. Sama's epic poem *Chiso chulho* was published in 1958. Lekhnath also tried his hand on epic writing and published his *Tarun-tapasi* in 1953. All these epic poets, except Somnath Sigdel disregarded the epic norms prescribed in the ancient Indian poetics, so much so that Lekhnath even could not call his *Tarun tapasi* a mahakavya and instead called it a *navyakavya*.

The modern era in Nepali literature entered the third phase of its temporal progression after 1960.

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In the field of poetry Mohan Koirala, Bairagi Kainla, Ishwar Ballabh, Jagadish Shamsher Rana and Bhoopi Sherchan emerged as the trend-setters, while the major contributors in the realm of novels were Vijaya Malla, Indrabahadur Rai, Parijat and Shankar Koirala. Short story was given a new mould in this phase by writers like Gothaley, Ramesh Vikal, Poshan Pandey, Prema Shah, Balkrishna Pokhrel, Indrabahadur Rai, Ganusingh Gurung and Shankar Lamichhaney.

The most significant change was seen first in poetry and then in fiction and literary essay. The traditional metaphors and symbols were replaced by new and unforeseen expression, especially in the poems by poets like Mohan Koirala and Ishwar Ballabh. Deliberate obscurity, symbol-hunting, and use of ambiguity not as a trifle but as a grace are the most remarked stylistic features of thse poets. Punctuations, connectives and diacritics are often omitted, syntax broken and sequences jumbled up in their writings. The usual prosodic patterns are broken with the use of long and prosaic lines, and more and more references are drawn from the poet's personal rather than the universal world.

In fiction, the tradition of plot-oriented and factually descriptive techniques were replaced by more analytical and character-oriented ones. Some influence of the Joycean method of an apparantly disjointed but internally coherrent narrative and an influence of European existentialist thought was also evident in Vijaya Malla's *Anuradha* (1961), Indrabahadur Rai's *Aja ramita chha* (1964) and Parijat's *Sirisko phool* (1965). In short stories the shift from the narrative to a persuasive method was more prominent. The writers turned more towards the internal world of individual characters, and hence were more psychologically involved. Ramesh Vikal combined the two different but equally prominent traditions of social realism and psychoanalysis in the short fiction. Parijat, Prema Shah, Pushkar Lohani, Kumar Jnavali and Harish Bomzon were well-known for their efficient handling of Satyra and nymphomaniacs, while Ganusingh Gurung, Kumar Nepal, Prem Thape, Tana Sharma, Dev Kumari Thapa, Daulat Vikram Bista and Indrabahadur Rai chose to deal with other social and psychological aspects of humanity.

With the spurt of the third-dimensionalist movement (*tesro ayam*) in 1961 Nepali prose in general and short fiction in particular acquires a new prose style which is unique in itself. Actually Indrabahadur Rai is the chief of the third-dimensionalist trio. Despite its influence on several younger writers, the prose style of the 'third dimension' has remained as a distinctive feature of Rai's writings. Shankar Lamichhaney is especially remmbered for his introduction of science-fiction in Nepali. *Gauntha-liko gunr* is a collection of his short science fictions which are stylistically interesting and thematically symbolic and experimental. Lamichhaney as a modern writer is also unrivalled in the field of literary essay. He is an elitist in literature. Others in the field of literary essay are Balkrishna Pokhrel, Taranath Sharma. Indrabahadur Rai, Krishanchandra Singh Pradhan, Ramlal Adhikari, Nagendra Sharma, Rajnarayan Pradhan, Ballabhmani Dahal, Churamani Bandhu, Bhairav Aryal and Janaklal Sharma, Dilliram Timsina, Balkrishna Pokhrel, Churamani Bandhu, Mahananda Sapkota, Ballabhmani Dahal, and Taranath Sharma are better known for their works in the field of linguistics and philology.

In the field of drama Vijaya Malla appears again as a trend-setter. His *Jiundo-vash* (1961) is the first successful use of a blend of psychoanalysis and symbolic depiction of social realism. It also bears some traits of Beckettian absurdism, at least in one of its characters, Urmila. The presence of an apparently unnecessary character, Professor Radhakrishna, shows the author's reliance on the rationalist concept of literature. Other mentionable playwrights who have written during this phase are: Basu Shashi, Basu Pasa, Kumar Ghising, Tulasi Apatan, Leelabahandur Chhetri and Virendra Subba. Literary criticism also fosters more prominently in the works of critics like Indrabahadur Rai, Krishnachandra Singh Pradhan, Bashudev Tripathi, Taranath Sharma, Dayaram Shrestha Sambhava, Anandadeva Bhatta, D.P. Adhikari, Dilliram Timsina and Guma Singh Chamling.

The third phase of modern Nepali literature ends and the post-modern period begins with the emergence of fiction-writers like Dhruvachandra Goutam and Bishweshwarprasad Koirala, Mohanraj Sharma, Kishore Pahari, Gupta Pradhan, Malsyendra Pradhan, and Arya Lamichhaney; playwrights like Mohanraj Sharma, Dhruvachandra Goutam, Asesh Malla and Avinash Shrestha; poets like Norzang Syangden, Manprasad Subba, Rajendra Bhandari, Jeevan Theengh, Avinash Shrestha, Vimal Koirala, Hem Hamel, Minbahadur Bista and Norden Rumba; and literary essayists and critics like Kishore Nepal, Sanubhai Sharma, L.D. Rai Mikkholey, Rajendra Subedi, Mohanraj Sharma, Abhi Subedi and Keshavprasad Upadhyaya.

Ga.

MODERNISM (Rajasthani) may be taken to have emerged out of anti-British feelings which gradually developed into the spirit of nationalism. It was much before the treaty of 1818, entered into by the East India Co. with the Rajput princes that people had known of the British policy of trade and commerce to the disadvantage of the country in general. This was voiced by Shankardan Samaur, a charan poet of foresight and vision. He warned the people of the evil intentions of this trading community. Earlier Asiya Bankidas, the renowned scholar and poet from Jodhpur, had given a clarion call to the people, Hindus and Muslims alike, to unite and oust the British from the land. The gradual development of these feelings was to be seen in the spirit of nationalism during the first

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war of independence. Shankardan praised national heroes like Tantia Tope. Kushalsingh of Asop killed a British officer while defending his fort and Suryamall Misran wrote *Vir satsai* inculcating the spirit of heroism among the common masses. Dungaji-Jawarji, Ratan Rana, Nathusingh Devra, all rebels, as also the chieftains of Salumbar and Kothariya, who helped the anti-British elements, received the goodwill of the public in general. Folk-songs, Dingal poems and ballads composed in their honour are still recited with ususal gusto on occasions of public enjoyments and festivals.

But real modernism, on the other hand, was ushered in by the introduction of the modern scientific approach and the new educational policy of the British. Telegraph (1851) and railway (1854) were the two major inventions which attracted the common man towards the British and a spirit of awe was generated in them. Added to this were the well organised and properly trained British soldiers fully equipped with the latest arms and ammunitian of warfare. The British policy of education from beginning to the uppermost level, more oriented towards the administrative system, was made applicable by Charles Wood. The combined result of this, together with the submission of the States to the East India Co. under the treaty of 1818, proved the last straw on the camel's back. The public in general now came in the grip of these foreign rulers. Though attempts were made by nationalist heroes like Swami Dayanand to boost up the morale of the masses, but the influence was more in the field of religion than that of politics. His Arya Samaj was more of a social reform movement especially directed to oppose the 'Sanatan Dharma' and discourage idol-worship. He did attempt to bring the ruling princes under his influence and also succeeded in having his sway over the princes of Udiapur, Shahapura, Jodhpur, etc., but the poor man fell a prey to the vested interests and was subjugated by them. He had earlier sent scholar-politicians like Shyamjikrishna Varma to England to get in touch with the British at home.

The wave of nationalism showed itself more in the love of land. Strangely enough, this was generated by a British agent, Col. James Tod, who wrote the first epic of new Rajasthan under the title *Annals and Antiquities of Rajasthan*. This gigantic work not only prompted scholars all over the world to know of and write about Rajasthan, but also encouraged local scholars to follow his footsteps. Histories of Kaviraj Syamaldas and G.H. Ojha are two such notable examples. There was another spirit of social reform brewing in the merchant community that migrated from the mainland for better prospects in Maharashtra, Bengal, etc. 'Purdah' system, dowry, future-trading, illiteracy, child-marriage, old-age-marriage, wastefull expenditure, love of their own language, etc. were their main targets. This was done through dramas, stories, novels, articles and social gatherings. The availability of printing presses at the start of the 20th century made it possible to produce such literature. At home, another scheme was launched in the scholarly fields of ancient literature and grammar. While the missionaries' contribution cannot be belittled, the work done by L.P. Tessitori and George A. Grierson is to be hailed. These scholars were responsible for bringing out catalogues and edited texts together with the first ever linguistic survey of the land. Local scholars like R.K. Asopa were also fully awake and gave us grammar and course-books of the language. It was this spirit that further developed into scholarly pursuits and love of the language. S.K. Parik, Ramsingh Tanwar, N.D. Swami, Motilal Menariya and Udairaj Ujjwal are some such names who worked in these fields.

Apart from nationalism, love of land and its language and social reform movements, there was more stress on politics which resulted in ousting the British and their protectorates. But real modernism in literature showed itself in the form of opposition to all exploitation, dignity of labour, awakening of human feelings in all walks of life, logical thinking, scientific way of living, avoidance of all superstitions and obsolete ways of life, etc. Anti-feudal poems describing their atrocities and exploitation were composed by the poets like Rewatkan Charan who also talked of revolution by the peasantry. Sumanesh Hoshi was another veteran poet. In the political field such songs were sung by the masses in Udaipur region. Anti-capitalist poems and stories were widely written by a host of writers. Murlidhar Vyas, Narsingh Rajpurohit, Premchand Rawal, etc. were some of them. Songs of dignity of labour were sung by Ganeshalai Vyas, 'Ustad' and Gajanan Varma. 'Ustad' also advised to dispense with all superstitions, avoid the parasites and adopt scientific methods. Writers in general adopted logical thinking and described human feelings. This is apparent from the fact that the subject of literature shifted from the gods and kings to the common man, and his doings and shortcomings found place therein. A sympathetic attitude for the poor, the have-nots and the down-trodden section of the society, was displayed in the literature of the later half of the 20th century. K.L. Sethiya, Meghraj, 'Mukul', Annaram Sudama, Naruram Sanskrata are some of these writers. A beginning in this direction was made by Umardan Lalas of Jodhpur who had made the famine-stricken rural masses as his subject and described their lot in his extra rich vocabularly. He had also exposed the misdeeds of the hypocrites in the religious and sectarian fields. Human feelings were prominently displayed in stories and novels. R.D. Shrimali, Yadavendra Sharma 'Chandra', Narsing Raj Purohit, Baijnath Panwar, MD. Vyas and Annaram Sudama are some writers worth mentioning. The respective works are *Salvatain, Hun Gori kin piva ri, Amar chunadi, Ladesar, Varasganth*, and *Badhati anwalai*. Mulchand Pranesh, in his *Ukalata antara, Sila Sans* and *Chashmadith gawah*, and

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Naruram Sanskarta in his *Gyohi* and *Ghar ki Gaya* also did the same thing. To keep pace with the scientific way of living, they have made use of scientific inventions and other such articles in their similes, metaphors and other literary devices.

This introduction of science in day to day life gave a logical way of thinking to creative writers. Every action must have a reason behind it and this basic thought was the driving force. Nothing was taken for granted and an indepth search of reasons behind all happenings was every writer's concern. This helped them expose corruption in all walks of life and also the evils binding the innocent people. Annaram Sudama has done so in his *Mewai ra runkh* and R.D. Shrimali in his *Salawatan*. Education also opened new vistas of knowledge and did not remain limited to the traditional ones. Newspapers brought the world of news at one's doors and it was no more necessary to rely on rumours and gossips. Air-travel minimised waste of time and so also did the modern communicating instruments. Living habits and recreative facilities also underwent a drastic change which revolutionised all parts of the world. All this resulted in the changed outlook of the creative writer. Ramniwas Sharma, Yadavendra Sharma 'Chandra', Sanwar Daiya K.D. Barath and R.N. Vyas have displayed this outlook in their stories. The constant business of an average man in the race of modernism and the consequent loss of all identities have been the subject matter of treatment by the new poets who are so engrossed within themselves that they harp on their own woes and have no time to look into other people's hearts. A feeble note of cursing the sorry state of affairs may be guessed from their writings. Thus modernism which was a welcome thing in the beginning, is becoming sore both to the writer and the reader. But unevitable as it is the modern writer has to face the same. Poets are more prone to it than the prose-writers. Nand Bharadwaj, Tejsingh Jodha, G.S. Sekhawat and B.L. Vyas are some such prominent poets. But the inescapable truth is that modernism has given a jolt to the average Rajasthani writer and kept him away from the hackneyed subjects and obsolete expressions.

Raw.S.

MODERNISM (Sindhi). Modernism in Sindhi literature covers, at its broadest, the period of about 100 years from 1843, when the British annexed Sindh to their empire, to 1947 when India became independent. What follows thereafter may be loosely labelled as post-modern or contemporary. At its narrowest, the historical epoch called 'modernist' may span about 37 years from 1915, when Gandhiji returned to India from South Africa and assumed the Indian national leadership, to 1947 marking the end of British empire in India. In spite of this simple time-bound exercise of historical block-making, we can see that it could (as well) be complexly timeless, as in the case of Shah Abdul Latif, who (like Kabir of Hindi literature) is still relevant to the contemporaneous situations and shows modernist trends.

1843-1915: During the phase, prose emerged as a powerful means of literary expression and Sindhi literature came to deal with many a subject of physical sciences and social sciences. Kauromal Chandanmaal Khilnani (1844-1916) published many books in discursive and non-discursive prose, the first among them being *Pako pahu* (1862), a book making a strong plea for women's education. Pribhdas Anandram wrote a history of India in 1863 and Narayan Jagannath, a Maharashtrian settled in Sindh, produced a book on the geography of Sindh in 1865.

The first stirrings of modernity were felt in this phase. Sadhu Hiranand (1863-93), a co-disciple with Swami Vivekananda at the Ramakrishna Mission, Calcutta, returned to Sindh in 1884 and took over as the editor of *Sindh Sudhar*. A staunch nationalist, the Sadhu did not connive at the wrong doings of the alien rulers. At the same time, he edited *The Sind Times* in English, in which also he wrote in 1884, "It is estimated that the exploitation of India by Nadir Shah did not exceed 32,000,000. That exploitation did not occur every year, while now India has to pay about 45 million annually to England. That India is poor cannot be denied. That her poverty is due to this annual depletion of her resources cannot be gainsaid..."

Like other parts of India, Sindh throbbed with nationalism. Among the delegates who attended the very first session of the Indian National Congress held at Bombay in 1885, were Dayaram Jethmal and Udharam Mulchand from Sindh. On their return to Sindh, they wrote fine pieces reporting the events at the Congress, in Sindhi.

By the year 1885, it may be observed, English education (in no way it was Anglicism) found its way into some quarters of Sindhi life and letters. The people in Sindh did not have to spend or waste time to come to realise that the Auglicists among the English educated elitist classes in the country unknowingly halted the pace of our march towards independence and also that the English education could be used as a means of fighting against the British imperialism on its own familiar ground.

A great quartet of essayists Kauromal Chandanmal Khilnani, Mirza Qalich Beg (1853-1929), Dayaram Gidumal (1857-1927) and Parmanand Mavaram (1865-1938) produced original works and adapted books from Sanskrit, Hindi, Persian and English in Sindhi. Kauromal wrote, besides *Pako pahu* mentioned above, extensively on the Panchayat system, health, agriculture and folklore in a style which was at once simple and stately. The other three authors also did everything through letters to raise the Sindhi cultural life.

The novel and the drama, the two major genres, came to be established during the modernist phase. Zinat

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(1890) by Mirza Qalich Beg, *Ajib bhet* (1892) by Pritamdas Hakumatrai, *Choth jo chandu* (1909) by Lalchand Amardinomal (1885-1954) and *Anand sundrika* (1910) by Bherumal Maherchand (1875-1950) were the great novels which entertained and educated the people and dealt with the Sindhi life in general.

It was with the establishment of D.J. Sindh college Amateur Dramatic Society in Karachi in 1894 and other dramatic societies in various parts of Sindh thereafter that the Sindhi drama graduated from its popular forms of Ramlila, Raslila and Bhagat to its sophisticated ones of one-act, three-act and five-act plays. But interestingly enough, the new sophisticated forms would have age-old revivalistic content based on the two epics of the *Ramayana* and the *Mahabharata* and the Puranas Kauromal Chandanmal's *Ratnavali* (1888), Jethanand Bhiryai's *Nala Damyanti* (1894), Lilaramsingh's *Harishchandra* (1895) and *Rama-banavasa* (1898), Gangasing Advani's *Shakuntala Dushyant* (1898), Thakurdas Nagwani's *Chandravali* (1907) and Kishinchand Bewas's *Bilva Mangal* (1908) were based on the Sanskrit, Hindi and Urdu works, which in turn were founded on the common national memory.

In the field of poetry, Shamsuddin Bulbul (1857-1919) deserves a special mention for his digs at the 'English jackets, pantaloons, cheroots and shaving of beards'. In his satirical way, he composes in Sindhi one line wherein he talks of whisky and lapdogs, and quotes from Saadi in Persian in another line in his *Karima Natural*. H.I. Sadarangani translates as follows the first few distichs from this work:

> Bring me half a pound of the best whisky,
> O Generous One, have mercy on our condition.
> I am trying my best to travel to foreign lands,
> Except thee, there is none to listen to our plaints,
> Lest these Mullas confuse and confound us, protect us from the wrong path.

1915-1947:Jethmal Parsram's *Chamraposh jun akhanyun* (1923) is a great modern work in which social evils are exposed. Amarlal Hingorani's short story 'Ado Abdul Rahman' (1930) raises the people above the narrow confines of caste and creed and fosters the view of 'unity of being'. Mirza Nadir Beg's short stories 'Achhut' and 'Inquilab' are sensitive commentaries on the Sindhi life in the 30's. The 1942 'Quit India' movement opened up new vistas of experience for our writers. *Sard Ahun* (1942), *Registani Phul* (1944), *Pirah Phuti* (1945) and *Sindhi kahaniyun* (1947) are collections of short stories replete with modern ideas in their portrayal with sympathy for the poor farmers and labourers. The majority of Sindhi writers during that period were progressive in outlook.

As for the novels, Shevak Bhojraj's *Ashirvad* (1933), Guli Sadarangani's *Ittehad* (1941), Asanand Mamtora's *Shair* (1941), Tahilram Asudomal's *Dukhan puthyan sukh* (1942), Ram Punjwani's *Asanjo ghar* (1946) and *Chandia jo chamko* (1947) may be described here chiefly. *Ashirvad* is based on the experiences which the writer had during his participation in Gandhiji's Satyagraha movement, *Ittehad* and *Shair* portray the inter-community and intercaste matrimonial alliances of the heroes and heroines in love—love, which is incorruptible by the narrow religion and hidebound creed. *Dukhan puthyan sukh* narrates the story of an enlightened 'Zamindar' (Landlord), liberal in his attitude towards the workers on his lands. *Asanjo ghar* depicts the 'free but partitioned' India. *Chandia jo chamko* concerns itself with the mercenaries trying to bring the nationalists into hardship.

Khanchand Daryani's plays *Gulab jo gul* (1920), *Motie ji mukhri* (1923) and *Zamane ji lahar* (1929) seek to ameliorate the lot of women and establish new values in the society. His other plays *Maya jo andh* (1928), *Bukh jo shikar* (1932) and *Zamindari zulm* (1927) raise their formidable voice against the feudal way of life and the exploitation of the labour class. M.U. Malkani's *Batai*, a short play, deals with the new relations between farm owners and farmers in the new socio-political conditions. His *Aulad* (1932), another short play, advocates the need of having smaller families.

Jethmal Parsram is the first major prose writer who wielded his mighty pen to propagate modern ideas. He, like Gandhiji, wrote in a simple and direct manner in his eagerness to reach the largest number of people. During his times, modernism meant humanism in its broadest sense. And humanism was not any different from Gandhism.

Kishinchand Bevas and Hundraj Dukhayal are the prominent Sindhi poets who have written extensively on Gandhiji and his ideas. The Karachi Congress Session in 1931 resolved that Gandhiji alone should represent the Indian people at the Second Round Table Conference in England. Gandhiji followed up the resolution and visited England. Wherever he went in that country, people were impressed by his simple and sincere life and thought. Bevas wrote a poem "Vir vilait mein" on his visit. In another poem, 'Sabarmatia jo sant', written earlier in 1929, he says "you need only point your finger, and the sixty-six crores of eyes will look in that direction".

Mo.J.

MODERNISM (Telugu). Modern (or modernist) literature in Telugu may be said to have been a direct or indirect product of the trend of modernism in the West.

Telugu literature was mainly influenced by the British Romantic poetry (including its Victorian and 20th century versions), Eliot, Pound, Joyce, Virginia Woolf, the Russian Realists and the French Symbolists. The influence of the other movements and artists has been negligible in varying degrees.

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MODERNISM–TELUGU

Referring to the impact of the post-Impressionist art exhibitions in London and Paris, Virginia Woolf declared, "in or about 1920 human character changed". Curiously in the same year, Telugu literary history took an important turn: Gurajada Appa Rao published his *Mutyala saralu*, a successful experiment in native ('deshi') metres, and wrote the first ever short story in Telugu. A humanist, social reformer, scholar and educationist, he was a writer of great calibre with an uncompromisingly modern outlook. His writings like *Kanya shulkam* are at once topical and universal. Gurajada is rightly hailed as the harbinger of modernity in thought and expression into Telugu writing. It was in the same year 1910 that Rayaprolu Subba Rao, pioneer among Telugu romantic poets, published his first work. Sri Venkata Parvateesa Kavulu, who were on the threshold of modernity, were also active then.

After Gurajada, it was the Romantic trend (Bhava kavitvamu) that found a favourable climate in Telugu literature. Considering the then socio-cultural condition and the influences acting on the literary scene—the Indian Renaissance, nationalism, Gandhian thought, Bengali literature—we can understand how Telugu literature was destined to flourish under a romantic star. The Romanticists—Rayaprolu, Devulapalli, Viswanatha, Adavi Bapi Raju, Basavaraju Appa Rao, and a host of others sought after novelty in more than one way. The subjectivity of their writings provoked the later 'progressive' writers to allege, wrongly though, that they were escapists lacking in 'social consciousness'. Their essentially romantic traits are due to a blend of English, Bengali and native influences. In deference to the changing literary fashions and needs, many formalistic innovations were effected. New forms like the 'khanda kavya', 'geya kavita', 'vachana kavita', serial novel, radio drama, scenario, skit, essay, book-review, have been increasingly popular.

After 1935, our writers have all too readily succumbed to the 'west winds', including Communism. Extremely opposite ideologies and understandings are represented by great novelists like Unnava Lakshminarayana (preaching socialism and social reform), Adavi Bapiraju (a proud celebration of the past glories) and Viswanatha Satyanarayana (prescribing religious and social revivalism). Modern trends like realism, surrealism, dadaism, futurism, imagism, symbolism, impresionism, psychoanalysis, behaviorism, the stream of consciousness technique have all found faithful echoes in Telugu literature. The major poets of the post-Depression period have exploited modern science and industrial situation to discover a new methodology of poetry for portraying the new predicament of man. Arudra's *Tvamevaham* and Byragi's *Nutilo gontukalu* represent our modern poets' successful attempts to "recreate for his age the image of man", which, as Allen Tate put it, is the chief duty of the artist in any age. Among the novels which convincingly depicted the decline and fall of the disinherited middle class man, Gopichand's *Asamardhuni jiva yatra* and Rachakonda Viswanatha Sastry's *Alpajivi* are representative of the existential dilemma of the protagonist incapacitated for action and forced to a resigned acceptance of the futility and the absurdity of life. The stream of consciousness technique came in handy here, for tracing the inner workings of their minds.

Modernism, whatever its fruits in the West, can have its bearings in India on an entirely different plane, due to the already existing cultural patterns and traditional systems here. Even though many 'isms' were transplanted into our literature, the craze of westernizing our society soon met with counter movements of revivalism and Sanskritization. Tripuraneni and Tapi Dharma Rao aspired for a rational, casteless society, while the advocates of neo-brahaminism like Viswanatha pleaded for a return to the sanity and security offered by the traditions of the past. A young rebel like Sri Sri challenged the concepts of apparent peace and security in the feudal and capitalist societies. "The whole of the past is drenched in blood/or else in tears." His *Mahaprasthanam* (1949) inaugurated a new era in Telugu poetry, putting the crown on the head of the factory worker and the farm tiller. Undoubtedly modern in temparament and outlook, he yet employed classical diction and traditional rhythms in his poetry. Nevertheless, with an absolute control on the musical word, he employed traditional devices with new associaitions and effects. Like Gurajada, he is rightly called 'Mahakavi'.

Among the followers of the ideology of Sri Sri, however, we find a tendency to merely politicize poetry, depicting not human experience *per se*, but the Marxian analysis of the experience, which is the staple food of their poetry, Most members of the 'progressive' and 'revolutionary' groups (Arasam and Virasam), thus, do not hesitate to sacrifice poetic values like brevity and suggestivity to the dubious ideal of taking poetry to the masses. 'Vachana kavita', is their prefered form, as it is apparently free of all traditional rules and restrictions. Of late, some of them like 'Gaddar' and the late 'Cherabandaraju' have been returning to traditional folk-forms like the song and the street play to spread 'praja sahityam' or people's literature among the illiterate masses. In some respects, this is in tune with the post-modern trend in the West (e.g. the Movement poets, the Group poets, the Camp poets, etc.)

The digambara (nude) poets of the 1960s succeeded in administering a shock to the readers by giving free expression to their unbridled contempt and disgust for all settled social, political and religious institutions. But soon their unqualified emotion and bitterness were found repulsive and unpoetic, so the wave receded.

Apart from the 'committed' poets who insist on the

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poet's class-consciousness, there are quite a few individual poets producing competent modern poetry. Notable among these are Ismail, 'Ajanta', Seshendra Sarma and Mohan Prasad, experimenting with forms, expressive modes and devices like the image and the symbol. More than the experiments, their outlook towards life and poetry proves them modern.

The novel, as it grew popular with time, also acquired newer dimensions characteristic of the contemporary life in Andhra. Innumerable journals serializing mediocre novels perpetuate this trend. Telugu novelists and readers seem to be content mostly with the traditional idea of a novel as an interesting story well told. Innovations in technique are seen in the writings of Naveen, Vaddera Chandi Das, Kesava Reddy and Lata. As regards the themes, the novel comes close to the realities of the work-a-day world and hence contemporaneity is a prerequisite. Yet, there are thousands of fanciful, sentimental pseudoscientific and pseudo-historical novels. Some novels memorable for their veracity, artistic viability and commercial success are *Chivaraku migiledi* (Buchchi Babu), *Apaswaralu* (Sarada) *Kollayi gattitenemi* (Maheedhara Ramamohana Rao), *Bali pitham* (Muppala Ranganayakamma), *Chillara Devullu* (Dasarathi Rangacharya), *Prajala manishi* (Vattikota Alwar Das), *Daga padda tammudu* (Balivada Kanta Rao), *Govulostunnayi Jogratta* (Rachakonda Viswanatha Sastry) and *Himajwaal* (Vaddera Chandi Das).

The short story in Telugu, now seventy-five years old, is rich in both variety and quality. Some of the best Telugu short stories reach international standards, but many of them remain hidden from the rest of the world, as they are never translated. Drama in Telugu, which is gradually defeated by the cinema, largely conforms to traditional norms. Recently, of course, there is an attempt to translate and follow other Indian playwrights like Badal Sircar, Vijay Tendulkar and Girish Karnad. Other literary forms like the essay, the biography, the autobiography, the travelogue,are occasionally handled and do not have many votaries. Especially in modern literary criticism there is an alarming paucity in Telugu. If proper attention is paid to create truthful and reliable criticism, it may check the excess of the popular trends and help fill in the lacunae in weak genres.

K.G.S.

MODERNISM (Urdu) gained momentum as a literary movement in Urdu in the mid-1950's at the time when the Progressive Writers Movement had begun to decline as a creative force. The widespread disillusionment and disenchantment with the role of ideology in literature that followed the partition of the subcontinent led writers to question all preconceived ideas and manifestos, in fact, regimentation in any form. Rejecting the overtly polilical literary concepts of their predecessors, younger writers especially regarded socialist realism, the favourite literary doctrine of the Progressives, as defective and insufficient. In their rejection of alien literary doctrines these writers initially sought to revitalize indigenous traditions. Defining their modernism by quoting Mir, Ghalib and other classical poets, they set themselves the initial task of readjusting to their own tradition in order to equip themselves to meet the challenges of a new sensibility.

These younger writers of the post-Independence period valued intellectual freedom above everything else and believed that the writer should not be subjected to any external controls. Advocating the autonomy of the arts, writers calling themselves moderns, rebels and radicals entered into long debates with 'Progressive' writers on the nature of the creative process and the role of literature in society. These discussions of the purposiveness and aesthetics of literature, in which the moderns argued that neither content nor specific themes determine the quality of literature and that writers must be free in their choice of subject and form, ushered in a new era in Urdu literature dominated by the modernists. As they opposed organizational structures, the modernists neither formed an association nor issued manifestos. However, because they popularized new trends and deeply influenced the literary scene around them, they functioned, in fact, as a literary movement.

The modernists regarded the writers of the Halgah-e arbab-e zaug (The Lahore Group) of the 1940's as their precursors, and particularly sought inspiration from the poetry of Miraji and Rashid. Contemporaneous with the Progressive Writers Movement, the Halgah had included among its active members, in addition to Miraji and Rashid, such writers as Yusuf Zafar, Qayyum Nazar, Majid Amjad, Mumtaz Mufti, Tasir and Mukhtar Siddiqi. These writers were especially influenced by Freudian theories and by such French symbolist writers as Baudelaire, Mallarme and Rimbaud. Emphasizing the promotion of new language, new forms and new themes, these writers took their lead from Raishid and especially fostered the development of free verse, *Azad nazm*, in Urdu. Through their influence, even the Progressives, who had originally branded experiments with free verse as formalistic and decadent, were forced to adop it. Following Makhdum, whose poem "Andherā" (Dark), was the first free verse Progressive poem, other Progressive poets eagerly adopted free verse, and it became a popular form in Urdu.

The Halgah writers and the Progressives initially had seen themselves as pursuing common aims: both groups adopted a rebellious stance toward traditional literature, and both encouraged new experiments in literature. In the earliest period, Rashid and Miraji were even included among the Progressives. However, as the political character of the Progressive Writers Movement became clearer, and as it became more closely assoicated with communist

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ideology, Progressive leaders raised increasingly frequent objections to the writings of Halgah members. Halgah writers became the targets of Progressive criticism, were openly denigrated by Progressive critics and were characterized as insane and reactionary.

The centre of the Halagh had been in Lahore and the Punjab had generally been its sphere of influence. A substantial part of the Punjab, including the city of Lahore, became a part of Pakistan, while the main centers of Progressive influence, viz. Lucknow, Delhi, Bombay and Hyderabad, remained in India. When the reaction against the domination of literature by political ideology began in 1955, the demands for intellectual and literary freedom arose strongly in both countries. As the number of writers espousing these demands increased, they recognized the similarities between their ideas and those of the Halgah writers. Consequently, Rashid, Miraji and other individualist writers, who had had to endure the Progressives' bitter tirades, now were not only acceptable but were hailed as the setters of new trends.

Despite their common commitment to intellectual freedom and their rejection of external constraints on literature, the writers and critics who initially came together in the Modernist movement represented disparate points of view and espoused quite different definitions of modernism. For some, modernism meant neo-classicism and neo-spiritualism. For others, it was characterized by poetry expressing soical concern in any angry tone. Yet still others regarded it as a mode of neo-lyricism which promoted poetry and fiction in a personal idiom.

Urdu literary critics and the journals for which they wrote, in both India and Pakistan, played an important role in clarifying and integrating these various elements into a coherent movement. One of the earliest proponents of modernism in Pakistan was Muhammad Hasan Askari (1913-1978). He was supported by older scholars like Maulana Salah-ud-Din Ahmad and Said Abdullah and younger writers like Salim Ahmad, Nasir Kazmi, Intizar Husain, and Wazir Agha. Articles promoting the cause of modernism initially appeared in such journals as *Adabi duniyā* (Lahore), *Sawerā* (Lahore), *Adab-e-latīf* (Lahore), *Nusrat* (Lahore), and *Sa–t rang* (Karachi). As the movement gained strength, Wazir Agha's journal *Aurāq* (Sargodha) played an important role in the modernist cause in Pakistan. Journals in India participating in the new movement included *Sabā* (Hyderabad), *Saughat* (Bangalore), *Talāsh* (Delhi) and *Kitāb* (Lucknow). The well-known literary scholar A.A. Suroor also patronized the new tendencies as did such critics as Khalil-ur-Rahman Azami, Baqar Mahdi, Varis Alavi, and Balraj Komal. Shams-ur-Rahman Faruqi, through his influential journal *Shabkhūn* (Allahabad), played an historical role in spreading and popularizing modernist tendencies, and many new writers became known through this journal.

With the general acceptance in the early 1960's of the need for intellectual freedom and literature freed from the constraints of slogans and political mainfestos, critics and writers in literary journals began to consider anew the nature of literature and the uniqueness of the creative process. As these writers began to agree on the need for artistic freedom, the negation of sole emphasis on content and attention to all aspects of literary expression, modernism began to coalesce as a distinct movement. The movement was particularly popular among poets, and those who distinguished themselves in it include Nasir Kazmi, Ibn-e. Insha, Jamiluddin Aali, Khalil-ur-Rahman Azami, Suleman Arib, Balraj Komal, Qazi Salim, Munir Niazi, Baqar Mahdi, Muhammad Alvi, Saqi Faruqi, Wazir Agha, Zafar Iqbal, Iftikhar Jalib, Shahryar, Mahmud Aiyaz, Amiq Hanfi, Mohd. Alvi, Shams-ur-Rahman Faruqi, Kumar Pashi, Mughni Tabassum, Zubair Rizvi, Zahidah Zaidi, Nida Fazli, Adil Mansuri and Salahuddin Parvez. In addition, Akhtar-ul-Iman, Munibur Rahman and Khurshidul Islam, who had all begun writing prior to the rise of modernism but had been ignored because of their extreme individuality and subjectivism, were accepted by the modernist movement. Akhtar ul-Iman, in particular, greatly influenced the modern nazm poem.

With the exception of a few many of the above poets composed ghazals. The 1960's in fact saw a revival of the ghazal and besides writing nazms also, modern poets experimented with classical styles and modes to express a new sensibility. Casting a spell over the entire decade, Nasir Kazmi was the acknowledged leader of this new group of ghazal writers. Others in the group included Khalil-ur-Rahman Azami, Ibn-e Insha, Zafar Iqbal, Bani, Shahryar, Hasan Naim, Mohammad Alvi, Shakel Jalal, Salahuddin Mahmud and Shaz Tamkanat. Such rising young poets as Bashir Badr, Zeb Ghori, Nida Fazli, Bimal Krishna Ashk, Prakash Fikri, Bashar Nawaz and Sultan Akhtar also played a significant part in bringing a new imagery and personal tone into the ghazal. So strong and compelling an influence did the ghazal become during this period that even such senior Progressive poets as Ali Sardar Jafri, Makhdum Muhiuddin and Jan Nisar Akhtar could not remain unaffected by it.

Similar development took place in fiction. Qurratulain Hyder, who had begun writing in the early 1950's, began writing novels with tremendous creative energy under the modernist influence, quickly emerging as one of the premier voices of the new era. Other wfiters of modernist novels include Abdullah Husain, Intizar Husain, Bano Qudsiya, Anwar Sajjad, Anis Nagi and Salahuddin Parvez. The many modernist short story writers include, in Pakistan, Intizar Husain, Anwar Sajjad, Rashid Amjad, Khalidah Husain, Masud Ashar, Ghulam-us-Saqlain Naqvi, Ahmad Hamesh and Muhammad Mansha Yad; and in India, Balraj Mainra, Surendra Prakash, Devendra Issar, Ram Lal, Jeelani Bano, Jogindar Pal, Iqbal Majid, and Balraj Komal. Many of these

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writers not only encouraged the development of the symbolic and allegorical story, but some of them also experimented with the use of mythology and a dastan-like style for the expression of a modern sensibility.

Though essentially similar to the modernist movement in Western literature, modernism in Urdu contains some elements not explicable in terms of Western influences. The first is the interest of many modernist Urdu writers in India's traditional literature. Urdu writers since the middle of the last century have tried to integrate Western, Islamic and Indian ideas into a new value system. Continuing this trend, many modern writers, however much they may refer to imagism, symbolism and existentialism, also draw heavily on Hindu, Buddhist and Islamic sources. Amiq Hanfi and Adil Mansuri, for example, synthesize Islamic and existentialist thought in their work, while Krishan Mohan, Kumar Pashi and Nasir Shahzad seek inspiration from Indian mythology.

Secondly, the rise of modernism must be considered, at least partly, as a response to the domination by the Progressives of the pre-Independence period. Arguing for art as an expression of the individual rather than as an instrument of social reform, modernist writers have increasingly felt that the romantic idealism and relatively simplistic literary techniques of the Progressives have not been able to answer the challenges posed by social change in the post-Independence period and the growth of an urban industrial society. They have therefore shifted the emphasis of literature away from an attempt to reform society towards an expression of the author's inner feelings and search for meaning. In thus exchanging socio-political concerns for human existential concerns, modernist writers have sought to correct the Progressive' over-emphasis on society, the family and the group, and have focused instead in their writings on the individual self, and its own interior and introspective processes.

Focus on individual concerns does not mean, however, that modernist writers are divorced from social reality or the processes of social change. On the contrary, the moderns maintain that their relationship with society is more dynamic and meaningful than that of their predecessors, because their involvement with it is voluntary and self-chosen. They argue that any relationship with society not based on individual freedom destroys creativity and is therefore harmful to the art. They further believe that the primacy of the individual is fundamental to literature and that the only authentic portrayal of society is that viewed through the individual.

Modernism thus inaugurated a fundamental psychic revolution in Urdu literature which incorporated a new vision of complex reality and a new approach to imagination and creativity. Having changed their point of view, many modern writers aim in their writings at a metaphysical revelation that will reveal an illuminated, unified vision of life. Integrating in their writings the invisible world of the spirit with the world of physical sense, they attempt to see both sides of life at once: the spiritual supercharges the physical with creative energy and delight, revealing a new reality in which the moderns enthusiastically pursue their search for life's meaning.

The most common criticism levelled against modernism is that it represents the individual's sense of loneliness and desire for death, negates social commitment, overemphasizes intellectual freedom and leads to unhealthy introspection. Critics further suggest that, in addition to ignoring the hopeful aspects of life and the future, modernism is so vast and flexible that it represents no single ideological point of view. Wazir Agha answers the charge of ideological flexibility by suggesting that "this criticism is the product of minds who prefer the habit of remaining blind followers to the achievement of intellectual freedom." The supporters of modernism further claim that the road to intellectual freedom is difficult, dangerous and poorly paved. Writers must remain uncommitted so that they can freely experience the pain of experiment and use their creative energy. As A.A. Suroor describes it,

> Modernism is a way of seeing and living life freely. It is not a fixed, closed trend but is rather a collection of rebellious attitudes towards preconceived notions and predetermined ideas. It goes beyond human loneliness, disillusionment and struggle with life and also shows human greatness and sings of freedom. There is a sense of humanism in it. The representative literature of modernism is truly interested in opposition to ideology, attention to the individual, self-realization, individual loneliness and human psychology. Consequently, we must change the old literary traditions, discard outmoded language, give language new tone and colour and use symbols. Unless we free ourselves from the grasp of fashion and formulae and attune ourselves to the modernist spirit, we will never find our way out of the labyrinth of the present age.

By way of justifying their own existence, several Progressive critics have tried to call Modernism an extension of Progressivism and to accommodate it to their own political point of view. As the Progressives had initially branded modernism a sick and reactionary movement, calling it an extension of Progressivism, they struck most writers as a matter of literary expedience. Hence this view gained little ground.

Some writers believe that modernism has played out its role in Urdu literature and is now declining in influence. The reinterpretations of socialist realism now being presented lend weight to this claim. However, supporters of modernism view it as an enduring trend of literary dissent, which has brought about an atomosphere of freedom of expression in Urdu literature, resurrected literary values and emphasized the importance of style and expression in the creative process. The rebellion of the

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modernist writers may have lost its youthful sharpness and force. Nevertheless, as characterised by one of its exponents: "Modernism will always remain meaningful for those people who have made freedom of thought and expression their ideal."

G.N.

MODI, CHINU (Gujarati; b. 1939) is a modern poet. Though his early collection *Vatayana* did not make much impact on the readers, his later collections reveal him as a poet of distinction. His unusual predilection for ribald language seems to be the obvious result of his over emphasis on erotic themes. All the forms of poetry which he has exploited reveal murkiness of disappointed love. In his 'ghazal' the poet has introduced a new patterning of four couplets 'Kswanika' in which 'Kaphia' of the initial couplet should be unfailingly repeated in the last couplet to produce an effect of unison. Besides poetry, he also wrote in other literary forms.

His first novella *Saila Majhumdar*, which reappeared as *Bhavachakra* in extended form is the story of a woman who wants so get her identity accepted by the two men not because of her feminity but because of her being what she is. *Bhava-abhava* (1969) reflects his search for identity with a modern image of Buddha as the central figure. His *Lila Naga* (1971) deals with the complex problem of sexuality. *Gandhari Ankhe pat* is his recent journalistic fiction based on Emergency. His short stories are marked by the use of folk and medieval narrative technique blended with metrical couplets.

As a playwright, Modi creates varied situations of non-communicability, non-audibility and non-visibility leading to the projection of significant dramatic experiences in his collections like *Dayalanam pankhi* (1967), *Call-bell* (1973, which is a collection of verse-plays).

His critical series on four of his contemporary poets are interesting in their subjective contents. His critical method is thoroughly impressionistic elsewhere.

FURTHER WORKS: Ksnona mahelman (In the palace of moments, 1972); *Khanda kavya* (1973); *Urnanabha* (The spider, 1974); *Darpanani galiman* (In the alley of mirror, 1975); *Sapita vanamam* (In the cursed forest, 1976).

C.T.

MODI, MADHUSUDAN CHIMANLAL (Gujarati; b. 1908, d. 1974) was a researcher, editor. He passed his B.A. Degree examination from Fergusson College, Poona in 1926, followed by the M.A. with Sanskrit and Vedantshastra as main subjects. Later on he obtained the degree of L.L.B. from Ahmedabad in 1932.

Besides attending to his business, he also gave private tuitions to children. In collaboration with Ratilal Mohanlal Trivedi, he founded the New Education High School at Ahmedabad, in 1938. Impressed by his substantial contribution to the subjects like Prakrit and Apabhramsha, the Bombay University had granted him recognition as a Teacher for the Post-Graduate Classes which were started in Gujarati Vidya-Sabha in 1939, and consequently he started the P.G. teaching work. He also founded Nutan High School in 1952, and Vidyanagar High School, in 1953. Later on he became a partner in a Straw Board Factory at Bilimora.

His valuable contribution to research relates mainly to Apabhramsha, and Old Gujarati to some extent. *Gurjar Rasavali* (1st ed. 1956. 2nd ed. 1980) is one of his works which he co-edited with B.K. Thakore and M.D. Desai. Next comes *Vasantvilas* which he edited. It gives us fair appraisal of his editing abilities and richness of language. Likewise, his *Hemsamiksha* is also a volume offering valuable help to students. He was a profound scholar of the Medieval Gujarati language and literature, and his contribution to the editing of the Medieval literary works, is significant.

He has edited two books on Apabhramsha namely *Paumasirichariooo* (1947), and *Neminahchariooo* (1972), in collaboration with Harivallabh Bhayani. *Chhakkamoovessa* is his independently edited research work. In the same way, his other volumes namely *Apbhramsh Pathavali* and *Bhavnasandhi Prakran* closely acquaint us with his deep knowledge about Apabhramsha. Scientific outlook, precision in interpretation, and profound sense of understanding of the ancient languages are the characteristics of his editing and research work, in the field of Old Gujarati and Apabhramsha. He is renowned at the national and international level for his significant contribution to the field of Indology.

B.J.

MODI, RAMLAL CHUNILAL (Gujarati; b. 1890, d. 1949) was a researcher of medieval Gujarati literature, editor and historian. He studied upto matriculation at Patan and later on served as a head master in education department of Baroda State for many years.

Patan-Siddhpurno Pravas (1919) is a volume written by him following the pattern of a report of travels, and describing the particulars of the two ancient cities and the surrounding areas and old places. His book *Dwashraya-Kavyaman Madhyakaleen Gujarati Samajik Sthiti* (1942) speaks of his deep study and research. A character-sketch of Jadunath Sarkar drawn by him was published in *Vismi-Sadi* (1918). This character-sketch was also translated into Marathi later on. A collection of similar essays and other research articles concerning the medieval literature, History and Archaeology have been published in two parts by M.S. University of Baroda, under the title *R.C. Modi Lekh-Sangrah*. His profound knowledge of the subject, and his method of logical argumentation based on

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his exhaustive study of the subject, bear ample testimony to his proficiency as a scholar and researcher.

In *Bhalan, Uddhav ane Bheema* (1945), (2nd Ed. 1966), he has made an elaborate effort to discover and present the details in connection with the life-history and respective literary contributions of these three medieval poets, with proper evaluation of their compositions.

He edited *Be Nalakhyan* (1924) based on the original manuscript of doubtful authorship of a poet belonging to medieval era. He has also prepared a volume titled *Jalandhar-Akhyan* (1932) in which he has edited stories in Gujarati from medieval times. This book contains tales of Jalandhar by Bhalan, Vishnudas and Shivdas. At the same time, he has also written a comprehensive essay on the original story of Jalandhar viewed through a comparative perspective.

For his prolific contribution to the field of Medieval Gujarati Literature, History and Archaeology, he holds a prominent place among writers and scholars of literature.

B.J.

MOGARE, GANGADHAR RAMCHANDRA (Marathi; b. 1857, d. 1915) was a pioneer of satirical poetry in Marathi and worked in the Royal Asiatic Society Library, Bombay for a few years. He was a renowned scholar of ancient and modern European Literature.

He began writing poetry in 1884. His poetry has been brought out in seven volumes, under the common title *Mogaryanchi phule*. His elegy written on the death of the Shivaji Maharaj of Kolhapur, entitled *Maharashtra jan vilap* (1884) has been the first of its kind in Marathi literature. His literary career coincided with major changes in the trends of Marathi literature. This is reflected in his works. Even though he used Sanskrit metrical forms, he chose as his themes, people and events from everyday common life. This was a distinctive feature of his poetry. He contributed to the creation of a congenial environment for modern Marathi poetry. His satirical poetry is full of penetrating humour, but it never gets aggressive; nor does it violate decorum.

G.M.P.

MOHAMMAD BAKSH (Punjabi; b. 1831) was a 'kissa' poet and author of *Saiful Maluk*, published later in 1941, by Haji Malik Din Muhammad, Lahore. Najam Hussain Sayad writes that it is strange that a village of Jhelum produced such a great poet. The 'kissa' was composed in March, 1864, during the month of Ramzan when the poet was 33 years old. Accordingly, in view of Sayad's calculation the date of birth of the poet should be March 1831. Among the kissa poets, he is perhaps the first conscious poet. In his kissa, he has raised and answered literary questions like: What are words? What are meanings? What is their mutual relationship? What is the function of a poet and his art in the cycle of life? What is the function of literary criticism. From this it can be inferred that the poet must be well-educated. He was deeply religious man and passed his days in singing God's praise. His preceptor was Hadi and his teacher was Shah Gulam Muhammad. His was a brief family of a brother and a sister. He lost his parents in early childhood.

Saiful Maluk is his only writing consisting of 9128 'baits'. Description of life right from birth to death, detailed realistic description of the interior lives of gods and goddesses and all kinds of living beings is given. The kissa provides some of the best examples of highly imaginative and poetic art.

He has been an objective critic of almost all the preceding Punjabi poets, and this criticism is indeed, a major contribution.

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P.S.K.

MOHAMMAD HASAN (Urdu; b. 1926) is a leading Marxist literary critic and playwright of Urdu. He was born in Moradabad, and after receiving his school education in his home town, he completed his LL.B. and Ph.D. degrees from the Lucknow University. He started his teaching career at Lucknow in 1953, but soon moved to Aligarh Muslim University, and taught there as lecturer from 1954 to 1963. He worked as Reader in Urdu at Delhi University from 1963 to 1971, and then moved to Kashmir University as Professor (1971-75). He was awarded the Jawaharlal Nehru Fellowship for research in Urdu from 1973 to 1975, and since 1975 has been a Professor of Urdu in the Centre of Indian Languages, Jawaharlal Nehru University, New Delhi.

A disciple of Ihtesham Husain from whom he received his training at Lucknow, Mohammad Hasan has remained in the forefront of the left literary movement for the last thirty years; nonetheless, he has criticised the shortcomings of some of its leaders, and emphasised artistic values. He has been editing the quarterly, *Asari Adab*, for the last many years wherefrom he has launched many an attack on some of his contemporaries. Stridency apart, he has yet to strike a balance between artistic values and the use of literature as a vehicle for social change. Author of several books in Urdu, English and Hindi, he visited U.K., Canada and U.S.A. a number of times. A recipient of Humsab Ghalib Award, and Sahitya Kala Parishad Award, he is President of All India University Urdu Teachers Association, and Vice-President of All India Janwadi Lekhak Sangh. He has also been a columnist of the Daily *Statesman*, the *Nav Bharat Times*, *the Qaumi Awaz*, Urdu *Blitz*, and a number of other newspapers. His best known works are *Delhi me Urdu*

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shairi ka fikri-o-tahzibi Pasmanzar, Adabi tanqeed, and *Adabi samajiyat.*

G.N.

MOHAMMAD IQBAL (Urdu; 1877, d. 1938) came of a poor family of Sialkot. His father, Sheikh Natthu (Noor Muhammad), was a very religious man of Kashmiri extraction; his mother Begum Imam Bibi was, too, a devout lady. He was the second son, and the name of his elder brother was Sheikh Ata Mohammad. He passed the B.A. examination in 1897 and took Masters degree in Philosophy in 1899. He left for higher studies abroad; he was awarded a doctorate in Philosophy on his research-dissertation *Development of Metaphysics in Persia* (Published in 1908) by Munich University in 1907; on the same research-project he was given a Certificate of Research by Cambridge University in 1907. Besides, he qualified as a barrister in London. He taught Arabic at the University of London before his return to India in 1908. He set up as a barrister at the Punjab High Court, Lahore. For a year or so, he served as part-time lecturer in Philosophy at the Government College, Lahore, but soon he gave it up to devote himself to legal practice. He practised as a barrister until 1934. Chronic bad health prevented him from pursuing his profession any longer.

The three years' stay in Europe, Germany and England had far-reaching impact on his outlook, and his poetry began to tend towards concern for the Islamic world. The poetry written by him before going to Europe saturated with nationalism. The first stanza from his poem 'Himalaya' runs:

Ae Imala ae fasil-e kishwar-e Hindostan
Chomta he teri peshani ko jhukkar asman
Tujh men kuch peda nahin derina rozi ke nishan
Tu gardish-e sham-o-sahar darmiyan
Eh jalwa tha kalim-e Tur-e Sina ke liye
Tu tajalli he sarapa chashm-e bina ke liye

(O Himalaya, O Rampart of India,
The sky bends to kiss your forehead.
You do not look time-worn.
In the midst of time's passage you continue to be quite young.
There was an epiphany at the Sinai for Moses, You are Divine
Splendour for the seeing-eye.)

His 'Tarana-e Hind' is almost a national song which begins with the famous couplet:

Sare jahan se achcha Hindostan hamara
Ham bulbulen hain iski eh gulsitan hamara.

(Better than the whole world is our Hindustan. We are its nightingales and it is our garden)

Returning from Europe, he, shaken by the tragic disintegration of Muslim states, began to sing of Islam, and nationalism became his *bete noire. Shakwa, Tulu-e-Islam, Khizr-e Rah,* etc. were written after 1908; despite his concern for the Muslim world, his poetry struck the humanist note. He began to focus on Asia's being exploited by Europe.

In 1923, he surprisingly accepted a Knighthood perhaps because of his being under the influence of the Aligarh Movement which, amongst other things, stood for cooperating with the British. In December 1926, he was elected to the Punjab Legislative Council. In course of time he became a spokesman of Indian Muslims. He participated in two Round Table Conferences, in 1931 and 1932. He was the President of All India Muslim League, Punjab Branch. Presiding over the annual session of the All India Muslim League in 1930, he advocated a sort of loose Federation with Muslim majority regions of the North-West India forming an autonomous unit. A letter contributed to *The Times of India* (June 22, 1983) by A.A. Suroor, Director, Iqbal Institute (Kashmir University), gives the impression that Iqbal had no reservations about the proposal for the creation of Pakistan. He was a great poet, advocating a life of struggle, adherence to active virtues and struggle against exploitation. His works include: *Asrar-e-Khudi* (In Persian, Lahore, 1915); *Rumuz-e Bekhudi* (In Persian, Lahore, 1918); *Payam-e Mashriq* (In Persian, Lahore, 1923); *Bang-e-Dara* (In Urdu, Lahore, 1924) *Zaboor-e Ajam* (Persian, Lahore, 1927); *Six Lectures On Reconstruction of Religious Thought in Islam* (Lahore, 1930); *Javid Nama* (Lahore, 1932); *Musafir* (Persian, Lahore, 1934); *Bal-e-Jabra'el* (Urdu, Lahore,1935); Masnavi: *Pas chi bayad kard ae aqwam-e sharq* (Lahore, 1936); *Zarb-e-kalim* (Urdu, Lahore, 1936); *Armughan-e Hejaz* (Urdu-Persian, Posthumously published, Lahore, 1938); *Baqiyat-e Iqbal* (Poetry, not published) (ed.) Numai; *Letters to Attiya Begum* (ed.) Attiya Begum (Bombay, 1947); *Stray Thoughts* (ed.) S.A. Vahid (Lahore, 1960); *Stray Reflections* (ed.) Javid Iqbal (Diary, Lahore, 1961); *Sarood-e Rafta* (poetry, not published), (ed.) G. Mahr.

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T.R.

MOHAMMAD QULI QUTB SHAH (Urdu; b. 1565, d. 1611) was the most illustrious king in the line of Qutb Shahi dynasty. His father, Ibrahim Qutb Shah, died in the year 1580, leaving behind three grown-up sons, the eldest being Husain Qutb Shah, whose claim to the throne was by-passed in favour of Mohammad Quli Qutb Shah, who was only fourteen and odd years old, and not twelve years

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as claimed by *Tarikh-e-Firishta*. He was a contemporary of Akbar the Great and Shah Abbas Safavi (of Iran). According to *Tarikh-e-Firishta*, he became "enamoured of a public singer of the name Bhagmati to whom he assigned one thousand cavalry as an escort and being dissatisfied with the impure and the unhealthy ecology of Golconda (the then capital city of the kingdom), he founded a magnificent city at the distance of eight miles from it, which he called Bhagnagar after his favourite mistress. In the later part of his life, he changed the name of the city to Hyderabad. The historic monument Chaar Minar was also built by him. He was a great patron of learning and a connoisseur and lover of fine arts, especially architecture, calligraphy, music and poetry. He composed poems in Telugu, the regional language of his kingdom, in Dakhni Urdu, his mother tongue, and in Persian, which was the court language of his times. His poems in Dakhni Urdu single him out as one of its outstanding poets. His poems betray his deep interest in the Indian festivals like Holi, Divali, Basant and others like Jashn-e-Navroz and Id-e-Milad, and also his love for the flora and fauna of the country. His poems cover a wide range of topics, erotic, spiritual and mundane. In the diversity of topics, he is comparable to Nazir Akbarabadi, an Urdu poet belonging to a much later period, and in his love for his subjects, irrespective of religious denominations, he is comparable to his contemporary, Akbar the Great. He was a strong protagonist of the indigenous composite culture which was evolving itself fast during his reign. He patronised Telugu, Dakhni and Persian poets alike, who were attached to his court.

He enjoys a unique position in the history of Dakhni Urdu literature in that he is the first among the Dakhni Urdu poets whose anthology of poems, comprising ghazals, masnavis, qasidas and other literary forms, exists to this day. It was compiled by his nephew, son-in-law and successor, Mohammed Qutb Shah, according to whom the anthology contained as many as fifty thousand couplets in Dakhni Urdu. The anthology was edited and published by Mohiuddin Qadri Zore in 1940. His Dakhni Urdu ghazals, though fashioned after the pattern of the Persian ghazal, are Indian in content, containing *inter alia* allusions to Hindu mythology. These ghazals also bear the impact of the Persian ghazal writer, Hafiz Shirazi. His reference to the Persian poets like Anwari, Khaqani and Nizami in his poems shows his deep study of Persian ghazal and other literary forms.

The poets attached to his court were: (1) Shaikh Ahmad Gujarati who joined Mohammad Quli Qutb Shah's court at the latter's invitation and presented to the king a Dakhni Urdu masnavi entitled, *Laila Majnun*, and composed yet another Dakhni Urdu masnavi entitled *Yusuf Zulaikha* some time between 1580 and 1588. The historical importance of the masnavi lies in its being second in chronological order among the so far discovered Dakhni masnavis, the first being *Kadam Rao Padam Rao* composed by Nizami of Bidar; (2) Mulla Wajhi who, during his earlier career, was attached to Mohammed Quli Qutb Shah's court and became subsequently the poet laureate at the court of Abdulla Qutb Shah. He composed his famous Dakhni Urdu romantic story, *Qutb Mushtari* (1609), basing its plot on the love affair of Mohammed Quli Qutb Shah and Bhagmati. The heroine of the masanavi is, however, an imaginary figure, the Princess of Bengal instead of Quli Qutb Shah's real lady love. The basic purpose of Wajhi in composing *Qutb Mushtari* was to extol the heroic deeds of his king against supernatural background. The king died two years after the masnavi was composed.

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I.J.

MOHAN ALOK (Rajasthani; b. 1942) was born at Kishanpura, distict Churu (Rajasthan). He has brought out three sections of his poems, but he is more known for *Ga gita* (1981) which earned him the awards from Rajasthan Sahitya Academy, Udaipur and Sahitya Akademi, New Delhi in 1983. *Dankhalo* (1977) his first book on satire, was serialised in a local daily and proved very popular with the readers. His latest book is *Chit maro dukh nai* (1987 down with the sorrows) which also contains some fine pieces of commendable composition. Alok is essentially a poet, not only advocating the cause of the down-trodden, but also laying bare our own deformities and the general degradation and crisis of morals in the present day society. His approach is both satirical and serious. He feels more at home while using satire. While writing in a sympathetic and serious tone, he creates pathos and deep understanding of the topic under consideration. He has also experimented with metres and the various styles of expression. His language, though a bit colloquial at places, conforms to the standard form. He has also been honoured for his poetic excellence by a number of Institutes and the government of Rajasthan.

B.L.M.

MOHAN KALPANA (Sindhi, b. 1930) entered the field of Sindhi literature with a short story entitled 'Atamhatya' (suicide) in 1948, but later, he acquired the popularity as a novelist. His first novel *Awara* was published in 1954. He has more than a dozen novels to his credit, the popular among which being *Lagan* (1954), *Aurat* (1956), *Zindagai* (1957), *Pathar jo jigar, menu ji dil* (1958), *Runja ain pachha*, (1966), *Jalavatni* (1974), *Kanu ain Samund* (1981).

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He has to his credit four collections of short-stories: *Mohi nirmohi* (1961), *Chandni ain zahiru* (1964), *Farishtan ji dunya* (1966) and *Uha shama* (1981). Of these collections, the second and the fourth were reproduced in Pakistan in 1971 and 1982 respectively. The collection of his story stories entitled *Uha shama* was picked up for Sahitya Akademi Award for the year 1984.

Other genres of Sindhi literature in which he has successfully produced works are reportage, children's literature (novel), biography and letters.

His autobiography has been published in Sindh (Pakistan) in 1985. Kalpana has proved to be a good poet also. He has been composing poems for the last three decades. The collection of 'new' poems, *Jahaza je dekte* (1983) was one of the works awarded by the Ministry of Education in 1984.

A well-known early writer of new poetry, Mohan has a feeling that what he expresses is nearer the life, or life itself, the life lived by him, enjoyed by him.

His prose writings cover subjects like love, sex, love for his motherland, revolt against poverty, difference and ill-will created by religion, caste and creed etc. He has also been editor of newspapers and periodicals from time to time and is connected with many organisations aiming at the development of Sindhi language and literature.

S.M.J.

MOHAN SINGH (Punjabi; b. 1905, d. 1978) was born in Mardan (Pakistan). He, however, belonged to the village Dhamial, near Rawalpindi (Pakistan). His father was a doctor in the Civil Hospital. Mohan Singh passed his matriculation examination in 1923. In the same year, he was married to a beautiful girl, Basant. But after four years Basant died and Mohan Singh was involved in an emotional crisis because of this personal tragedy. He had already started participating in the poetic symposia and the tone of his verses was religious and social. But after the death of his wife, he cried out the anguish in his poetry. He became a romantic poet. In 1929, he married another girl, Surjit Kaur. At that time, after passing the examination of Munshi-Fazal, he was a teacher of Urdu-Persian, in a high school. In 1930, Mohan Singh left the job and joined Oriental College, Lahore, to do M.A. in Persian. From 1933 to 1939, he taught Persian language and literature in Khalsa College, Amritsar. There, Teja Singh, Sant Singh Sekhon, Gurbachan Singh 'Talib' became his friends and Mohan Singh studied Blake, Keats, Shelley, Wordsworth, Browning and other English romantic poets. He was influenced by *Oxford Book of English Ballads*, and later he wrote ballads in Punjabi.

In 1940, he turned to be a lecturer in the Sikh National College, Lahore, but after some time he left the job and started a firm, Hind Publishers, and decided to promote the literary standards of Punjabi publications. In 1939, he had already started his famous literary Punjabi monthly, *Panj darya*. In 1947, the partition again disturbed his plans, and he shifted his business to Amritsar. For survival, he faced many odds. For some reason again he shifted his business to Jullundur, but he could not get success in the competitive market. He closed down the firm and sold out the magazine *Panj darya*. For some time again he became the teacher in Khalsa College, Patiala, but, later, he was appointed Professor Emeritus in Punjabi Agricultural University, Ludhiana, where he died.

Mohan Singh was a major poet of the romantic-progressive movement in the Punjabi language, and his poetic works include *Save patar* (1936), *Kasumbhra* (1939), *Adhvate* (1944), *Kach sach* (1950), *Aawazan* (1954), *Vadha vela* (1958), *Jandre* (1964), *Jai Mir* (1968), *Nanakayan* (1971), *Buhe* (1977).

Mohan Singh also translated into Punjabi language Edwin Arnold's epic *Light of Asia*, Greek classic *King Oedipus* and Novels like *Godan, Nirmala, Pingh* and some other writings in prose. He wrote another book *Gad-pad rachna*, which deals with grammar of the language and grammar of the poetry.

Mohan Singh was a major force in Punjabi poetry after 1935, and in the next 25 years he influenced the generations of Punjabi poets. He created new norms in Punjabi poetry and created the language of new metaphors. He is, therefore, considered as the most important Punjabi poet after Warisshah.

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S.S.N.

MOHAN SINGH (Punjabi; b. 1899), better known as 'Divana', is a versatile writer, a research scholar, a critic, a linguist, a short story writer, an essayist, a dramatist, a poet, a free thinker and literary giant, who, apart from Punjabi, writes in English, Hindi and Urdu also. He started his career at Lahore by editing a cultural fortnightly in English, *The Message of Hindustan* (1918), in which appeared his original interpretations of Vedanta. He obtained a post-graduate degree in English (1924), and was awarded Doctorate in 1931 by the Calcutta University for his research work 'Characteristics and Tendencies of Modern Urdu Poetry'. A rare distinction of D. Litt (1932) is also to his credit for his research in the history of Punjabi literature. He had been a journalist, a school teacher, an accountant, a translator, before getting the lecturership in S.D. College at Kanpur (1925-28), and then at the Punjab University (1928), where he subsequently held Punjabi Chair. After his retirement from this

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Institute in 1959, he joined as Director, Vrindavan Institute. In the field of poetry, he is better known for his *Masti* (Beatitude 1949), containing 700 creative quatrains.

His main works include Poetry—*Dhup chhan* (Light and shade, 1929), *Nil dhara* (The blue stream, 1931), *Jagat tamasha* (The world-play, 1941), *Nirankari sakhian* (Biographical episodes of Guru Nanak, 1942), *Pat jhad* (Autumn, 1944), *Som ras* (Manna Dew, 1953), *Ras bharian* (Raspberries., 1956), Sufi literature (ed.): *Bulhe Shah* (50 kafis, 1939), *Sufian da kalam* (Poetry of the sufis), *Kafian Shah Hussain* (1952), *Kalam Shah Hussain* (Poetry of Shah Hussain), *Hir Varis Shah*. Short stories: *Devinder batisi* (Thirtytwo stories for Devinder, his wife, 1940), *Rang tamashe* (Pleasures of life, 1951), *Prandi* (The Hair-lace, 1955), *Barian* (The windows). Essays: *Jitendar sahit sarovar* (Jitendar literature reservoir). Plays: *Pankhdian* (The petals, 1928). Research: *Punjabi bhagti kav* (Punjabi devotion poetry), *Jap bhakha vigyan* (Jap–a linguistic study), *Adhunik Punjabi poetry* (Modern Punjabi poetry). In English: *A History of Punjabi Literature, Kabir and Bhakti Movement, Gorakhnath and Medieval Hindu Mysticism, Mysticism of Time in Rigveda, Secrets of Spiritual Life, New Light on Sri Krishna and Gita, Characteristics and Tendencies of Modern Urdu Poetry*. In Hindi: *Sada Gulab* (Stories), *Svara-vali* (Problem plays), *Nama Deva* (Research). In Urdu: Poems: *Kaifiyat, Doshiza, Nai dunya*, Essays: *Chutkian*.

S.S.So.

MOHANTY, ARTABALLAVA (Oriya; b. 1887, d. 1963) was born at Naganapur of Cuttack district. He passed his M.A. in Sanskrit from Calcutta University in 1914 and joined Ravenshaw College as a lecturer. He began his literary career right from the time he joined the college. His chief contribution to Oriya literature are the books he edited for the Prachi Samiti. He retrieved countless palm leaf manuscripts of old works from remote villages, edited them painstakingly and published them. These works include kavyas, kavitas, treatises on 'chhanda' and 'chaupadi koili' and a host of other things. It is through his efforts that much of anceint Oriya literature which had almost been lost and forgotten, was retrieved and brought to limelight. He also removed many literary disputes regarding the authorship and dates of many important old works.

In addition to editing ancient kavyas and lyrics, he also edited *Madala panji*, the temple chronicles of Jagannath Puri, inscriptions and copper-plates. He was also the first to recognize Oriya writers' contribution to the Brajaboli literature and to trace the origin of Oriya literature to Charyagiti. His discovery of *Rudrasudhanidhi* is another remarkable achievement. It is an anceint Oriya prose work tinged with rich poetic qualities. He also edited *Sarala Mahabharata* unparalleled in Oriya literature. Mention must also be made of his remarkable discovery of Santha literature of the 16th century, kavya literature of the 17th and 18th centuries and the literature of the Mahima cult. Besides he also wrote a number of essays in Oriya and English on the religion, culture and literature of Orissa.

The books edited with elaborate scholastic introductions by him include *Rasakallola* (by Dinkrishna Das), *Lavanyabati* (by Upendra Bhanja), *Mathuramangala* (by Bhaktacharan Das), *Sasi sena* (by Pratap Ray), *Rama bibha* (by Arjun Das), Rukmini bibha (by Karitka Das), *Prema panchamrita* (by Bhupati Pandit), *Bidagdha chintamoni* (by Abhimanya Samanta Singhar), *Sashi rekha* (by Padmanav Sri Chandana), *Khadanga bhagabata kadhadanga* (by Dinbandhu Das), *Jagamohan* chanda (by Dinakrishna), *Rasabaridhi, Madala Panji, Stuli chintamani* (by Bhima Bhoi), *Gurubhakti gita, Usha bhilasha* (by Sisusankara Das), *Gopi bhasha* (by Danai Das), *Purnattama chandradoya* (by Brundavati Das), *Parache gita* (by Dwarika Das), *Nishdha raj, Narayana sattakam, Gopalcharitamrittam* (by Jagannath Das), *Bata abakasha* (by Balrama Das), *Premabhakti brahmagita* (by Yasobanta Das), *Brahma sankoli* (by Achyutananda Das), *Rahasya manjari* (by Dev Durlava Das), *Siba sirodadaya* (by Yasobanta Das), *Chautisha madhuchakra, Brihat naradiya puran, Tatamata gita, Srtinishedha gita* (by Bhima Bhoi), *Chatura binoda* (by Brajanath Badajjena), *Nala charita* (by Madhusudan Das), *Mahima dharma pratipadaka, Chautisha* (by Bhima Bhoi), *Bhajana mala* (by Bhima Bhoi), *Jayakrishna bhagana, Sadhgati, Prachina gadya, Padyadarsha, Chaitanya bhagabata* (by Iswara Das), *Nirguna mahatma* (by Chaitanya Das), *Bishnugarva purana* (by Chaitanya Das).

Mohanty was awarded the titles of Vidya Bhushana by Andhra Research Society, Raibahadur by the then British Government, and Padmashri by the Government of India for his life-long devotion to and research in Oriya literature.

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P.P.

MOHANTY, BALAKRISHNA (Oriya; b. 1900, d. 1950), the best among the Oriya opera writers of the present century, was born in the village Palasol in Cuttack District. He studied upto Class IX, married at the age of 17 and devoted himself entirely to music, songs and drama. In 1921, on the Kumarpurnima day, he founded an opera Party called 'Jayadurga Natyamandali'. His first opera 'Vijayavasanta' which was staged by his own party in the village got wide appreciation. He wrote a number of social musical plays like *Sushilamalati, Amaravilasa, Vasantamallika, Nirmalaprabha* and *Kumudakedar* etc. alongwith a few mythological works like *Banaparajaya, Rukminiparinya, Khandavadahan* and *Sri Ramavanaga-*

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mana etc. All these plays were acted by his own opera party both in and outside Orissa and he was widely acclaimed as the best dramatist and the best opera organisor in Orissa.

Ni.M.

MOHANTY, BANSHIDHAR (Oriya, b. 1924) passed his M.A. in the first class from the Utkal University. He took to teaching and in 1970 became the first Professor of Oriya in the Utkal University. Mohanty is well-known for his scholarship. Besides writing books on the literature of Orissa and her literary traditions he has retrieved many lost manuscripts and published them. Among his works are *Orisare Boudharma, Sri Jagannath, Sahitya o samskriti, Abhibhasana, Oria bhashatattwara bhumika, Oria bhashar utapati o kramabikasha, Oria sahityara itihasa* (3 Vols.), *Orisar adibashi samskriti,* and *Rasakallola parichaya.* Those of his writings are marked by insight and literary flavour.

P.P.

MOHANTY, GOPINATHA (Oriya , b. 1914), celebrated novelist and short story writer received the Jnanpith award in 1964 for his novel *Mati matala.* He lived mostly in Koraput district, a tribal area of Orissa and many of his novels bear testimony to his intimate knowledge of the tribal life.

A visionary at heart, Gopinatha Mahanty, through his writings propagates his ideas about social amelioration and spiritual regeneration. *Amritara santana, Paraja, Dadi Buddha, Apahancha* and some other novels successfully capture the rhythm of the tribal lives in all their innocence, sufferings and celebrations. Exploitation by money-lenders and the petty government officials coupled with frequent natural calamities always haunt their existence. Yet with a supreme faith in life and in its beauty, the innocent tribals untainted by the pernicious influence of modern civilization dance in the lap of primordial nature in a sublime ecstasy of creation. *Paraja* heralds a new revolutionary awakening when the shrewd money-lender Ramachandra is killed by the exploited tribal. *Apahancha* carries the message of a social revolution that will cousummate through the spread of education, collective farming and the like. This theme of a new awakening is further treated in *Siba bhai, Mati matala* and in many other novels. The tribal setting is perfectly drawn showing him as an intimate observer of the hills and forests, of the wild nature in its ferocity and fascinating beauty and of the poetry that is in their unpretentious living. Nature is endowed with a spiritual character: it is at once the protector and the destroyer. The tribals live in an intimate kinship with nature, an eternal mysterious presence that conceals many wonders of creation.

The ideal of community life that Tima announces in Apahancha is treated again in *Mati matala.* A monumental work on Orissa's rural life, this novel describes in realistic detail the total transformation of two villages by means of various socio-economic projects and above all by a perfect reciprocity of human relationship. The community spirit that nurtures the root of the tribal existence prompts in this novel a beatific vision of humanity. *Tantrikara,* another novel of Gopinatha calls for such awakening against the enemy attack. *Harijana* is the moving tale of the sorrows and joys of life in a sweepers' colony. *Danapani* is a bitter tirade aginst the mad pursuit of material affluence which kills in the process all time-honoured values of life. Through the degeneration of Balidatta, the novelist exposes the ugly insides of the urban life. His other novel, *Laya bilaya,* written against the backdrop of a family's short tour of three days to Puri moves to a psychological plane. In *Laya bilaya* and *Rahura chhaya* the novelist dives into the depth of human mind.

In all his novels and short stories Gopinatha Mahanty unfolds vistas of human experiences. A staunch believer in the sunny side of human existence, his writings always convey an unflinching faith in man. In the delineation of village life his novels belong to the rural tradition which has been enriched by Fakir Mohan and Kalandicharan. For the realistic description in his novels he banks upon the immense wealth of the tribal or rural vocabulary. He understands the delicate nuances of language and is always experiementing with its possibilities. He communicates the intense feel of life through his minute observation and innumerable word-pictures. His writings mark a landmark in Oriya literature because for the first time he presents a new reality, the reality of tribal existence, hitherto unsung.

J.K.B.

MOHANTY, GURUPRASAD (Oriya; b. 1924), eminent poet, studied English Literature at Ravenshaw College, Cuttack, and taught in several colleges. Presently he is the Principal of B.J.B. College, Bhubaneswar. He is regarded as a pioneer of modern Oriya poetry. Along with Sachi Rautray he virtually launched the Modernist movement in Oriya poetry in the early 50s. His first collection *Nutana kabita* (1955) came out eight years after Sachi Rautray's *Pandulipi* (1947), and the two remain the earliest examples of the effort to change the course of Oriya poetry. His only other collection so far is *Samudrasnana* (1970) which won him the Sahitya Akademi Award in 1973.

What was so very striking about *Natuna kabita* was its bold experimentation with the form and technique of verse. Its manner was strange and awkward. Quite deliberately it dispensed with the method of presenting an emotion directly or developing an idea chronologically. It was puzzling. It was not surprising, therefore, that the

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book met with much hostile criticism. But by 1960 its worth was being recognised by most young aspiring poets. And a decade thence Mohanty's reputation was firmly established.

Mohanty's style is modern in its assimilation of several influences, mainly European. For example it is witty and dramatic in the manner of the seventeenth century English Metaphysical poets. It substitutes the musical form for the narrative form, as the nineteenth century French symbolist poetry. Mohanty is a city poet like Alexander Pope. His attitude to life is sophisticated and ironical. At least three of his poems—'Gobara Ganesha' 'Kalapurusha' and 'Akrura ubacha'—are clearly modelled on Eliot's 'The Love song of Alfred J. Prufrock,' 'The Waste Land,' and 'The Journey of the Magi' respectively. The themes are similar, and the manner is unmistakably that of Eliot. Their derivativeness notwithstanding these poems have been very popular. Few modern Oriya poets have composed lines of such evocative charm and beauty. Yet it is the Eliot-connection which has remained an unresolved issue in Mohanty's poetry. When 'kalpurusha' is claimed by some to be a distinctively Oriya poem, the validity of its use of the post-War mentality is questioned by others.

The chief appeal of Mohanty's poems perhaps is in their lyricism, their pictorial quality and their verbal melody. Mohanty is pre-eminently a poet of love. The theme of love runs through the entire gamut of his poetry like a connecting thread. In the early poems love is presented as a gross physical passion and the poet's attitude to it is ironical. The experience gives rise to visions of man's sinfulness and his fear of death. In 'Kalpurusha' the decline of love as a value is closely linked with the sickness and sterility of human civilisation in the modern times. His sonnets, some of the best in Oriya literature, look at love in the context of time and contemplate it as a means of the soul's redemption. The last two poems of *Samudrasnana*—'Sidhua' and 'Keum ghasa Keum balichara'—resolve all contradictions in a vision of the timeless beauty of the river Sidhua. The fear of death is rendered unreal and time is transcended through love.

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S.K.M.

MOHANTY, KANHUCHARAN (Oriya; b. 1906) in sheer volume and popularity stands head and shoulder above the other novelists of modern times. He has written more than forty novels and about fifty short stories during the last five decades and is still activelly engaged in writing.

His novel *Ka* (1956) received the Sahitya Akademi award in 1958. This book has been translated into Hindi. His other masterpiece, *Sasti*, has also been translated into Hindi and Bengali. Two of his novels *Abhinetri* (1947) and *Ka* have been filmed in Oriya. Many of his novels like *Ha anna*, (1935), *Tunda baida* (1944), *Shasti* (1946),*Jhanja* (1950), have been dramatized and staged. His most popular and outstanding novels are *Ha anna*, *Baliraja* (1931-32) *Adekha hata* (1943), *Tunda baida*, *Shasti* and *Jhanja*.

Kanhucharan was born at Sonepur, now in the district of Bolangir, where his father served under the ruling chief. He graduated in 1929 from Ravenshaw College, Cuttack, and joined Government service in 1930. After retirement he worked as Secretary of the Orissa Sahitya Akademy for about a year and a half. He now lives at Rajabaicha in Cuttack.

He knows Bengali, Hindi and English. Most of his novels deal with love, the eternal triangle of love, and with devotion and sacrifice. He deals with contemporary issues such as social planning, revolt against feudalism, untouchability, womanhood, famine, etc. He aims at universal brotherhood and of a classless society imbued with the spirit of secularism and neutrality. His language is simple lucid and full of human touch. He made many experiments with technique. Besides, his novels also depict a few social problems such as the problem of rehabilitation of the refugees. He wrote a monumental novel named as *Tamasa tire* (1967) based upon his experiences at Baster and Koraput.

FURTHER WORKS: Novels *Palataka* (1930), *Nispati* (1932), *Swapna na satya* (1933), *Duniya ra dau* (1934), *Olta palata* (1937), *Parakiya* (1938), *Udandi* (1939), *Pratikhya* (1938), *Bhalapaibara sesakatha* (1944), *Managaharana tale* (1946), *Milanara chanda* (1951), *Sarbari* (1952), *Pari* (1954), *Bajrabahu* (1959), *Tathasthu* (1963), *Dheop dheoka* (1964), *Baga baguli* (1964), *Itiha* (1967), *Chhutile ghata* (1968), *Managane papa* (1969), *Manamanthana* (1970), *Angana* (1971), *Kahibakulaja* (1973), *Ajinuhen audine* (1973), *Maya barta* (1978), *Satyabati* (1980), *Taraka* (1980), Short Stories: *Epari separi* (1946), *Antaraya* (1947), *Chora chahani* (1947), *Mumantra jane* (1968), *Swapna* (1968), *Tarangara tale* (1969), *Mamatara maya* (1972). Poem: *Manasi* (1932).

J.K.M.

MOHANTY, SURENDRA (Oriya, b. 1922), novelist and story writer, was born in Cuttack. He gave up his studies to join the Quit India movement. In his works he deals with a variety of human experiences ranging from the mundane to the metaphysical. In his works he shows an intense awareness of life in all its elemental beauty and truth. His short stories depict the plight of man suffocating amid the vulgarities and the pseudo values of modern

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civilization. They focus on this dehumanizing aspect of civilization where man is alienated from his society and self. There is great material prosperity but there is also spiritual poverty. There is unemployment and exploitation, hypocrisy and disillusionment. These are the themes of his novel *Hamsagiti* (The swan's song) The supreme good is not in denial, but in an affirmation of life and stories in *Kabi o nartaki* (1975), *Maha nirbana* (1965) and other collections propound that life is to be lived in truthfulness and free from religious and social pretensions. A haunting sense of lonelines underlines his themes as he unfolds the agony of the individual locked up in the ghettoes of commercial tranasactions or of the jaundiced vision of religion.

Written against the background of the freedom movement and of the subsequent times *Andha diganta* (The dark horizon, 1964) is the epic saga of the selfless struggle of the teeming millions in the obscure villages of Orissa. It debunks the politicians. The disillusioned end of Nidhi Dasa, a silent soldier in the freedom struggle, stands for the plight of a nation betrayed by its leaders.

Nala shaila (The blue mountain, 1969) is a historical novel based on the trials and tribulations suffered by the Oriyas during the nightmarish rule of the Mughals. It presents the determined efforts of a humiliated king, Ramachandra Deba, to save the presiding deity of the nation, Lord Jagannath, from the Mughals.

Satabdira surya (1970) is a biographical novel based on the eventful life of Madhusudan Dasa and his dynamic role in reviving Oriya nationalism. The nineteenth century Orissa is presented in historical detail. *Kulabrudha* (1978) as a sequel to *Satabdira surya* traces the life history of Madhusudana to his death in 1934 and presents him as the champion of a renaissance in Orissa.

Surendra Mohanty has written a history of Oriya Literature and a number of essays on religion, philosophy, literature and various other topics. His is a broad canvas encompassing diverse experience of life, of the agony and ecstasy of existence. The unique dramatic appeal of his works springs from the hypnotic quality of his language and the compulsive nature of his themes. His language moves from the lilting rhythm of the rustic vocabulary to the sonorous music of the Buddhist prayers.

J.K.B.

MOHI, VASDEV (Sindhi; b. 1944) was born at Mirpur Khas (Sindh), now in Pakistan. His full name is Vasdev Vensimal Sidhnani. He obtained his M.A. degree from the Gujarat University and joined the Central Government. Presently he teaches in a school at Dubai.

Mohi emerged as an important poet among the new breed of poets during the early 1970s. With his very first collection of poems *Tazad* (Contradiction, 1975), he succeeded in drawing attention of the serious poetry lovers. In his poems, the infusion of satirical approach and sarcastic observations on socio-politico-cultural topics resulted in the emergence of the mind pouring out pieces of poetry which could move even a lay reader as much as these could provoke the intellectual reader with their impact and intensity. *Tazad* was followed by yet another collection of his sensitive poems, *Subah kithe ahe* (Where is the morning, 1984).

Mohi, undoubtely, is an expert in using the appropriate language required for satirical expression. Instead of imposing any of his whims or idiosyncrasies, he attempts at portraying confrontations with the harsh realities of modern life in his poetry. His poetry cannot be lebelled as inspired by an particular ideology. He rather tries to search realities through his probings of the deeper layers of experiences.

Mohi's other works include a translation into Sindhi of a Japanese novel, *The Key* by J. Tanizaki, under the title *Sutal atma* (1968). He also edited an anthology of poems entitled *Vajuda jo khandahar* (1976). Apart from writing poetry, he has tried his hand at writing one-act plays and short stories. For a number of years, he remained in close association with the 'Drama Workshop'—a unique drama group of Ahmedabad which had successfully staged a number of experimental plays in Sindhi.

Sh.J.

MOIRANG NINGHTHOURAL LAMBUBA (Manipuri) is a chronicle of the kings of Moirang. The date of composition is uncertain. The book contains the names of the kings, their conquests, and the important incidents which took place during their reign. The entries seem to have been made by the pundits of the royal Court, the actual composition spread over a long stretch of time covering the reigns of all the kings whose chronicle the book is. It is written in prose and the script in Meitei. The first part of the book, edited by Dinam Bhogeswar Singh, was published in the Bengali script in 1982. The second part is yet to be published.

Apart from the historical materials, the book contains many anecdotes associated with many place names and these are valuable material for the cultural history of Manipur. The book, read in conjuction with the *Cheithar-ol kumbaba*, gives a fair knowledge of the history, society and culture of old Manipur.

I.R.B.S.

MOITRA, RABINDRANATH (Bengali; b. 1896, d. 1935), poet, story writer and playwright, was the youngest son of a clerk at Rangpur Court. *Bharatkosh* notes the dates of his birth and death as 1898 and 1932 respectively.

Even before the Non-Cooperation movement he gave up his studies and began to work for the uplift of the

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common man, especially the Santhal labourers of North Bengal. He worked for these people till his death. The life of the common man has been drawn with sympathy in Rabindranath's writings. We get to know such people as are near the soil and are of the soil in his writings which are bereft of cheap romance. Of his books of stories *Mebarkahini*, *Third Class* (1928), *Dibakari* (1931), *Udasir math* (1931), *Parajay*, *Bastabika* (1932), *Trilochan kaviraj* (1933) and *Niranjana* (1948) deserve mention. His novel, *Mayar jal* (1932), is remarkable for its compactness. *Ghritakumbha*, a projected novel, remained incomplete because of his untimely death.

Rabindranath Moitra's fame and popularity, however, rest on the humorous play, *Manmoyee Girls School* (1932). A complex problem of conjugal life has been ably tackled in a humorous manner and the problem finds a solution. This is one of the most successful plays in Bengali.

Initially he had written poems too. *Sindhusarit* (1926) indicates his poetic talent. Although he is satiric in his humorous writings he does not mean to hurt just for the sake of hurting. The underlying sympathy is the most important single factor in all his writings.

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C.L.

MOKASHI, DIGAMBAR BALAKRISHNA (Marathi; b. 1915), a short story writer and novelist, was born at Uran (Maharashtra), and educated up to matriculation. His maiden story 'Ananta' was published in 1940.

Although Mokashi belongs to the mainstream of the 'new' short story that undoubtedly endowed a new dimension on the medium, he has kept his own personal identity, carving a niche for himself. Simplicity of theme and depiction could be said to be his forte. Direct in expression, his language is naturally bereft of ornamentation and fake lyricism. Many of his short stories could easily find a place in any anthology of representative Indian short stories. Perhaps his most outstanding story 'Amod sunasi ale' is a typical Mokashi story wherein he has portrayed its protagonist's helpless confrontation with life and death, hurting his self-respect despite the fact that he had seen through their game by the insight acquired from a devoted study of *'Jnaneshwari'*.

Mokashi has written five very interesting novels, cluding *Sthalayatra* (Arranging marriages, 1958); *Dev chalale* (Gods are moving out, 1961), English version, 1972; *Anand owari* (The Search, 1974); *Purushala anek gunhe maph* (Men can commit any number of crimes, 1974); and *Kamasutrakar Vatsyayan* (1978). The former depicts Vatsyayan as a common man interested in everything concerning human life. *Anand owari* handles a philosophical theme in the form of a search undertaken by Sant Tukaram's brother for the missing mystic. It is apparently reminiscent of Par Lagerquist's Nobel Prize winning novel *Barabbas*, so far as style and technique are concerned.

Mokashi has also written for children, and a couple of books on Technology for common man. His book 'Palakhee' (The Palanquin, 1964) is an interesting account of the experiences of his journey from Pune to Pandharpur along with a group pilgrims.

Sn.R.

MOLESWORTH, JAMES (Marathi, b. 1795, d. 1872). After the British arrived in India, lexicography acquired great importance with regard to Marathi language and literature. The compilation of a dictionary consisted of bilateral functions: Marathi into English, and English into Marathi. The process helped the British to learn Marathi and the natives to learn English. Molesworth's contribution to build up a lexicography of this type is valuable.

Molesworth was baptised on 15th June 1795 in Surrey. He was educated at Exteter (Devon). After education, he joined army. He was appointed as linguist in the 9th Regiment of the Native Infantry. In his military career he rose to the rank of captain and retired in England in 1837.

The foreigners felt the need of learning Marathi during the 19th century. It was out of this need that the work of writing Marathi grammar and compiling a Dictionary was undertaken. They were required to study Marathi for two reasons: 1) for missionary work and 2) for the purpose of administration and for creating an army of native administrators.

There were two other dictionaries of Marathi available before Molesworth: they were *Maharashtra Bhashecha Kosh* and *Panditi Kosh*. Both the works were abstruse and verbose. At Sholapur in 1822 Molesworth compiled a glossary with the help of Thomas Candy. In 1824, he submitted to the Bombay Government a scheme of Marathi Dictionary and undertook the work himself. Molesworth was assisted in the compilation of the Dictionary by the Candy brothers for ten months beginning from April 1826. Afterwards, the Candy brothers were ordered to join military service. In 1828, after Thomas Candy retired, at his request Molesworth was associated with the compilation of the Dictionary. And with Candy's help, Molesworth published the Dictionary (Marathi-English) on behalf of the Bombay Education Society. Forty thousand words were included in the first edition. The second edition was published in 1857; and in it the number of words rose to sixty thousand. This edition contained 920 pages of lexical items. In this edition, words from Arabic, Persian and Hindustani, most commonly used, are given from the point of view of etymology, gender and

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form. Some words which were peculiar to certain regions of Maharashtra were shown with asterisks.

Actually, *Maharashtra Bhashecha Shabdakosh* was published in 1829 even before Molesworth's Dictionary. This was of course Marathi-Marathi—a monolingual dictionary. These works were compiled at the instance of Shiksha Mandali and even though the works were assisted by the pundits, Jagannathshastri Kramwant, Sakharamshastri Joshi, Balshastri Ghagave, Gangadharshastri Phadke, Ramchandrashastri Janhavekar, Dajishastri Shukla and Parashramshastri Godbole, the whole credit of compiling the Dictionary goes to Molesworth.

It seems that the work on *Maharashtra Bhashecha Shabdakosh* and Marathi-English Dictionary was undertaken simultaneously. This was done by Molesworth and his assistants. *Maharashtra Bhashecha Shabdakosh* was not at all compiled independently by the Pundits; in fact, it was completed for Shiksha Mandali under the leadership of Molesworth and Candy brothers. This was made quite explicit in the Preface to the second edition of *Marathi-English Dictionary*. Molesworth had contemplated English-Marathi Dictionary along with Marathi-English Dictionary. Accordingly, he started the work also, but the responsibility was carried out by Candy.

Re.D.

MOLLA, ATUKURI (Telugu). Nothing is definitely known about the date or life of Molla who is one of the earliest poetesses in Telugu. Tallapaka Timmakka, the author of *Subhadra Parinaya*, and the wife of Padakavita Pitamaha Annamacharya, is said to be the first Telugu poetess. Molla stated in one of her verses of the *Ramayana* that she is the daughter of Atukuri Kasayya (Kesana Sethi) who was a great devotee of Shiva, who was very much liked by his relatives and who was fond of worshipping the 'Shaiva Gurus' and 'Jangamas'. She did not say anything about her husband or family life. Critics are of the opinion that she might have lost her husband in her early age, and afterwards remained unmarried spending her time in devotion to God. Some hold that she lived in the court of Krishnadevaraya and composed some verses on him. As those verses are not available, we do not know how far this opinion is true. Molla did not refer to her caste also, but as the word 'Kummara' (which means potter) is generally added before her name, we may conclude that she might have belonged to the potter caste. It has been stated in one of the verses of her *Ramayana* that she could learn the art of poetry by the grace of Srikanta Mallesa of Gopavaram, and from this historians have concluded that she belonged to the village Gopavaram in the Nellore district. Some critics state that she belongs to Padugupadu and she is the sister of Kummara Gurunatha who is said to have written the *Bharata* to the dictation of the great poet Tikkana Somayaji. But as Molla mentioned the name of Srinatha who lived hundred years after Tikkana Somayaji in the praise of old poets, the above statement seems to be baseless. In imitation of Potana, Molla wrote that she composed *Ramayana* as Ramachandra asked her to do so. This also indicates that she lived after Srinatha and Potana, and as she did not mention the name of any poet that lived in the 16th century we can conclude that she might have lived in the first half of the 16th century. Kanuparthy Varalaksmamma wrote in one of her essays that the name of Molla is not correct, and as the name of the God in the village in which she lived is Malleswara, her name might have been Mallamma which might have been changed to Malli in ordinary usage. She also stated that the name Malli alone is in vogue in northern India. In many of the palm leaf manuscripts her name has been stated as Molla alone and that has been in usage for a long time.

In great humility she stated in some of her verses that she had no skill in writing poetry and that she was able to write the work entirely through the grace of God and entreated the scholars not to find fault with her if they came across any mistakes in her work. In spite of some grammatical mistakes, her poetry is soft and mellifluous. The only work she wrote is the *Ramayana* in six kandas and dedicated it to Sri Rama. She divided the Yuddhakanda into three parts and called them Ashwasas. Generally her *Ramayana* is called *Molla Ramayana* after her name.

D.V.

MOLLA RAMAYANA (Telugu). *Subhadrākalyāṇa* by Tallapaka Timmakka is generally considered to be the first Telugu Ramayana. The second is the *Molla Ramayana*.

It is a fact that two or three poets wrote the *Rāmāyana* even prior to Molla but they are either translations or adaptations of Vālmiki's great poem and are too profound for ordinary people. Molla attempted to write the *Rāmāyaṇa* briefly so that every one may read and get the benefit of reading it. She divided her poem into six kāndās as usual and did not write the Uttarakānda. She tried to abbreviate the story as far as possible and this is evident from the fact that her Ayōdhyakānda and Kishkindhākānda contain only 43 and 27 verses respectively. Even the Araṇyakānda is comparatively small. She seems to have given more importance to Sundarakānda and Yuddhakānda. She subdivided the Yuddhakānda into three cantos or Āshwāsās. Her story runs very rapidly touching the important incidents. She left off the killing of Kabandha, the duel between Rāvaṇa and Sugriva, Ādityahridaya and some other incidents and made only a passing mention of the stories of Manthara, Shravaṇakumāra and the curse of Ahalya. While leaving the city before going to the forest in Bālakānda, Rāma did not go to see Dasharatha in this epic. The search of Hanumān for

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Sitā in Sundarakānda is very much reduced. She introduced some change in Rāma killing Māricha and Subāhu while protecting the sacrifice of Vishwāmitra. These minor changes and modifications have not interfered with either the beauty or the dignity of the story. Such omissions and modifications will become necessary for any poet who attempts to abreviate a big story.

Molla's poem reveals her poetic brilliance in many contexts. Her descriptions are short but very realistic and dignified. The description of the city Ayōdhya, of the evening, night, darkness and moonlight in the Ayōdhyakānda, and the crossing of the ocean by Hanumān can be cited as examples. She describes the pitiable condition of Sitā while walking along with her husband in the forest and while sitting under the Ashoka tree bemōaning her fate in such a naturalistic way that one who reads the verses cannot but shed tears. She describes the evening twilight in verse which means "After the sun has set, the red twilight of the evening mixed with the coming darkness appeared as if the red diamond and the black diamond have been blended in the direction of Varuṇa (West)". The description of moonlight is equally beautiful. In clear moonlight all the sages have become Nāradās, all the trees have become the divine 'kalpa' trees, all the women have become Saraswatis, all the mountains have become Kailāśas, all the oceans have become filled with mercury, all the snakes have become Ādisheṣhas, and all the clouds have become white." Her dialogues are natural and full of propriety. The conversation between Sitā. and Rāvaṇa is narrated in a skilful manner and displays Sitā's devotion towards her husband. While stating about the safety of Rāma to Sitā Hanumān first uses the words 'safe' in the sentence and in the same way uses the word 'Kantin' (have I seen) first while narrating the welfare of Sitā to Rāma. The 'viraha' (separation) of Sitā and Rāma is aptly described.

Molla has taken great care in depicting all the characters in her poem and especially that of Sita. Sita first appears in her poem in a joyful mood when Rāma breaks the bow of Shiva. She repents very much for having abused Lakshmaṇa in the forest and requests Hanumān to ask him to excuse her for her hastiness. When Rāma says in the end that he does not accept her as she lived in Rāvaṇa's care for a few months she boldly says that she will enter fire to prove her chastity. Her ideas are quite exalted and the fear expressed by Guha before taking Rāma, his brother and wife to the other shore of the river serves as a good example. Guha says: "it seems that the dust of your feet has transformed a stone into a female and I am quite afraid that the same might happen to my boat which is my only source of livelihood".

Molla's style is simple though we find figures of speech like 'Shlesha' here and there. She does not like to use more Sanskrit words or high-sounding compounds. The flow of her verses is uniterrupted and mellifluous and she makes use of beautiful and meaningful idioms through her poem. She seems to have read the works of the old poets very carefully and their impact on her work is seen in many places. She is fond of using the Kanda metre and there are about 250 Kandās in her poem out of a total of 900 verses. She opines that poetry should sweeten the hearts of the readers as honey sweetens the tongue and that if unintelligible and pedantic words are used poetry will be ridiculous like the conversation of dumb and deaf people. In spite of some ungrammatical uses here and there her poem does not lag behind any other poem of her age.

D.V.

MOMIN, HAKIM MOMIN KHAN (Urdu; b. 1800-1801, d. 1852) was a famous Urdu poet. He was the son of Hakim Ghulam Nabi Khan. His grandfather migrated from Kashmir, and received pension from the East India Company. Momin first studied at home, and then learned Arabic with Shah Abdul Qadir. After learning Arabic, he studied Indian medicine. Besides this, he also learned astrology, classical music, etc. He practised as a 'Hakim' casually, but did not make it a profession. Azad, in his *Abe Hayat*, has given some astounding episodes of his accurate astrological predictions. He was expert in chess also. Unlike other poets of his time, he did not become a court poet.

He was a disciple of Shah Nasir in poetry, and in religious practice he was a disciple of Syed Ahmad Barelvi, who led a crusade against Sikhs. More than a religious zealot, Momin was an enormous Don Juan, who made romance with a lot of ladies, the chief being Ummatul Zohra Sahib ji. In his romantic autobiographical masnavis, he has narrated his romances with brutal frankness. It is said that he had predicted the time of his death.

His works include: *Kulliat* (compiled In 1843, published in 1846), which has all forms of poems, a Persian *Diwan* (1854) and *Inshae Momin*, a collection of Persian letters. His fame rests mainly on his ghazals which have been popular because of his individualistic style of expression.

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G.J.

MON VODDTTA VODDONA (Konkani). Olivinho Gomes, the author of this book, came into the limelight as a poet before making his debut in the field of short story in Konkani with this collection, published in 1981, by Konkani Sahitya Prakashan, Margao (Goa).

There is a fundamental seriousness in these stories.

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They are not illustrations of anything that is reducible to a moral law or political or social analysis, or even a principle of human behaviour. What they depict is human relations in their constantly shifting phases in the moments of which their existence is wrought. He attempts at understanding the human motives and feelings. All the stories relate to the fate of ordinary people. The writer's main interest is in the people. In fact it is stated by T.O. Beachcroft in *The Modest Art* that a short story gives a vision of the people. Human life is at the centre of Gomes's art. This is the result of his observation. He does not take flight into the world of imagination, away from reality. His art is rooted in reality.

His title story 'The Spirit is willing' embraces the universal experience. The character in the story is a leper, but he is heir to all the things of sex and passion. However, he is frustrated since he cannot fulfil his urge. He is an outcast. Everybody in society shuns him. Another touching story is 'Vhokol' (The bride, included in the Sahitya Akademi's Special Silver Jubilee Number). The story depicts the tragedy of a young girl who has been jilted in love. For the second time she tries her luck. Her new love raises her hopes. But on the day of marriage, the prospective bridegroom informs her that he does not want to marry her. This shock makes her go mad. For the rest of her life she sits clad in the clothes of a bride awaiting the arrival of the bridegroom. In the stories entitled 'The broken mirror', 'Yearning' 'That night of dance', 'Low tide' and 'The alienated', Gomes looks closely at the tension between our vision of love and its actual experience. The stories depict different attitudes of love, dearth of love, relationship between love and hatred, the mutual unkindness of lovers, snobbery, fulfilment of desire after passing through torment. 'The lottery ticket' (Sort) and 'The upstart' (Mosnno) stories present a satirical portrayal of the characters. The writer adopts a method of caricature. There are many specimens of farcical descriptions in these well-done stories. Both these stories abound in the beauties of the vernacular idiom. They display broadly the comic and mock-serious situations. The emphasis is more on the externals than on psychological actions of the characters that cause their own downfall, though the latter are hinted at obliquely. Local colour, spirit of regional atmosphere is discernible in another story titled 'Gaumpurus' (Collective ancestor of village).

Olivinho talks of no belief, gives no motives, airs no theories, but simply presents to the reader a situation, a place and a character, with a bold brush. The emotional content is present in the stories implicitly. There are thirteen short stories in this collection. The structural patterns of these short stories are mostly traditional, as employed by a majority of contemporary writers. The exception is the story called 'Makddavponna' (Aping) which displays a slight variation in technique and borders on an essay. It resembles a factual reportorial account, tinged with the psychological analysis of the writer's observation and acutely felt experience, written in a satiric vein. The author's prose is poetic in its diction, not merely as a medium of communication, but truly organic. The language reflects and supports the very quality of life, which is vividly established by the narrative. Wherever he uses dialogue, it is highly effective, enhancing the dramatic force of the narrative. His style retains its essential clarity right through the stories from the earliest to the latest. The style, as a matter of fact, is used as a mode of comprehending and communicating reality. That is why it sometimes tends to be ironical in its wry comments on life in a sophisticated manner.

F.F.

MOOKAJJIYA KANASUGALU (Kannada) is a novel by Shivarama Karanth, which was awarded the Jnanapith Prashasti in 1977. 'Mookajji' means the dumb grandmother. The central figure of the novel is so called because for years after she became a child widow she did not speak a word. She has a special gift—if she touches something it brings visions; she can delve into the minds of people and know exactly what thoughts dwell there. This extra-sensory perception is a device used by the novelist to bring into the frame of the work the entire history of mankind. It is as if Karanth is testing what load the novel form can bear. The novel probes the origin and development of beliefs and institutions. A plot is also woven into this vision of history, and the old woman develops into an intensely human and compassionate person. There is a memorable scene in which the old woman soothes a dying companion and prepares her to face and accept death as the natural rounding off of life. Karanth's sceptical and questioning mind and his respect almost bordering on reverence for integrity shape the novel. The rational attitude is clear in the depiction of sex as necessary and natural, needed to complete the development of the individual.

The novel was first published in 1968; and English translation, *Mookajji's Visions*, by T.S. Sanjeeva Rao, was brought out by IBH Prakashana, Bangalore, in 1979.

L.S.S.R.

MOOLADHANAM (Malayalam) is a powerful play, written by Thoppil Bhasi, portraying the grim repression of the period 1948-50, a period of unprecedented Communist witch-hunt in Kerala. Men and women from the lowest strata of society—like the butcher, the tea-shop vendor and the peasant—are portrayed vividly in all their simplicity and nobility. Many of them in their sacrifice and in the stoic resistance that was put up, attain great heights of heroic grandeur when the tryanny unleashed by the

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State against a people hard hit by destitution and poverty assumes its crudest form.

The author, Thoppil Bhasi, is a nationalist-turned Communist, elected to the State Legislature in the early 1950's. As a political worker leading many struggles he knew intimately the lives and passions of the peasant folk. He had a long period of underground life following a bloody clash in Soornad between land lords and labourers. This was followed by terrible torture of agricultural labourers at the hands of the police. It was this experience which led Bhasi to write a play like *Mooladhanam* (Capital), grim and suffocating yet charged with a revolutionary's hope of achieving his goal. In his prefatory note Bhasi narrates a personal tragedy of his comrade, one Kunhiraman co-accused in the above mentioned struggle. His house was razed to the ground and with his wife and six children he went underground. Five of his children were lost and two took to begging. Carrying a girl on the shoulders, Kunhiraman started a long trek to his hiding place in the hills. After walking for two nights and a day he realised that the girl was dead. It is to the grave of this girl that Bhasi has dedicated the book.

But the drama, though based on real life and its struggle, is different from the above incident. "There were two little ones" the author says, "who, when young and absolutely innocent, were cast into the vast arena of life to bear its heavy crosses. What could the poor ones do but sob, weep and sob? I am allowing these two little ones to toddle on to the stage of our theatre." These children do appear on the stage, but Bhasi has shifted the central point from these children to their mother living under the protection of a Muslim family. Characters like the rouguish Madhu and the fashionable Malati are introduced for theatrical reasons. The Malayalam stage, about fifty years ago, (The western type of social drama was not familiar to Malayalam till 1935, when A. Balakrishna Pillai translated Ibsen, Chekov, etc.) needed a full story and diverse characters preferably from different religions and different strata, and above all a dialogue ringing idealism. As a professional playwright, Bhasi respected these popular preferences and in this process had recourse to unusual coincidences, melodramas and the like.

The hero is Ravi, who has been in his hide-out for three years. The police had razed to the ground his house, removing all his belongings. They tore away Ravi's photo from its frame. His daughter, six-year old Ammini, holds throughout the play this empty frame close to her heart. This child happens to join a middleclass family of a retired government servant, as a maid. Ravi (still underground) visits this house as a teacher under the assumed name of Prabhakaran. It is implied that Ravi is not only a revolutionary but an author too. His novel was published under a pseudonym. Malati, the daughter of the pensioner, gets fascinated by the novel and becomes a worshipper of its unknown author.

The villain is one Madhu, an impostor and a type of the bestial. He declares himself the author of the novel to win the heart of Malati. By helping the release of the children on bail, he has already seduced Ravi's wife, who in spite of all her heroic efforts to stand by herself was compelled to yield to his lascivious design in a moment of mental torture, having already lost her mental balance when she lost her children. Ironically, Ravi could intervene and prevent this calamity when it was about the happen to Malati, whereas he could not do so for his own wife. Ravi did this by declaring himself as the true author of the novel, and so he could no longer remain underground. The householder informs the police, and Ravi is taken into custody. So Ravi surrenders to the police in his effort to save Malati from disgrace. She was about to marry a leopard in disguise. A man who could not save his own wife and children from disgrace goes out of his way to rescue a girl from disaster and the reward is his own surrendereing to the police. This forms the climax of action in the play.

Ravi's son, released on bail, happens to see his mother with Madhu and the grief-stricken son leaves his mother. Ravi too is released on bail and he returns home to meet his children. He knew his wife, by force of circumstances, had gone astray as reported by many. But a reunion of the family is made possible by the Muslim family with whom Ravi's wife was living. The Muslim lady requests Ravi to accept his wife's hand since she has been chaste at heart. A poor woman's stoicism could not resist for ever the evil design of the wealthy class. Ravi magnanimously takes back his wife and here the story ends.

Parallel to this main plot and related to it at crucial points is the story of the Muslim family, the life of Assanar, the butcher and his daughter Nabeesa. Nabeesa's heroism is evident when she convinces Ravi that his wife was chaste. Nabeesa's heroism is at its best when she thwarts all the attempts of her father to compel her to marry a crude polygamist.

Bhasi's characters are real. Madhu and Ravi are drawn in black or white. Ravi has no fault in him and Madhu no virtue in him. More complex is the character of Ravi's wife Sharada who had to face squarely and alone the atrocities of a corrupt society as represented by Madhu. Bhasi maintains his sense of reality and underlines the sad fact that the organised evil of society can blackmail a woman, no matter how chaste she is.

Mooladhanam is not as popular as his earlier play *Ningalenne kammyunistakki* (You made me a Communist). Nor can it be considered a landmark in the history of drama. But it has been very successful on the stage and is notable for its theme of repression and witch-hunt. The other plays of Bhasi mainly concentrate on socio-political issues and ideals.

P.N.K.

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MOOLCHAND PRANESH (Rajasthani; b. 1925) was born at the village of Jhajjhu in Bikaner district, Rajasthan. Being associated with Bharatiya Vidya Mandir Shodh Pratishthan, Bikaner, as a research scholar, he developed a taste for editing old texts. As he hailed from the countryside and was well-acquainted with rural life, he could arrive at the correct meanings of old words which, though out of use in the towns and cities, were still in use in the villages. He has published two such texts: *Nagadaman* (story of subduing the Naga by Krishna) and *Ranamall Chhanda* (episode of Rao Ranamall depicting the fighting with the Muslim invaders). He is also a first-rate story writer and editor of repute. His collections of short stories, *Ukalata antara shila sansa* and *Chashma dith gawah*, have been published. He received the Sahitya Akademi award for his *Chashmadith gawah* in 1982. The books brought out by him include *Hiyetano upaya, Pardesi ri goradi, Ekalgid dhadalai ri vat, Rajasthan ke pratinidhi kahanikar* and *Khalkhali*. A number of these are collections of short stories and edited texts.

He has also won awards as the best Rajasthani litterateur from the Rajasthan Sahitya Academy, Udaipur, and the Sadul Rajasthan Research Institute, Bikaner. He also worked as editor of *Vaichariki*, a research journal. His own monthly magazine was *Jalambhom* (motherland), which mostly contained creative writing of Rajasthani writers.

R.N. Sh.

MOPLAH LITERATURE (Malayalam). Muslims from Arabia, who settled in the north Malabar coast almost at the same time when the Persian and other Muslims settled in Northern India, were mostly traders. Whereas the latter had brought Persian art and architecture, the trading class of the Arab Muslims had nothing of that sort but had their language and literature, the *Arabian Nights* and the folk songs which developed in many areas through generations. The Arabic language got mixed with native Malayalam. Till recently this queer mixture of languages was written in the Arabic script. This was considered outlandish or even vulgar and so its recognition as a literary language was unthinkable, but the Arabian stories cast a magic spell. Though they lacked decorum and sophistication, it seems these songs and stories filtered through the traders to the artisans and workers and then to literary circles. Their identification with the life of the common man was a postive virtue. People who heard these songs could not help remembering a few lines and some tried to imitate the tunes in the native language. The Moplah songs are marked by their spontaneity, gaiety and melody. New metrical patterns were observed and at a time when poets were discarding Sanskrit metres and searching for the Dravidian ones the Moplah songs came handy to provide a fresh cadence.

The Muslim folk songs were first written and published in the Arabic script. They were collected and edited by T. Ubaid, Punnayurkulam Bapu, etc. and printed and published by Amina Book Stall. An original work in this style was to come out soon. The *Badr pada-pattu* (Badr war-song), written by Moyinkutty Vaidyar, is an outstanding work, which includes a short history of Islam. The war at Badr between Muslims and Khurisees in the second year of Hijra was indeed a heroic one as the Khurisees outnumbered the Muslims several times. This war is the theme of this heroic ballad. Vaidyar used Arabic and Malayalam words, but his close acquaintance with Kerala culture and with the popular poetic styles such as 'kilipattu' enabled him to communicate effectively.

Later Moplah songs were written in spoken Malayalam i.e. Malayalam as spoken by the Muslims of Malabar. As the Arabic works were minimal there was nothing outlandish about these compositions; on the other hand they directly dealt with life as it was and therefore were in tune with the literary trend of realism emerging in the early decades of this century. Chakiri Moytheen Kutty Sahib composed a new 'War song at Badr' in 1971. Other famous songs which may be classified in this group of Moplah songs are *Jamita* by Muneer, *Suhra* by K. Hasan, *Kadeejakutty* by R. Mullassery, *Neduveerpukal* and *Teruvinte Chinta* by Mehr.

Short stories and longer stories written by Vaikom Mohammed Basheer and other Muslim writers are replete with Muslim dialect, but they are not considered to be Moplah literature as their literary excellence enabled their entry in the mainstream of Malayalam fiction.

A typical Moplah song preserved in the households through generations is the 'Oppana' song, which is sung on occasions of marriage. The song is addressed to the bride and sung by her attendants and is marked by tender affection and mild mockery.

Ulloor S.Parameswara Iyer in his *Kerala sahitya charitram* has mentioned works in Moplah literature such as *Phuthur her ssam* of Pareethukutty and *Nahisathu mala* of Koottayi Kunjikoya, which are 600 years old. This means that this branch of popular songs was extant even while the language was in its early stage of evolution.

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P.N.K.

MOR JIVAN SOWARAN (Assamese) is the autobiography of Lakshminath Bezbarua (1864-1938) who dominated the literary scene of Assam for nearly half a century from 1888. It covers the first forty years of his life (1864-1904). An account of the remaining part of his life is found partially in his diary which does not form a part of the autobiography. The diary has recently been published

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as a separate book under the tittle *Bezbaruar diblekha* in two parts (1969, 1971). The autobiography narrates the author's life from the day of his birth in a boat while the family including his father was plying down the river Brahmaputra in a barge from Nowgaon to Barpeta and ends with the starting of his business association with Bholanath Barua, one of the pioneer businessmen of the early decades of this century. The autobiography appeared serially in the *Banhi* (Vols. XII-XIV), a popular monthly literary magazine edited by Bezbarua himself. The book was finally published in 1944 by M.C. Bezbarua. Since then two more editions with added materials were published by Assam Sahitya Sabha of Jorhat and Sahitya Prakash of Gauhati in 1963 and 1968.

The work, being one of the earliest of the modern autobiographies in Assamese, has served as a model to the later autobiographers in the langauge. It is true, Bezbarua's literary predecessor, Hemchandra Barua, was the first to attempt an autobiography but he wrote only a few chapters and did not finish the work. Bezbarua's work containing ten chapters that recount his experiences during the formative period of his life is notable from several points of view. The last two chapters are written in the diary style without elaborating the recorded events. In the complete works of Bezbarua edited by Atulchandra Hazarika (1968) and published by Sahitya Prakash, Gauhati, two more chapters narrating his hunting exploits in Sambalpur and his visit to Assam in 1930 have been incorporated. These two chapters did not appear in the edition of 1944.

The work is not a moon dry narration of an individual's impression and experience of his life which we notice in some of the later autobiographies. Written in an inimitable vivacious style, the narration, though based on actual facts and experiences, has the charm of creative writings. Experiences and impressions of his childhood treasured in his reminiscent mind, the loving but stern controlling attitude of his father, the behaviour and conduct of the inmates of a big family, the Vaishnavite tradition and atmosphere reigning supreme in the household, chastisement as well as encouragement he received during his school-going days, his impression of different persons who came in close contact with the family, social life prevailing in small towns like Barpeta, Lakhimpur and Sibsagar during the last quarter of the nineteenth century—all these have been vividly dealt with in the autobiography with a telling effect.

The readability of the work is considerably enhanced by miniature vignettes of some persons who impressed the young mind of the author in his childhood. Portraits of his uncle, Rabi Kaka, the artisan, Durgeswar Sarma, the Headmaster, Chandramohan Goswami, and a few others, drawn by the author on the basis of impressions formed in his childhood, bespeak of the author's competence in outlining characters.

The autobiography vividly narrates the life and cultural activities of the Assamese residents and students of the later half of the nineteenth century, especially of the last quarter of the century. The foundation and cultural activities of the Assamese Students Literary Society (S.S.L. Club) and the Assamese Language Improvement Society in 1888 and the circumstances under which the monthly literary magazine, *Jonaki* (1889), came into existence and ushered in a new era in Assamese literature are recounted vividly.

The autobiography throws considerable light on the life and conditions prevailing in Calcutta towards the last two decades of the last century.

Though the author spent the major part of his adult life in Calcutta and Sambalpur (Orissa), he is admirably successful in projecting in detail the social life of Assam prevailing in the later part of the nineteenth and in the early part of the present century in his inimitable style of presentation, interspersed with humorous comments and sparkling wit. This lightness of touch and artistry in the style of composition have lent an added attraction to the autobiography.

S.S.

MORAES, DOM (English; b. 1938), poet and author, is the son of Frank Moraes, himself a distinguished writer. He had his initial schooling in a Catholic Missionary school in India before going to England where he studied English literature in Jesus College, Oxford, during 1956-59. He went to England for the first time when he was sixteen and finally settled in UK having adopted the British citizenship in 1961.

His poetic career began with *A Beginning* (1957) which immediately earned him rave reviews from critics including Edwin Muir who reviewed it in *The New Statesman* and he won the prestigious Hawthorden Prize in 1958. This was followed by three more volumes of poetry, *Poems* (1960), *John Nobody* (1965) and *The Brass Serpent*, the last a collection of his translations from Hebrew poetry. His *Poems* came out in 1966 and *Collected Poems* appeared in 1969.

A prolific writer, Moraes has also authored quite a few books of prose: *Gone Away*, *The People Time Forgot* (1972), *The Tempest Within* (1972), *A Matter of People* (1974) and *My Son's Father* (1968). He was commissioned by the Government of India to write travel books on Goa and Madhya Pradesh. Besides these, he has also edited *Voices of Life* (a collection of essays), *Mrs. Gandhi* (1980) and *Bombay* (1980).

Perhaps the most versatile and outstanding among the post-Independence Indian English poets, Moraes often weaves his poetry around the themes which are personal and intimate. This is why sometimes his poetry is overridden with a confessional tone. But despite this

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confessional cast, having grown out of the intense tussle between the personal illusion and rude reality, Moraes could succeed in purging his poetry of the subjective idiosyncrasies and translate his personal feelings or experiences through symbolic extrication into poems with an universal appeal. The intermittent bouts of the insanity of his mother compounded the trauma of his excruciating adolescence and this traumatic experience as well as his conscious effort to come to terms with them in his grown up years have put an indelible stamp on his psyche causing the recurrence of the themes of loneliness, insecurity and persecution leading him to seek refuge in wishful erotica or 'self-probing of a tortured soul'. 'His verse often creates a haunted world in which classical, Christian, medieval and fairy tale myths are mixed and dragons and dwarfs, Cain and the unicorn, the tombs of Mycenae and Christ come together'. In this respect Moraes, among his contemporaries writing Indo-English poetry, seems to have the widest span and yet with an imperceptible Coleridgean touch he persuades the reader to share his vision. The bald masseur from Ceylon is 'reborn as Christ' in the poet's mind 'At seven O'clock'. Sometimes, as in his famous poem, 'Voices', he indulges in metaphysical conceits: "In my lady's chamber/Once I found a skull./It helped me to remember/That she was beautiful". His imageries are often sensuous and among the Indian English poets writing today probably his verse has the easiest yet the most natural, rhythmic and controlled flow of language, although of late his endeavour has been to bring a "rougher texture" to his poems. But irrespective of his themes, "whether they are legendary and mythological or contemporaneous and clinical, Dom Moraes turns what he touches into finished art".

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M.D.

MORNING FACE (English) is the second in the sequence of the planned seven-volume autobiographical novel of Mulk Raj Anand to be called *Seven Ages of Man*. Though written as early as 1926, the 2000-page "long confession" was rejected by publishers and became the source-book of some of his subsequent works and his autobiographical novels. The first part, *Seven Summers* (1951), chronicles the first seven years of its hero-narrator, Krishan Chander's life. Its sequel, *Morning Face*, published after seventeen years in 1968 and awarded by the Sahitya Akademi in 1971, records the next six years of Krishan's life from the beginning of World War I to the Jalliawallah Bagh massacre in 1919. Its three parts, "City of Dreadful Nights," "The Prison" and "The Regiment" deal with Krishan's stay respectively at Amritsar, Ludhiana and the Jhelum cantonment. As the story moves in a leisurely manner, numerous details are given of men and women, their customs and manners, their religious, social, economic and political life, and the simmering discontent under the British rule augmented now by cruelty and injustice. Krishan, who too had received seven lashes, is angry at General Dyer's attitude and at the Jalliawallah Bagh massacre.

Basically the novel is about Krishan and his family. In school he knows more English than others, is praised and punished, but is protected by his mother. Gradually, the inquisitive boy with a "morning face" is transformed into a revolutionary. His father's impressive job fails to blind the young lad to his father's avarice and servility. His mother, loving, protective and god-fearing, gives him moral strength when he joins the Gandhian movement. Among the other women at least three, Aunt Devki, Mumtaz and Shakuntala, become sources of his love and protection.

In the matter of religion, Krishan had a choice between the family's faith in Aga Khan, his mother's faith in propitiating evil spirits, his father's inconsistent secular attitude and the fast-spreading Arya Samajist reformist movement. He is anxious, baffled, terrified and finally disgusted. Finding a lot of cruelty in the world he spits out in the direction of the temple. He has the same attitude towards money which caused misery to the poor and the untouchables. The futility of Krishan's search for values and love in life among the money-minded people makes him feel lonely.

Morning Face is a detailed record of experiences and sentiments of Anand's boyhood, recorded in his youthful days and revised during his middle age. While details of many events and places are important and fascinating, some critics have found fault with Anand's use of irrelevant details, and his repetitiveness which could have been minimized. The absence of a good plot and selective details fails to make it a good autobiographical novel.

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Ram.Sh.

MOROPANT (Marathi; b. 1729, d. 1794) is perhaps the last of the well-known Pandit poets. He spent the first formative years of his life in the study of Sanskrit classics. Keshavshastri Padhye, his tutor, was a renowned Sanskrit scholar. In 1753 he came to stay at Baramati. It was here that Baburao Naik, a wealthy patron of learning, was to make his life comfortable so that he was free from all worries for the years to come. His family-life thus was very happy and he could devote the remaining years of his life to literary persuits.

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His literary output was prodigious. The first decade of his literary career was given to the composition of mythological stories like those of Kusha-Lava, Harishchandra and Pralhad. The second decade started with very simple and beautiful narrative poems like 'Sitagit', 'Rukminigit' and 'Savitrigit'. This decade saw the compositon of *Mantra Ramayana* and two lovely shorter poems, 'Sanshaya Ratnavali' and 'Arya Kekavali'. The third decade was devoted to his most ambitious work, *Mahabharata*. The fourth and last decade was given to the composition of *Hari Vansha*, *Mantra Bhagwat*, a hundred or more *Mantra Ramayanas Ganga-Stavan* and his famous *Shlok Kekavali*.

He was what in Marathi is known as a pandit-poet of the 'Gaudi school', which was rather artificial, too-ornamental, full of archaic Sanskrit words, the meaning of which was difficult to grasp, for he enjoyed the use of verbose compound structures. 'Yamak' was his favourite 'alamkara' and 'slesh' usually followed the yamak. He frequently used 'anupras'. such alamkaras proclaim richess but the treasures were reserved for those who were well versed in Sanskrit literature of the Gaudi school. The poet, who was himself a pandit, was, as it were, writing for only those who were pandits themselves. Arya (known as Giti in Sanskrit) was his favourite metre and in this respect he differed from his eminent predecessors like Eknath, Mukteshwar and Sridhara, who had excelled in the traditional 'ovi' metre. Arya was his forte and all his ambitious compositions—the abridged versions of all the three Arsha epics, the *Ramayana*, the *Mahabharata* and the *Bhagavata*—were composed in the arya metre.

Besides, there are some pieces which ring a different ote. The full-throated lyrical note is heard in one of his latter-day compositions, *Shlok Kekavali*. Its immediate predecessor was *Ganga-Stavana* and even earlier he had composed *Sanshaya Ratnavali* and *Arya Kekavali*, which were in a way simpler versions of *Shlok Kekavali*. The poet's name, Moropant, is derived from the Marathi word 'Mor', which again is derived from the Sanskrit 'Mayur', meaning a peacock. The yearning cry of the peacock for the rain-soaked cloud is 'Keka'. In this lyrical composition Moropant, aware in his old age that death was approaching fast, is praying to Lord Vishnu to have pity on him and give him 'Mukti' soon. *Kekavali* throbs with genuine heart-ache and in his abundant literary output, this poem stands out as unique.

Moropant was a unique figure in the annals of the senior Marathi poets. He was basically a story-teller, but a story-teller with a difference. Like Eknath, Mukteshwar and Shridhara, he did not choose to write simply. His expression was ornate, rather cluttered and difficult. His obsession with 'yamak' led him to unwarranted dark labyrinths, where no passage-clues were offered to the simple Marathi reader. And yet in his own way, he was a formidable writer, the last giant of Marathi literature in the pre-British influence era.

M.M.

MOTE, HARI VISHNU (Marathi; b. 1907, d. 1984) was an eminent publisher and autobiographer. He edited *Pratibha*, a literary magazine now defunct.

Mote lost his parents in childhood and was brought up by his rich uncle, Raosaheb Mote, who was a follower of Lokmanya Tilak and a man of some social standing. Educated at Amraoti and Ujjain upto matriculation, he did two years in a college at Indore, but could not pursue the studies further being a chronic patient of asthma since boyhood. Mote ultimately turned to book-publishing and started his 'Mote Prakashan' in Bombay (1932). Within a short time he took over *Pratibha*—a fortnightly magazine started by some writers, and became its proprietor-editor (1934).

Though not a writer himself, Mote had a deep literary understanding and taste. During the three years and a half of his editorship the magazine acquired a new shape and prestige. With several new additions of features, illustrations, photographs and special issues, the magazine reached the heights of popularity and earned a name for him.

Mote's greater achievement was his publications. Mote Publication which ran but for a gap of 15 years, till his death, has some outstanding books to its credit. He was a publisher with a difference. He looked out not for the well-known writers, but the unknown, most of whom were his 'finds' and later turned out to be famous. His publications, only 28 in number, have proved to be the landmarks in Marathi literature—*Kalyanche nishwas* (story collection), *Hindolyawar* (novel), *Ranangan* (novel), *Bahurupi*, *Aprakashit Gadkari*, *Vishrabdha sharada*, *gavgada*, *Meech he sangitale pahije*, *Shejwalkaranche lekh*, to name some of them. Thus he made a valuable contribution to the publishing history in Marathi literature.

A multifaceted personality, Mote entered the film-world and squandered all he had in producing 3 films, *Gharjawai*, *Payachi dasi* and *Vasantsena*, in collaboration with Acharya Atre. We get a comprehensive picture of his rich and varied life in his autobiography—the only book he wrote titled *Ek sarvamangal Kshipra*, published in 2 parts (1980, 1984). Unconventional in style and form, the book makes interesting reading. It partly tells us about Mote the man, and gives us glimpses of various types of personalities—great and small, saintly and villainous—that he came across in his eventful life. The book won for him the V.P. Bhagwat Prize for the best publication in Marathi. Volume II was partly completed by his wife

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Krishnabai Mote, a writer herself, and published posthumously (1984).

I.S.

MOTI SUKHRAMDAS SHARMA 'PRAKASH' (Sindhi; b. 1931) was born in a Brahmin family at Daro, a small village in Thatta district in Sindh, and had his education there upto the primary level.

His father, Sukhramdas Sharma, was a village postmaster, and this turned out to be a boon for young Moti, who had free access to the post that reached the village. He used to take away the Sindhi magazines, *Gulistan, Pushp, Ratan*, etc., and read them before they were delivered to the subscribers. This kindled in the young heart love for writing and he began contributing tit bits to the magazines at the age of 12.

Young Moti was fascinated by nature and its wondrous manifestations. He loved the trees, the birds, the gardens, the rivers.

After having completed his primary education, he shifted to Karachi for higher studies. His interest in literary pursuits continued to grow. In collaboration with two young friends he ventured a childrens' magazine entitled *B'al sandesh*.

After the Independence, his family migrated to Bombay, where he continued his studies in the K.J. Khilnani High School (Dadar). In the mean time a writers' literary circle, Nav Sahit Mandal, later on renamed Sindhi Sahit Mandal, had been organised for the purpose of promotion of Sindhi language and literature in Bombay. The Mandal became the nucleus of creative literary activities and attracted all the senior as well as budding writers. Moti Prakash attended regularly the weekly literary gatherings. Moti Prakash again turned to publishing. In collaboration with his friend, Thakur Chawla, he brought out a monthly, *Sohini*, which for many years remained popular with the reading public.

In the 40s and the 50s progressive thoughts dominated the Sindhi literary scene. Moti was greatly influenced by the progressive movement and his commitment to 'literature for life's sake' remains firm and unambiguous till today. He also remains dedicated to the movement popularly known as 'Sindhyat' for the promotion of Sindhi language, literature and culture.

In the 50s, when All India Radio introduced its Sindhi Service from the Bombay station, Moti Prakash was in charge of the programme for over a decade and worked hard to make the programme popular. Similarly his contribution in pioneering Sindhi drama is laudable. In the year 1960, he organised a dramatic group, Sindhi Kala Mandir, in cooperation with the old veteran of the film world, Bud'o Ad'vani. Sindhi Kala Mandir laid the foundation for the development of Sindhi drama in India after the partition and under the able guidance of Moti Prakash as its secretary the Mandir set a record of achievements on the Sindhi stage.

Moti Prakash, after having graduated in the Arts, took to teaching in the same K.J. Khilnani High School and served the institution for many years as the principal, before he accepted the post of the head of the Indian High School in Dubai, where he is at present serving in the same capacity.

Moti Prakash is basically a poet, and yet a versatile writer, who has successfully tried his hand at almost every branch of literature. He holds an equally facile pen in both prose and poetry. His contribution to the Sindhi Literature is substantial. Fourteen titles are there to his credit: two books of verses, two full-length plays, two pen-portraits of unknown personalities, two collections of essays, one novel, one travelogue, one Ph.D. thesis and four translation works. His works include: *Andhero ujalo* (novel, 1954); *Adabi gula* (essays, 1957), *Aau ta choriyun chang* (poems, 1959), *Raat hika toofan ji* (full-length play, 1963), *Dil jun g'alhiyun* (reflections, 1972), *Parde ag'yan —parde puthyan* (full-length play, 1975), *Chininga vich chole* (poems, 1983), *D'ithe d'inhan thyam* (pen-portraits, 1985), *Se sabh sandhyan saaha seen* (travelogue, 1987), *Sindhi shaira mein istria jo chitu* (Ph.D. thesis, 1988). Translation: *Addena* (novel from Tajikistani, 1952), *Kalindi* (novel by Taranshanker Banerjee 1952), *Kako-kalu* (Three Men in a Boat, 1958), *Under Secretary* (play by Romesh Mehta, 1960).

Moti Prakash has received several awards for his accomplishments in the literary and educational fields. In 1965, he was awarded the first prize at All India Radio's Patriotic Lyrics competition. In 1975, NCERT gave him an award for his manuscript of children's poems, *Gulran ja gita*. He received citation and a cash prize of Rs. 10,000/- for his contribution to Sindhi literature by Akhil Bharat Sindhi Boli Ain Sahit Sabha, in the year 1986. He was selected for the national award for Teachers for 1988 for his dedicated services in the field of education. He also received the Sahitya Akademi Award for the year 1988 for his book *Se sabh sandhyan saaha seen* (I hold them in my breath), a travelogue—journey through his old beloved home land Sindh—which is intensely touching and absorbing.

Ki.B.

MOTICHANDRA (Hindi; b. 1909), doyen of Indology and archaeology, was born at Varanasi in the family of Bhartaendu Harishchandra, the pioneer of modern age in Hindi. He was educated at Varanasi and London, and appointed Director of the Prince of Wales Museum, Bombay during the British rule.

Motichandra studied in depth Sanskrit, Pali, Prakrit and Apabhramsha languages and culled from them the date which throws light on the archaeological remains of

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many ancient sites in India. His important books in this field are *Prachin Bharatiya veshbhusha*, *Saarthvaah*, *Kashi ka itihas*, and *Sringar hat*. The last one is a translation of four Sanskrit farces (Bhana) with the help of Vasudevsaran Agrawal. The outstanding characteristic of these works is the integration, for the first time, of the three streams of culture, history, archaeology of India.

In his *Prachin Bharatiya veshbhusha* the writer presents in a chronological order the evolution of clothes and dresses amongst Indian people from the prehistoric time to the seventh century. The details are collected from observation of idols found in excavations, figures carved out in the stones and walls of temples, artistic paintings, and ancient coins. An attempt is also made to name these dresses on the testimony of the Vedas, Puranas, Sanskrit epics, Pali Tripitakas and other books in Prakrit and Apabhramsha.

Saarthavah is written on the traditional lines of 'Path paddhati'. In the twelve chapters of this book an attempt has been made to furnish a detailed account of the trading classes visiting foreign lands by sea from time immemorial. The leader of such sea-travels was called Saarthvaah who kept his crew safe from the perils of journey. We are told that Indian ships went as far as Rome, Greece, Camboj, Srilanka and China.

Sringar hat is a unique achievement in both Sanskrit and Hindi literatures. This is a collection of four Sanskrit farces known as *Chaturbhani*, written in the last decade of the 4th century. This work depicts the lives of both the prostitutes who led an ostentatious life and the amorous wits who led a life of cunning.

Kashi ka itihas is an interesting work based on the history and culture of Kashi. Further, his translation of Vishnu Sharma's *Panchatantra* also contributes to the enrichment of Hindi literature.

V.A.

MOTILAL JOTWANI (Sindhi; b. 1936) is an eminent scholar, fiction writer and poet. He did his M.A. in 1962 from the University of Delhi. He joined Deshbandhu College, Delhi as a lecturer in 1965, and was subsequently promoted as Senior Lecturer. Earlier, he worked with All India Radio as a programmer. Besides doing Hindi Prabhakar and Diploma in Journalism from Panjab University in 1954 and 1959 respectively, he did his Ph.D. from the University of Delhi 1973. His doctoral work, *Shah Abdul Latif: His Life and Works* (A study of socio-cultural and literary situations in eighteenth century Sindh, now in Pakistan), published by the University of Delhi in 1975, won him critical acclaim and took him to Harvard University for his post-doctoral work on Indian Sufism during the academic year 1979-80. He was honoured among others for his services to Hindi literature at Vishwa Hindi Sammelan, Nagpur, 1975.

His works in Sindhi include *Khayala* (Thoughts, a collection of essays, 1960), *Alankara ain chhanda* (Rhetorics and prosody, 1965), *Parampara-hina* (The traditionless, a collection of short stories, 1970), *Narangi traffic light te* (At the amber traffic light, a short novel, 1974), *Samb'andhani je sarakuni te* (On the highways of relations, a collection of poems, 1982), *Ihe rishta nata* (These relationships, a short novel, 1982). His latest publication is a collection of short stories entitled *Kotha* (Invition, 1987).

His *Narangi traffic light te* is a significant work that registers the impact of fast changing values in our society and yet does not overlook the moral base of human relationships. His *Ihe rishta nata* portrays a character, who is caught in the complex situations of contemporary life and feels himself to be alienated from his close relations. The imagery in his poems compiled in *Samb'andhani je sarakuni te* is derived from the real life situations and the poems seem to have a direct dialogue with the readers.

In the field of Hindi letters, Jotvani contributed 'Sindhi sahitya' to the Government of India volume *Bharatiya bhashaon ke sahitya ka sankashipta itihasa* (A brief history of the literature of Indian languages, 1974) and published *Sindhi bhasa, lipi aur sahitya* (Sindhi language, script and literature, 1966). The revised enlarged edition of the latter was brought out in 1978. Author of a collection of lyrical prose pieces entitled *Chand ke gita* (Songs of the moon, 1961), he has also published the Hindi versions of his short stories and novels.

Besides the work on Shah Abdul Latif, his other works in English include *Shah Abdul Karim: A Mystic Poet of Sindh* (1970) and *Sindhi Literature and Society* (1979). He has edited *Contemporary Indian Literature and Society* (1979), in which are given authentic accounts of 16 national literatures of India, bringing out the essentially one Indian mind and pointing to the one single Indian literature. Also, he has contributed his writings to the special numbers of journals and book-projects of national importance.

M.K.J.

MOUNI (Tamil; b. 1907), the well-known pseudonym of S. Mani, means 'The silent one', and he has been true to that name by observing an ascetic strictness and silence. Besides a novellette which was lost at the manuscript stage, he has written about twenty-four short stories. Some of his stories have been translated into English. 'Born of Death' in *New Writing in India* (ed. Adil Jussawala, Penguin) another story in *Sameeksha* (1970) a magazine edited by M. Govindan, and 'The Loss of Identity' in *Tamil Short Stories* edited by K.N. Subramaniam (Vikas, 1980).

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He has been called 'a writers' writer in the best sense of that much abused term' by K.N. Subramaniam. He has developed interest in metaphysical literature and philosophy. He has shunned politics, though a persistent fighter against any kind of totalitarianism. As K.N. Subramaniam says, 'His stories try to do almost the impossible in Tamil'. 'Born of Death' is a typical Mouni story—a serious but a casual and momentary grasp of reality—it has the randomness and the irregular rhythm of life itself—like the train journey which provides the basic metaphor of the story as well as the framework for the plot. It is the story of an old man, Subbaiyer, who is returning home abruptly with his twenty-year-old wife Gowri from her father's house after attending a marriage. A young man joins them and sits before them and the story beautifully weaves a web of psychic tension linking these three: the old man's fears, the young girl's anxiety and agony and the young-man's desires. In a very casual way the author makes the old man identify himself with the young man—his name is also 'Subbhu' and he says 'It is as though you were me'. The girl, Gowri, feels earlier that 'the old man and the young seemed to merge as they grappled for her soul'. Youth and old age, like Life and Death or creation and destruction are seen as two aspects of the same, and Gowri is linked with Lokmata, primitive matrix of the whole world, whereas Subbhiar, Subbhu and Subbini, another young man whom Gowri should have married, seem to be aspects of the power signified by the serpent. More than the mythological significance is the profound psychology which identifies these characters in a mysterious way. This story and 'The Loss of Identity' are good examples to illustrate his ability to blend the metaphysical and the psychological in his writings. Though his output is small, his achievement as well as influence on the younger writers is remarkable.

Mouni's short stories are now available in two volumes under the title, *Mouni kathaigal* (Vol I & II).

K.C.

MOVEMENTS, LITERARY (Assamese). There was no conscious and deliberate literary movement before the last quarter of the nineteenth century. But that does not mean that there was no literary upsurge before the nineteenth century. With the emergence of the regional languages in different parts of India as media of literary expression, the tendency to shift to the regional languages gradually became more and more pronounced. There is a popular saying about Kabir that he compared the Sanskrit language with the stagnant water of a well and the spoken languages with the flowing water of a stream. When Sanskrit and Prakrit languages became obsolete and unintellgible to the masses, a section of scholars and religious-minded people felt the need to enlighten the masses about the literary and religious heritage of India by translating and adapting epics and puranas to their respective spoken languages. The neo-Vaishnavite movement which swept over the entire length and breadth of India in the late medieval period brought in its wake an urge to educate and edify the common men. This all-India phenomenon is also noticed in Assam since the beginning of the fourteenth century. Writers and poets like Hemasaraswati, Kaviratnasaraswati, Madhava Kandali and Harivara Bipra of the fourteenth century successfully initiated the move to render ancient classics into Assamese verse. The neo-Vaishnavite movement sponsored by Shankaradeva in the early part of the sixteenth century added a new momentum and velocity to the writers' desire and urge to acquaint people with the Vaishnavite teachings and ideals through poetry, plays, biographies of religious personalities and occasionally by rendering epics and puranic episodes into prose. The ideal of the Vaishnava writers is clearly expressed in the remarks of Damodaradeva and Ananta Kandali, two of the Vaishnava stalwarts of the sixteenth century. The former instructed his scholarly disciple, Vaikunthanatha Bhagavata-Bhattacharya, to translate the entire *Bhagavata-purana* in simple Assamese prose so that non-Brahmins and women could understand the contents. Similarly, Ananta Kandali expressed his purpose of writing in the mother tongue in these words: "I can write fluent verses in Sanskrit, but even then I have preferred to write Assamese verses for the edification of the sudras and womenfolk." A galaxy of scholars and poets came out of their scholarly books or hibernation. The neo-Vaishnavite movement ushered in a sort of Renaissance in literature, music, dance and craft, though that regeneration was mainly a devotion-oriented one. Apart from the religious literature derived from the epics, the puranas and other devotional literature, secular subjects were not totally neglected. Chronicles, Raja-vamsavalis, works on political ethics, astrology and astronomy, medicine etc. were also written by competent scholars. The efflorescence of literature was not due to the conscious effort of the writers to enrich Assamese literature. It was rather a by-product of the devotional Reformation movement. The salient features of this literature are the monotheistic belief, absolute surrender of the self to the deity (Vishnu), The singing and reciting the glorious deeds of the deity, equality of all devotees irrespective of castes and creeds and detached action (nishkama karma) in the name of God. The poets, however, did not restrain their imagination in embellishing their works with poetic description of situations, natural beauty and characterisation.

The tidal wave of the Vaishnava movement somewhat receded towards the end of the seventeenth century and as a result the literature produced henceforth became stale, unimaginative and imitative. This phase of literature continued its moribund existence till the beginning of the nineteenth century and ultimately died a natural death with the coming of the British. The British occupation

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paved the way for the emergence of a new brand of literature which derived its main inspiration from the West.

Modern Assamese literature owes its beginning to the literary activites of the missionaries of the American Baptist Mission, the first batch of which arrived in Assam in 1836, the year in which the Bengali language was imposed in schools and courts. It is to be remembered that the policies of Assam Administration were determined by the Government of Bengal till 1873, when Assam was formally declared a separate Province under the Chief Commissioner. The imposition of Bengali raised a storm of protest in Assam and a few forward-looking Assamese headed by the Christian Missionary leaders like Nathon Brown and Miles Bronson initiated a language movement for the replacement of Bengali by Assamese. Although it was not a literary movement, it created an environment for literary production also. The first monthly magazine *Arunodai* (1846) in Assamese was started by the Missionaries in which, besides the stories of the *Bible* and messages of the Christian religion, information about the western world as well as that of India and Assam was published. Progressive Assamese youngmen like Anandaram Dhenkial Phukan, Hemchandra Barua, Gunabhiram Barua, Jaduram Barua, and Nidhi Devi Farwell contributed to the magazine and helped the missionaries in their attempt to restore and develop the Assamese language by publishing text books, the *Bible*, a grammar, a lexicon and story books in Assamese. Although it was primarily a language movement, it boosted the cause of literary development in Assamese.

The real movement for the development of a genuine creative literature was started in the eighties of the last century. As there was no seat of higher learning in Assam in the last century, students desirous of prosecuting higher studies had to proceed to Calcutta. Assamese students and residents of Calcutta formed a literary association in 1866 with a view to improving the language and literature by introducing ideas, ideals, literary trends and forms from two sources. The Bengal Renaissance of the nineteenth century ushered in by the cultural activities of Raja Rammohun Roy, Ishwarchandra Vidyasagar, Madhusundan Dutt, Bankimchandra Chatterjee, Nabinchandra Sen, Hemchandra Banerjee and others greatly impressed the educated Assamese young men on the one hand and on the other, the romantic English poets and dramatists of England exerted a great influence. The philosophical writings of Hume, Bentham and Compte influenced their views to a considerable extent. The literary association or club established in 1866 could not make much headway as the number of members was limited. The number of students considerably increased during the last two decades of the last century. With a view to invigorating the tardy growth of their literature, the students and Assamese residents of Calcutta established a new broad-based society known as the Assamese Language Improvement Society with the Assamese equivalent Asamiya Bhasar Unnati Sadhini Sabha in 1888 at the initiative of Lakshminath Bezbarua, Hemchandra Goswami and Chandrakumar Agarwala who are known as *trimurti* (Trinity) of the modern Assamese literature. The objectives of this Society were clearly laid down in 1889 in the first issue of its literary monthpiece *Jonaki*. This magazine continued to be published till the first few years of the current century, albeit with a break of four or five years. The main objectives laid down were to prepare a scientific dictionary of the Assamese language and a grammar to collect old Assamese manuscripts and to encourage production of creative works like drama, novel and poetry on modern lines. In addition to the inspiration received from the contemporary Bengali literature, these budding poets, dramatists and novelists of Assam derived inpiration Shakespeare and the English Romantics whose impact on Assamese literature of this period was deep and abiding. The movement started with the successful translation of Shakespeare's *Comedy of Errors* in 1888. The mystic-lyrical poetry of Chandrakumar Agarwala, the patriotic and the sensuous love-poetry of Bezbarua and Hemchandra Goswami, the ecstatic Nature poetry of Raghunath Choudhury, the sad but sweet lyrics of Jatindranath Dowera, the longer narrative poetry and sonnets of Hiteswar Barbarua, the rollicking fun and humour of S.N. Bezbarua, the historical novels of Rajanikanta Bardoloi and historical plays and social farces of the period are the legacy of the romantic tidal waves that swept over the literary beach of Assam from 1888 to 1940. These literary pioneers introduced all the elements and forms of the English romantic period.

With the establishment of the National Congress Organisation in Assam in 1919 and the visit of Mahatma Gandhi in 1921, the spirit of partriotism and the urge for freedom from the foreign yoke began to inspire a section of the poets and writers. The newspapers, notably the *Asam Bilasini*, the *Asamiya* (1918-1957) and the *Batari* (1919-1940) and the magazines, notably *Chetana* (1919-1926), played a conspicuous role in diffusing the Congress ideals among the people. Revolutionary and patriotic poetry and plays were written to arouse nationalistic sentiment to the chagrin of the rulers. Revolutionary poems of Ambikagiri Raichoudhury, Prasannalal Choudhury, Binandachandra Barua, Jyotiprasad Agarwala and others gave a turn to the literary trends so long prevalent.

Then the Second World War came to the very door-steps of Assam in 1940. Assam became the war-base of the allied powers in their desparate struggle against the Japanese. The corruption, the near-famine condition and the loss of integrity, and other concommitant vices entirely changed the outlook of the younger generation of writers. They raised the banner of revolt against romantic

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escapism. Some of them were inspired by the Marxist ideal of society. This socio-realistic tendency first found expression in the poems and writings of a batch of younger poets headed by Amulya Barua, Bhavananda Datta and Hem Barua, published in the monthly magazine *Jayanti* (1936-1949). The movement thus started in the forties gradually gained momentum through the next important monthly *Ramdhenu* (1951-1964). This magazine is mainly responsible for introducing contemporary trends of European poetry starting from T.S. Eliot down to Pablo Neruda. Their poetry does not express a logical sequence of thought as noticed in earlier poetry, nor do their words or vocables confine themselves to expressing only the dictionary meaning. This new brand of poetry is the fusion of the conscious and the sub-conscious elements of experience or impression of the poet. It harmonises the imagination, the intellect and the emotion of the poets. Symbolism, impressionism, expressionism and imagism as noticed in European poetry, Latin American poetry and the 'haiku' poetry of Japan made great impact on the modern poets. The modern Bengali poets like Jibanananda Das, Sudhin Datta, Buddhadev Basu and their successors are equally read with avidity by the modern Assamese poets. As a result, modern Assamese poetry became the cynosure of a limited number of poetry-lovers. Old verse-forms have been totally discarded and are being replaced by sprung verse, rhythmic prose and *vers libre*. During the fifties this new poetry was in the experimental stage, but now it is firmly established as the medium of new poetry. In the field of fiction and drama, the presentation has undergone a radical change. Brecht, Ionesco, Beckett, Pirandello, Williams, Gogol and many others including Vijay Tendulkar, Girish Karnad and Sambhu Mitra have fired the imagination of the Assamese dramatists. In fiction, the old method of story-telling and plot construction are being discarded giving precedence to analysis and social awareness of the writers.

S.S.

MOVEMENTS, LITERARY (Gujarati). The influence of the British educational system on the medieval thinking and living brought in an era of enlightenment and reformation. Particularly, in the presence of English learning and literature, the medieval Gujarati literary forms and material proved obsolete. As in other walks of life, so in literature, the reformist movement tried vehemently to absorb the new air. For the first time prose became an important medium of literature. Religiously centred objective and collective expressions gave way to personal emotions, and intimate love took place of devotional renderings. Nevertheless the initial outcome was crude and rudimentary. Social responsibility and message remained dominant. In spite of the pioneering ventures by Narmad, Dalpatram, Navalram, Nandshankar and a few others, they could not prevent much of their writings from becoming the vehicle of social advancement. The English models prevailed above all.

Obviously, it gave, in reaction, a rise to the revival movement. The writers turned to their own roots and culture, adhered strongly to erudition, adapted models from Sanskrit and Persian also, strove more for the aesthetic achievements, showing apparent predilection for the ideal and the sublime, instead of the common and the mundane. The novel *Saraswatichandra* by Govardhanram Tripathi, the Khandkavya *Vasantvijay* by Kant, the elegy *Smaransanhita* by Narsinhrao Divetia, the verse drama *Jayajayant* by Nanalal, the sonnet series by Balavantrai Thakor were the representative classic outcome of this entire effort.

But this revival movement ultimately culminated in the highly sentimental and ornate language as well as in the extreme idealization and Platonism. Hence, the successive Gandhian movement found an opportunity to disburden the weight and it shifted over to the simple language, to the common themes and ordinary occurrences. It got concerned about the poor and the downtrodden. All its energy was directed to depicting universalism and brotherhood. The poets like Umashankar Joshi, Sundaram and Meghani, the essayist like Kaka Kalelkar, the critic like Ramnarayan Pathak, the novelist like Ramanlal Desai generously contributed to the development in this direction.

Between this committed Gandhian movement and the modernist movement of the sixties, a short span of aesthetic movement ruled over the Gujarati literature. In other words, it was a prelude to the modernist movement. It aimed at soft emotions, light, adorning and elusory sensuousness. The prevailing model was of Rabindranath Tagore's writings. Prahlad Parekh was the pioneer. His anthology of poems, *Bari Bahar*, broke open a new vista. The poets like Rajendra Shah and Niranjan Bhagat were the major voices of this cult.

Around 1960, the modernist movement took its firm roots. Till then, the Gujarati literature was only exposed to continental sensibility, but it did not respond actively. Suresh Joshi's creative participation and critical insight changed the course thoroughly. Formalism, Symbolism, Surrealism, Cubism, and other western movements with the existential agony pervaded the whole of literary field. Modernist devices such as wild deviations, wilful distortions, stiff abstractions, large omissions and forcible fragmentations deliberately disturbed the channel of direct communication. Sitanshu Yashashchandra, Labhashankar Thakar, Madhu Rai, Kishor Jadav, Radheshyam Sharma contributed significantly to the growth of modernism.

In the end, it is noted that during the last few years, the 'Dalit' movement from the neighbouring state, Maharastra, is actively working and striving for the socially committed and participatory literature.

C.T.

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MOVEMENTS, LITERARY (Hindi). Bhakti movement is the first major movement in the Indian cultural life. It was more than a literary movement. Hindi bhakti literature (15th to 17th century) is the result of a broad-based socio-cultural movement. Alwar saints are considered to be the pioneers of this movement, and it was Ramanand who gave it a social base. The movement had several sub-currents as it embraced the whole of North India—Nirgun (Jnanmarg; Kabir; Premmarg: Malik Muhammad Jayasi), and Sagun (Rambhakti: Tulsidas; Krishnabhakti: Surdas). The Nirgun bhakti movement appears to have been more revolutionary as it directly attacked the feudal pattern of society. However, the main stress of the movement was on absolute faith in God and oneness of human community. As a literary movement it mainly contributed to the development of the two dialects, Braj and Awadhi, as poetic languages.

Chhayavad, Pragativad, Prayogvad, Nayi Kavita, Akavita, Pratibaddh Kavita, Nayi Kahani, Yuvalekhan or Sathottari Sahitya and Janvadi Sahitya are some of the other literary movements which have a historical relevance. Some of these faded before acquiring a mature form or a clear perspective.

Chhayavad (1918-1936) is a major poetic movement regarded mostly as a romantic revival in Hindi poetry. The term originated in 1920 when Mukutdhar Pandey published a series of four essays, 'Hindi mein chhavayad' in the journal, *Shrisharada*, published from Jabalpur. In 1921, Sushilkumar wrote an article in *Saraswati* on Chhayavad, calling it an ambiguous poetic form. Acharya Ramchandra Shukla held that the Chhayavad yug was the offshoot of the mystic and symbolist poetry of Rabindranath Tagore, while Jaishankar 'Prasad' emphasised the Indian roots of the movement. Prasad, Sumitranandan Pant, Suryakant Tripathi 'Nirala' and Mahadevi Verma are major chhayavadi poets. Chhayavad has also been defined as a product of the freedom movement and the cultural renaissance in modern India. Chhayavad evolved a new poetic diction which has sensuous imagery and complex emotionalism. *Ansu, Lahar, Kamayani, Aansu ki balika, Badal, Ektara, Nauka vihar, Ram ki shakti puja, Saroj smriti, Van bela, Tulsidas* are the significant examples reflecting different trends in chhayavad.

The term pragativad came into use in 1936. It also had its roots in chhayavad. Pragativad was a broad literary movement with a distinct ideology and aesthetics. It was both a form of creative literature and a standard of literary criticism. The concept of progressive literature took shape at the first session of Progressive Writers' Association held in Paris under the Chairmanship of E.M. Forster. The very next year the Indian session of Progressive Writers' Association was held under the chairmanship of Premchand at Lucknow. Pragafivad has a definite ideological base of Marxism, but in Hindi creative writing it reflects rather the Indian social reality. It urges that literature could be used as a medium for a social change in favour of the masses. Poets like Nagarjun, Trilochan, Kedarnath Agrawal show a common peasant sensibility. In fiction Pragativad is reflected in the works of Premchand and Yashpal. Prominent pragativadi critics include Ramvilas Sharma, Shivdansingh Chauhan and Namwar Singh. It is a growing literary movement ever today.

Prayogvad is also a poetic movement. *Tar saptak* (1934, ed. Agyeya) is the first publication of poems in which Agyeya used the term 'Prayog' in a particular sense. It was a formalistic problem before him, the problem of poetic communication and expression of a complex reality. *Tar saptak* included progressives also (e.g. Ramvilas Sharma), but it was mostly Agyeya, who defined the poetics of prayogvad. Another phase of prayogvad came into existence as Nakenvad. Nalinvilochan Sharma and Kesarikumar disagreed with Agyeya on certain formal issues, but their approach was strictly formalistic. Prayogvad does not accept any ideological restraint. It believes in total individual freedom. *Dusara saptak* (1951, ed. Agyeya) developed the trend with the poems of Dharmvir Bharati, Raghuvir Sahai, Shamsherbahadur Singh, etc.

Prayogvad lost its relevance when *Tisara saptak* (ed. Agyeya) was published in 1959. It represents the trend of Nayi kavita without explanation. Kedarnath Singh, Kunwar Narayan, Vijaydev Narain Sahi, Sarveshwar Doyal Saxena are not experiments. They are significant poets to define and support the new Poetry Movement. They have a mature understanding of the new human situation and a more communicative poetic form. This movement got its force from a journal *Nayi Kavita* (ed. Jagdish Gupta and Vijaydeo Narayan Sahi) which explored the possibilities of the New Poetry movement.

Akavita was a pseudo-poetic movement whose pioneers, Jagdish Chaturvedi, Shyam Parmar, Saumitra Mohan, posed to be anti-establishment, non-traditional and anti moralists. But the result was an obsession with nudity and obscure surrealistic expressionism.

Pratibaddha kavita made its impact on Hindi for some time. Its exponents opposed the aimless protest-phenomenon in writing. It defined the relationship between poetry and politics in a new perspective. Dhumil, Jaguri, Gyanendrapati and Manglesh Dabral are some of the important poets who belonged to this movement.

Nayi kahani is accepted as a literary movement in Hindi short story. Its important writers are Phanishwarnath 'Renu', Mohan Rakesh, Rajendra Yadav, Kamleshwar, Markandeya, Shivprasad Singh, Amar Kant, Mannu Bhandari and Nirmal Verma. Its exponents like Kamleshwar felt that there was a new challenge to face in post-Independence India. The social value-pattern had undergone a sudden change. The rural-based social reality was itself a new challenge to short story writers. 'Tisari kasam' (Renu), 'Raja Nirbansiya' (Kamleshwar), 'Pan phul', 'Mahue ka per' (Markandeya), 'Gadal' (Rangeya

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Raghav) are some of the examples which reflect the social aesthetics of nayi kahani. Sachetan kahani, Samantar kahani are some other trends in the history of Hindi short story.

Yuva lekhan or Sathottari sahitya distinguished as a literary movement during the last two decades (1960-80). In a way Pratibaddha kavita and Sathottari kahani are part of this movement. Poets like Dhumil share the challenge to the new social reality with such short story writers as Kashinath Singh, Gyanranjan, Dudhnath Singh and Ravindra Kaliya. Again, Srikant Verma and Rajkamal Chaudhari represent a non-confirmist attitude associated with this movement. A series of three essays (by Kedarnath Singh, Ajit Kumar and Parmanand Srivastava) on *San sath ke baad ki Hindi kavita,* published in *Dharmyug* in 1965, was the first serious attempt at defining the Sathottari movement.

Janvadi sahitya is a later development in the seventies. It has its roots in the progressive movement of pragativad. With a crisis in the political faith of the Left, the Janvadi writers want to make their own identity different from that of the Progressives. They have their own view of revolutionary writing and are strictly opposed to any kind aestheticism or formalism.

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Pa.S.

MOYINKUTTY VAIDYAR (Malayalam; b. 1851, d. 1891). Well known as the author of a popular ballad, *Badr pada pattu*, written in a mixture of Arabic and Malayalam, Moyinkutty Vaidyar belonged to an illustrious Muslim family in Malappuram district. He learnt Malayalam from a local abecedarian and Sanskrit and Ayurveda from his father, who was an Ayurvedic physician. Later he studied Tamil as well. His works reveal that he was not only well acquainted with but also influenced by the works of the great Malayalam poets Cherusseri, Ezhuttacchan and Kunchan Nambiar.

Vaidyar's principal poetical works are the following: *Badrul Munir, Huznul Jamal* (1871); *Badr pada pattu* (1875); *Vahadu pada* (1878); *Malappuram pattu* (1885); and *Hijra pattu* (1891).

The first is a long narrative poem based on a Persian love story with Badr-ul-Munir, the son of the Khalif of Azmir, and Huzrul Jamal, the daughter of the Khalif's minister, figuring as the hero and heroine respectively. The poet takes the lovers and the readers through an astounding variety of scenes and episodes full of hazards. The lovers are at last united in holy wedlock in a kind of fairyland. Thereupon the Khalif recalls the couple, makes Munir his successor and leaves the place in search of eternal peace. The work shows the poet's power of describing scenes, depicting different sentiments and using a number of metres with extraordinary success.

While this poem provoked some opposition because of the sentiment of amour portrayed in it, the second one, *Badr pada pattu,* evoked universal approval among the Muslims of the day by rousing their theistic and heroic qualities. The theme of the poem is an armed conflict between Muslims and a group of non-Muslims, which took place at Badr in the second year of the Hijra Era. The poet is at his best in this war song, which is marked by felicitious phrases and rhythmic patterns. Yet Malayalees may find it a little difficult to enjoy the poem because of the rather high percentage of Arabic words. The poem is sprinkled with a few prose passages also.

Vahadu pada deals with another battle. *Malappuram pattu* is a historically important poem revealing the poet's national consciousness. *Hijra pattu,* as the term implies, attempts to describe the prophet's flight from Mecca but has not been completed.

P.N.K.

MRICHCHHAKATIKA (Sanskrit) is a play in ten acts with a social theme set in a realistic atmosphere. Technically it is a prakarana natya which requires a brahmin or merchant hero and kulastri or ganika as the heroine. Shudraka's Charudatta is a brahmin by birth and a merchant by profession. The heroine is Vasantasena, a courtesan; but there is also a kulastri, the wife of Charudatta, Arya Dhuta. As required in theory, Shudraka keeps them apart. Shudraka also brings in the world of gamblers with appropriate characters and action, making the play a samkirna or mixed prakarana.

Shudraka paints his picture on a vast canvas and presents a complex plot. The principal theme is the love between Charudatta and Vasantasena. There are two sub-plots in the story: the love-affair of a brahmin youth Sharvilaka and Vasantasena's maid Madanika, whom Sharvilaka is trying to buy off in order to marry her; the other sub-plot concerns a political revolution in Ujjayini in which the rebels are attempting to overthrow the tyrant king Palaka and install Gopaladaraka Aryaka on the throne. Despite the complicated plot-structure, the three threads are skillfully interwoven and the story is well-organised and unified.

Charudatta and Vasantasena had met in the Cupid's temple in the city during a festival. Vasantasena fell in love with Charudatta. But the fulfilment could neither be

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smooth nor straight. Vasantasena was born a courtesan, denied respectable social status, and her protestations of love, however sincere and noble, would always be suspect due to the stigma of her profession. Secondly, Charudatta was a serious young man and was not likely to respond to love openly. Besides, he had been reduced to poverty by his acts of generosity and public philanthropy and had nothing to offer to Vasantasena except his name and renown. Charudatta's poverty was, in a way, a blessing in disguise for Vasantasena, though she had to fight hard to convince Charudatta of her sincere love and winning her way to respectability against the social and religious code. But there was another complication. Shakara, the low-born brother-in-law of king Palaka, was lusting for Vasantasena. He was pursuing her relentlessly, and fortifed by royal favour, his overtures of love carried a menace.

Vasantasena gets an opportunity to visit Charudatta when she seeks the shelter of his house to escape the pursuit of Shakara on a dark night. She leaves her ornaments with Charudatta. Unfortunately these ornaments are stolen by Sharvilaka who wanted money to buy the freedom of Vasantasena's maid Madanika whom he wanted to marry. Madanika persuades Sharvilaka to return the ornaments to Vasantasena posing as Charudatta's messenger. Charudatta on his part sends Maitreya to Vasantasena with a precious jewel-necklace to replace the lost ornaments. Vasantasena seizes this opportunity to visit Charudatta in a thundering storm and rain and spends the night in his house. The next morning she finds Charudatta's little son Rohita crying because he has only a clay-cart while the neighbour's boy is playing with a golden cart. Vasantasena takes the child in her lap and fills his toy cart with her ornaments. This incident, which has given the play its title, the little clay-cart (mrid-shakatika) filled with Vasantasena's jewels, symbolises her acceptance in Charudatta's household and is an augury of new life.

Charudatta had fixed a rendezvous to meet Vasantasena in the old garden on the outskirts of the city. Vasantasena enters Shakara's cart by mistake. When she arrives in the old garden the frustrated Shakara strangles her, covers her body with leaves and runs away fearing her to be dead. Aryaka mounts into Charudatta's car escaping from Palaka's prison and Charudatta is unable to keep his appointment with Vasantasena. The diabolical Shakara brings the charge of Vasantasena's murder on Charudatta. Circumstantial evidence of a woman's dead body in the old garden, discovery of Vasantasena's ornaments with Maitreya and Charudatta's refusal to reveal his movements in order to protect Aryaka, all goes against him and he is sentenced to death.

Luckily Vasantasena had only swooned away. A Buddhist monk, whom she had formerly helped to pay off his gambling debts and who was now living in a nearby monastery, sees her and helps her to recover. The timely arrival of Vasantasena at the place of execution saves Charudatta's life as also of his wife who was about to perform the act of sati.

In the meantime the political revolution succeeds. Sharvilaka kills Palaka; Aryaka is proclaimed the new king. Charudatta pardons Shakara. Aryaka bestows the noble title of Kulavadhu on Vasantasena. The near-tragedy turns into an occasion of rejoicing for all.

Mrichchhakatika as a play is unique in a number of ways. In the range of classical Sanskrit drama, which generally revolves round the love-life of a king-hero, with its inevitable atmosphere of court intrigues and harem jealousies, the prakarana drama breathes a different and fresh air of social realism. Bhavabhuti's *Malatimadhava* is also a prakarana; but he is tempted to paint it in colours of the supernatural, of yogic and magical practices, and overdo the sentiments. Shudraka bypasses many conventional rules of dramaturgy and shows such unusual scenes as the nocturnal pursuit of a girl by lustful men, street-fights of gamblers, open quarrel and abuse between king's guards and between the contestants in a court of law, house-breaking and theft, sleep scene, murder and parade of the accused through city streets, and a scene of sati. Even the angle of love is different, because the heroine is a young woman who pursues her young man and goes to meet him in pouring rain, thunder and darkness.

Shudraka's characters are drawn from real life and show an amazing range of human nature. Shakara's servant who jumps down from the terrace in his chains in order to give true evidence about the murder to save Charudatta's life; Madanika who is prepared to sacrifice her freedom out of devotion and love for Vasantasena; the executioners who apologise to Charudatta before lifting their hatchet; the police officer who refuses to recognise personal factors in the discharge of his duty; the gambler Darduraka who cheerfully displays his tattered garment full of holes, and is as ready to fight other people's disputes as jumps into the political revolution; the bohemiah youth Sharvilaka who leads the revolution but finds time to break into a house to get the money to redeem his girl of bonded slavery; the silent but magnanimous Charudatta who accepts the love of a courtesan and goes to the gallows to keep his promise to a political refugee; Vasantasena who is struggling to throw away the bonds of her profession and meets her killer with the name of her lover on her lips; Dhuta typifying the pativrata: the blundering fool Maitreya who lashes at everything with his sharp tongue but who has the noble courage to precede Charudatta's wife into the buring pyre; and the incomparable Shakara, crafty, cruel, wily as a fox, but downright laughable, a villain unmatched; the men and women in *Mrichchhakatika* are truly 'citizens of the world', as Ryder has said.

The vast canvas of the story is filled with a dazzling

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variety of happenings and emotions, presented with stark realism and with controlled art. The gamblers' world where a man is dragged like an animal across the road for avoiding to pay the debts, the atrocious murder of a young girl in a dilapidated garden, streets drenched in rain-water and mud, the crowds on a bazar day and traffic jam are some of the details which reveal Shudraka's perceptive skill, his range and grip of the realities of life.

'Shudraka stands alone in capturing the real spirit of a dignified comedy which laughs with abandon without descending to the level of a vulgar farce.' His humour is not confined to the sallies of the Vidusaka's conventional wit; Maitreya's observations are as penetrating and crammed with wisdom as they are funny. The mischievous remarks of the gamblers and their antics, Sharvilaka's humorous suggestion for dealing with Shakara, and above all Shakara's perversion of mythology and his fondness for using a string of synonyms in a single statement, his promise that he will not kill Vasantasena again, all raise the level of fun in *Mrichchhakatika* to an uncommon level of enjoyment.

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G.K.B.

MRIGAJAL (Marathi) is a collection of poems by a renowned Marathi poetess, Indira Sant. It was published in 1957. Her other collection are *Mendi*, *Sela*, *Rangabavari*, *Bahulya* and *Garbhareshim*. She received the Sahitya Akademi Award for her last collection of poems, *Garbhareshim*, in 1984.

Indira Sant is well-known for her emotional and sentimental poetry. Her love for Nature is revealed through the images in her poetry. Her sensitivity is unfolded through the tender expression of her subtle feelings. The constant grief of separation from her beloved husband who had died in his prime youth, has been expressed very intensely in most of her poems. All the happiness of her life has been turned into illusion as mrigajal (mirage) since then.

Mrigajal contains sixty-eight poems expressing Indira's different moods and feelings. Emotion of love, sorrow of separation from the beloved person and his memories, different shades of anguish, the fear and the feeling of emotional insecurity in life without her dear one, appreciation of Nature in its different colours and moods are the subjects of her poems in this collection. The title itself indicates the mood of her poems.

After suffering this sorow in many forms, the poetess becomes bold enough to look towards the profound grief, which previously made her motionless and fearful, with courage and fortitude. She realises that one has to suffer bravely while living this life. Eventually she feels that this sorrow has cursed her in such a way that its intensity has vanished and it has appeared in the form of her laughter which, of course, is ironic.

There are six poems of separation from her beloved and some nine to ten poems about his memories. There are fine illustrations of the different shades and aspects of the emotion of love in many of her poems in *Mrigajal*.

All these appear in her poetry in the form of images. The sky, the wind, the trees, the birds, the sun, the moon, the rain and the flowers are the prominent images in her poetry. The poetess is also very much attracted by the colours in Nature. Blue, black, white and red are the colours which appear in *Mrigajal* frequently. Blue seems to be her favourite colour which symbolizes happiness and clarity. It occurs as an indication of her happy mood. Black suggests her loneliness, her sufferings. White appears rarely which shows her dreamy mood, whereas bright red suggests her anguish or sometimes even the emotion of love.

Indira Sant's poems in *Mrigajal* are very simple in style. Images which are few in number, appear quite naturally as currents in the flow of emotions and moods. The intensity of the emotions and the sincerity of the feelings, deep love towards Nature and the dejected mood due to the loss of the life-partner are the main features of these poems. They are not polished with deliberate charm, but bear natural fragrance of half-bloomed flowers.

La. M.

MRIGANAYANI (Hindi) is a historical novel of great distinction byVrindavanlal Verma, who devoted almost all his creative energy to this genre, hitherto neglected in Hindi. Varma's historical novels and remances reveal an intensely profound love for his homeland, viz., Bundelkhand, and like Maithilisharan Gupta of the same region, his works too revolve round characters, specially women, imbued with a deep sense of morality, integrity and righteousness. His keen interest in his home region, its proud history, its social set-up and milieu, and its ruins, finds an eloquent expression in his novels. He writes about his aim in writing historical novels thus: "It was not as though my aim or interest was just to unravel the past.... As I studied and ventured deeper, my conclusion that a historical work of fiction should somehow be inclusive of contemporary problems became firmer. I greatly revere facts. The projection of facts in a creative manner reflects truth and is the essence of all art." Thus on the wide and varied screen of the heroic land of Bundelkhand emerge the captivating tales of heroism and gallantry of historical characters.

Amongst Varma's historical novels *Mriganayani*

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ranks foremost. Though not as interesting and fascinating as his earliest romances, viz. *Garh Kundar* and *Birata ki Padmini*, it strikes successfully a balance between historical facts and creative improvisations, interwearing therewith traditions that impart a certain wholeness to the plot without undermining the historicity of the main events. *Mriganayani* is a tale of quiet gallantry and stable love. From her humble beginning as a commoner's daughter, Mriganayani rises to full stature as the king's discreet adviser on state matters, and she shows her mettle as an astute organiser in both war and peace. Hers is truly a many-splendoured personality.

The main plot, namely, the love tale and valiant exploits of Mansingh and Mriganayani, is historical in its essence, while the side plot, the love episode of Atal and Lakhi, no less captivating indeed, imparts an added attraction to the novel. In the creation of his female characters, Mriganayani and Lakhi, Varma is at his best. The contours of these characters represent a happy blend of unsophisticated beauty and inner strength. Mrignayani is filled with dreams of a remarkable future without being vain or conceited. She is attracted not by Mansingh's riches and grandeur but by his valour and steadfastness of purpose. Mansingh's life is moulded by a sense of discipline and struggle for the unity of his homeland to which end he bends all his energies and eventually takes Mriganayani as a partner in that endeavour.

As a backdrop to the main love story of Mansingh and Mriganayani and the secondary love tale of Atal and Lakhi, we have an impressive portrayal of a disorganised and demoralised contemporary social life, battered by constant foreign onslaughts and internecine battles based on false vanity and caste parochialism, deep-roted superstitions and religious fanaticism. Varma successfully presents the seething social ferment of the age in the framework of a historical romance of great power and artistic excellence. The novel represents, indeed, the high watermark of Vrindavanlal Varma's artistic achievement as a historical novelist.

Ma.C.

MRITYUNJAY (Marathi) is very popular novel by Shivaji Savant, a teacher by profession. This was the debut-making literary work of the author, first published in August 1967. Later, it ran into over a dozen editions and has been translated in Hindi, Gujarati, Bengali and other Indian languages. It has won several prestigious awards in Marathi, such as Maharashtra Government Award, Kesari-Maratha Samstha Award, Maharashtra Sahitya Parishad Award and Lalit Award. The prime literary institution Bharatiya Jnanpith has brought out its Hindi version which is an honour bestowed upon the first work of any Marathi author.

As claimed by the author in all his humility, seven long years have been spent by him on necessary research for this book which took him to all those places with which were associated the hero of this novel, Maharathi Karna, the great warrior and ace archer by the side of Kauravas. Karna in fact was the first Pandava abandoned by his mother Kunti and nursed a heartburning grievance against the society. This great and epic character of the *Mahabharata* has been powerfully portrayed by the author with superb exposition of human sentiments as well as sense of magnanimity and sacrifice in the hero's life.

Author has picked up a new genre in novel-writing from the veteran novelist of Marathi literature, V.S. Khandekar, who also hails from Kolhapur, a place to which the author belongs. Khandekar in his Jnanpith Award winning novel *Yayati* first adopted the technique of knitting the story as if it were narrated by its important characters. The technique unknown before Khandekar, has been ably used and improved upon by the author who gets the entire story told and retold by the five principal actors of the *Mahabharata*—Karna himself, Duryodhana, the Kaurava king, Shona the foster brother of Karna, Vrishali, Karna's wife and Shri Krishna, the key role in the entire *Mahabharata*.

It was very courageous on the part of the author to use for his first ever literary venture a technique developed by a literary giant like V.S. Khandekar whose inspiration the author gratefully acknowledges and surpasses his inspirer throughout the vast expanse of 600 pages of the book. It is a novel experiment and a determined endeavour on a very big canvas and yet every word is strikingly capable of depicting the ups and downs in the nuances of the behaviour of every character and makes for reader appreciate its justification.

Basic tenor of the book is not to search for the present in the past, nor does it anywhere try to look for the past in the present. It has successfully, artistically and meticulously put forth the hitherto unexplored aspects of Karna's psyche and that of his eminent contemporaries. The flow and beauty of the language of the author makes the book extremely interesting. Author has ably impressed upon his readers that Karna, the protagonist, was in all fields of the war-craft and techniques, far superior to others in the royal clan of Hastinapur, but was let down by fate, circumstances and politics of the day. Even in his death Karna appears to be far more magnanimous than his arch rivals.

The book instantly became so popular that it was serialised by Bombay All India Radio and attracted the highest number of listeners, as found out by the AIR Listener Research Unit in a survey. The book was widely commented upon and reviewed.

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Karnayan; R.B. Godbole, *Bharatvarshiya prachin aitihasik kosh*; Siddheshwar Shastri Chitrav, *Prachin charitrakosh*; S.V. Ketkar, *Maharashtra jnanakosh*.

M.G.T.

MUDALIAR, CHIDAMBARANATHA T.K. (Tamil; b.1881, d.1954), popularly known as 'TKC', dominated the Tamil literary scene in the first half of the twentieth century. His admirers affectionately called him Rasika Mani. He was a controversial figure, because of the strong views he held.

He was educated at St. Joseph's College, Tiruchi, Madras Christian College (where Maraimalai Adikal taught him Tamil) and at the Law College, Madras. He belonged to the Justice Party which elected him to the Madras Legislative Council. Later on, he was appointed Commissioner, Hindu Religious Endowments, Board of the Government of Madras, when he gave up political activities.

TKC is remembered not for his work in politics, administration or law. His fame rests entirely on his cultural pursuits. TKC founded the Tirunelveli Ilakkiya Sangam (a literary society) in 1924. Another forum of TKC was the 'Vatta Thotti' which met every Sunday from 1936 to 1938 at Vannarpet in the suburb of Tirunelveli. The intelligentsia of the district flocked to these meets to hear an opening stanza from *Muttollayiram* expounded by TKC to be followed by his scholarly interpretations and literary appreciations of Kamban's poems.

The credit for creating public opinion in favour of a movement for revival of Tamil music also goes to TKC. Later on, this was organised on a permanent footing by a body called Tamil Isai Sangam by Rajah Sir Annamalai Chettiar, R.K. Shanmukam Chetty and others with the support of Rajaji and C.N. Annadurai. TKC was also one of the founder-members of the association which was formed to bring out the Tamil Encyclopedia.

TKC held original and non-traditional views. He rejected thousands of stanzas as interpolations and infiltrations into Kamban's writing. So he was the target of attack from the Tamil School of traditional pandits. He wanted to simplify Tamil Grammar by integrating spoken Tamil with written Tamil. He advocated uniform use of conjunction letters. TKC was opposed to the system of higher education; he thought it did not fit in with India's culture; he believed in what views he gave expression to and so he did not send his grandchildren to school. TKC popularised the beauties of Tamil literature among people who were out and out anglicized in thought, word, deed and dress. In whatever he expounded, TKC believed that aesthetics was the soul of all art, literature and culture. He coined many new words in Tamil e.g., 'panbadu' (for culture). TKC was one of the founder-partners of a weekly, *Kalki*.

The present popularity of Kamban and his work is due not a little to TKC. Before his entry in the field, Kamban's work was regarded only as a religious text of a section of the Hindus. His interpretations earned a secular audience for the poet. TKC was one of the prime movers of the Kamban Kazhagam at Karaikudi which has been holding annual literary meets since 1938. From 1951 for three years continuously, he wrote week after week in *Kalki* under the caption 'Glimpses from Kamban'. It was TKC who gave the idea for the portrait of Kamban which is now widely recognised as authoritative.

TKC brought folk songs to the notice of the elite and wanted them to be accepted as part of our great literary heritage. TKC was a close associate of V.P. Subramania Mudaliar, advocate A. Subbiah Mudaliar, poet Kavimani Desikavinayakam Pillai and Rajaji (C. Rajagopalachari) who considered his views to be the last word on all literary and cultural subjects.

FURTHER WORKS: Itaya oli (a collection of articles); *Kambar yar?* (On poetic art); *Muththollayiram* (edition of available stanzas of this ancient work on the three great Tamil Kings with elaborate commentary and introduction); *Kambar tarum Ramayanam* (3 Volumes); *Arputha rasam* (a collection of his speeches) *Rasikamani TKC yin kadithangal* (compliled by T.M. Bhaskara Tondaiman, Pothikaimalam Pathippu, 1979).

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So.

MUDDUKRISHNA S. (Telugu; b.1899, d.1973) is known among the lovers of Telugu literature mainly as the editor of the well-known anthology of poetry. His other achievements, though not widely known, are by no means less significant or less praiseworthy.

Muddukrishna was born in a family of scholars. His father was a follower of Kandukuri Veeresalingam Pantulu, the well-known figure in the history of social reform in Andhra. The cultured atmosphere at home played a significant role in moulding the taste and temperament of Muddukrishna. Schooled under his father in Telugu classics and prabandhas, he soon evinced a keen interest in English literature as well. For a short while he was a student at Kakinada under Raghupati Venkata Ratnam Naidu. Later, he graduated from the Rajahmundry College, by which time he had become well-versed in Sanskrit and English literatures.

He developed a close association with romantic poets like Devulapalli Krishna Sastry, Chinta Dikshitulu, Tallavajjhala Sivasankara Sastry and others. He was intimately connected with various drama troupes staging Telugu and English plays. He also worked closely with Harindranath Chattopadhyay giving performances around 1927. All these activities inspired him to write for the stage. Among his popular plays is *Ashokam*, unconventional and rebel-

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lious in theme and presentation. Muddukrishna tenaciously staged the play quite a few times in the face of much adverse criticism.

The nationalist movement of the 1920s inspired young Muddukrishna to take active part in it during 1932-33.

Jwala, the literary journal Muddukrishna edited, unfortunately ran only for a few months in 1934, but it provided an excellent forum for some modern trends in Telugu writing. Young experimentalists like 'Pattabhi' won the attention of the reading public through its pages. *Jwala* set new trends both by its writings and by its editing.

Muddukrishna also worked for a few films in Telugu, and some of them were commercially successful. But a man of such strong individuality and tastes could not be chained up for long to a fixed position or profession.

Muddukrishna remained a bachelor all his life, and the treatise on marital relations and problems, *Dampatya dipika* written by this bachelor, was quite a success. It won the accolades of many.

His close contacts with the contemporary romantic poets resulted in his longing to collect and edit the best of their writings. The result was the collection entitled *Vytalikulu* (1935). Even though the poems he selected for his anthology belonged, broadly speaking, to the prevailing romantic trend, he knew that the book was to reflect variety of themes and technique, and the various stages of evolution discernible in that dominating trend. Some of the opinions he expressed about Sri Sri Viswanatha Satyanarayana, Krishna Sastry, Basavaraju Appa Rao and others are accepted as authoritative critical pronouncements. The introduction he wrote to *Vytalikulu* is a brief and tidy sketch of the history of Telugu poetry to date. In recognising the continuity of poetic traditions, in relating the novelty of modern poetry to various extra-literary phenomena, and in welcoming more changes and experiments in poetic trends, Muddukrishna proves himself out and out modern. Thus *Vytalikulu* came out as the most valuable and esteemed anthology, the like of which is hard to find. It covered more than twenty-five poets represented by about two hundred poems. Diverse trends like classicism, nationalism, romanticism, realism, progressivism, etc., are accommodated, making the collection rich, even though the dominant trend is romanticism in its multiple hues. *Vytalikulu* is a unique contribution to Telugu literary world of this century. It may be compared to the *Golden Treasury* edited by Palgrave.

All through his long and eventful life, Muddukrishna was devoted mainly to the cause of literature. He believed in Shelley's statement that poets are the unacknowledged legislators of mankind. The services he rendered to the Telugu literary scene have been duly acknowledged by those who knew of his effort and achievement. Some of his plays like *Anarkali* have been translated into Hindi.

K.G.S.

MUDGAL, KRISHNADAS (Marathi; b. 16th century) is an important poet who worked on an adaptation of the *Ramayana*. He was a contemporary of Eknath, and a resident of Paithan. His *Yuddhakanda-Ramayana* was so popular that it was read all over Maharashtra as part of daily ritual. He was also called 'Krishnadasa Lolya' or 'Lolya Mudgal'. The poet referred to *Adhyatamaramayana* and *Agnipurana* along with *Valmiki Ramayana* in his adaptation. He was the first writer to include stories about Rama from *Shivapurana* also. He took pride in the rich heritage of the Marathi language and poetry. There is no other eleborate work in Marathi based on a single canto of the *Ramayana*. The poet's style is seen at its best in this work. It is treated as one of the classics of early Marathi poetry. Apart from this, some akhyanas like Sulochanakhyan, Angadashishtai, Bibhishanabheth and Ravana-aniakale are seen in a different form. In fact, these are also part of the *Yuddhakanda*. Krishnadas has also written *Balakrida* in Ovi form.

Nis. M.

MUDRA RAKSHAS (Hindi; b.1933), born at village Behata, district Lucknow, he imbibed his father's love for plays. He passed his M.A. examination from Lucknow University. Since 1951 he has been writing regularly. He edited *Gyanodaya*, *Anuvrat*, *Zero* (English magazine), *Sahitya Bulletin*, and *Behatar*. He joined the All India Radio, Delhi, in 1961, but did not find much favour with the authorities because of his Marxist ideology. Since 1976 he has been a freelance writer and actively engaged in play, theatre, poetry, short story, novel, literary criticism, history, philosophy, archaeology, and fine arts. He has concentrated now on new experiments in fine arts and has given new dimension to Hindi theatre through his acting and direction.

He is also a powerful writer in the field of novel. He has continuously attacked the feudal structure of society, and his strength lies in voicing the struggle of the comman man.

He is also acclaimed as a dramatist of new vision. He writes against the establishment, and is a forerunner in the field of folk-drama. His plays are an effort to liberate Hindi drama from sentimentalism and age-old conventions in both content and technique:

His well known works are: Plays: *Marajeeva* (1962), *Your's faithfully* (1969), *Tilachetta* (1973), *Tendua* (1975), *Gufayen* (1979), *Santola* (1980) Ala Afasar 1981), *Dakoo* (1986), *Malvikagnimitra aur hum*, and *Seediyan*; Novels; *Gyarah sapanon ka desh*, *Achala ek manahsthiti*, *Bhagoda*, *Mera nam tera nam*, *Shok samvad*, *Hum sab manshar-am*, *Cheenteepuram ke Bhurelal* (Children's play). Stories: *Shabda dansh*; Satire: *Suno bhai sadho* (1984); Criticism: *Paribhashyen aur samasyayen*.

K.P.

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MUDRARAKSHASA (Sanskrit) is a historical play of the nataka type in seven acts, by Vishakhadatta. The scene is laid at Kusumapura (Patna) after Sarvarthasiddhi, the last of the Nanda kings, has renounced the world because his kingdom has been wrested from him by Chandragupta through the machination of the latter's able minister, the famous Vishnusharman, better known as Chanakya. Malayaketu, a small vassal king, left Chandragupta's court because his father Parvataka (or Parvatesha) had been poisoned to death by a girl secretly sent by Chanakya. Rakshasa, an honest, intelligent and able minister served Malayaketu and it was Chanakya's ambition to defeat the weakling Malayaketu so that Rakshasa's services could be secured for Chandragupta, the abler of the two kings. Act I opens after the introductory section with one of Chanakya's spies presenting Rakshasa's signet ring which he has secured through a ruse. Chanakya, overjoyed, has a letter copied by the unsuspecting Shakatadasa (Rakshasa's friend) and seals it with the ring. Later, he orders Chandanadasa's arrest and death because he, Rakshasa's closest friend, has sheltered the latter's family in his own house. He is, however, saved at the last moment by Siddharthaka, another spy of Chanakya's. Shakatadasa flees to Rakshasa. Jivasiddhi another spy disguised as a Jain monk and astrologer is banished by Chanakya to Rakshasa's court for espionage at that end. It is reported that Rakshasa's family has escaped to safety and that Bhagurayana, a friend of Chanakya's, has fled. Act II opens at Malayaketu's capital where Viradhaka, Rakshasa's spy disguised as a snake-charmer comes and reports that Rakshasa's scheme to murder Chandragupta (which was to be brought about with the help of several secret agents) has miscarried through Chanakya's shrewd vigilance and that Vairodhaka, Malayaketu's uncle, who had stayed on in Kusumapura when the latter had fled (because he had been promised half of the kingdom by Chandragupta), has been cleverly put to death. All those secret agents of Rakshasa who had arranged separate devices for killing Chandragupta, have been cruelly slaughtered. The banishment of Shakatadasa and imprisonment of Chandanadasa are also reported. Then appear Shakatadasa, and Siddharthaka, Chanakya's spy who had apparently rescued the former. Rakshasa, ignorant of the scheme and overjoyed at seeing Shakatadasa, presents a trinket to Siddharthaka who begs it to be sealed and kept in the royal treasury until he should need it. Shakatadasa recognizes the signet-ring as Rakshasa's; Siddharthaka confesses that he found it lying near the door of Chandanadasa's house (it was accidentally dropped there by Rakshasa's wife). Shakatadasa pays money for the ring and Rakshasa gives it to Shakatadasa as his personal seal. Siddharthaka pleads fear of Chanakya's revenge for rescuing Shakatadasa and is allowed to stay in Malayaketu's court. Finally, Viradhaka says that Chandragupta is tired of Chanakya; Rakshasa is happy. Then Rakshasa buys some jewels of the late Parvataka cleverly sent by Chanakya through his messenger. In act III we hear that Chandragupta orders a moonlight fiesta and is informed that Chanakya has forbidden the celebration. He sends for the minister and there is a heated argument. Chanakya says that he feels humiliated and leaves in a huff. (Actually the entire scene is got up for deceiving the enemy's spies). The next act (IV) introduces Bhagurayana who has apparently defected from Chandragupta's court and has come over to Malayaketu, but is actually a secret agent of Chanakya's. Speaking to Malayaketu on behalf of all the kings who have deserted Chandragupta he says that they would prefer to have a direct approach to Malayaketu rather than through Rakshasa because Rakshasa is hostile only to his rival Chanakya and not to Chandragupta with whom he may come to terms once Chanakya is removed. Then the King overhears rift between Chanakya and Chandragupta. Rakshasa remarks, "Now, therefore, Chandragupta is virtually under his control. This Malayaketu interprets as a proof of Rakshasa's secret desire for an alliance with Chandragupta. The king talks with his minister but cannot rid his mind of a nagging doubt about the latter's bona-fide. It is in such a hesitant mood that he agrees with Rakshasa's plan of attacking Chandragupta's capital. Jivasiddhi, Chanakya's spy, disguised as a Jain monk, is summoned for an auspicious date for the battle; he forecasts doom in a veiled language. In the next act (V) Jivasiddhi meets Bhagurayana who is in charge of exit permits for leaving Malayaketu's camp and says that he is afraid of Rakshasa for whom he used to work and whom he helped in getting Parvataka poisoned. Malayaketu hears this and is full of wrath and hate. Bhagurayana falsely pleads for Rakshasa saying that he may have had his reasons for acting as he did and persuades him not to take revenge on Rakshasa immediately. Siddharthaka is arrested because he tried to escape without an exit permit and when he is beaten by officers, a letter he was carrying drops down. This letter, addressed to Chandragupta, says that the bearer has a verbal message, and a precious jewel sealed with Rakshasa seal is enclosed with the letter. Further beatings elicit the 'truth', viz. the conditions laid down by the defecting kings for shifting their allegiance to Chandragupta, together with Rakshasa's own terms: Chanakya must be removed. Questioned by Malayaketu, Rakshasa pleads complete ignorance; but his own seal and his friend Shakatadasa's handwriting bear evidence against him. Then Malayaketu discovers that Rakshasa has on him one of his late father's jewels (Rakshasa had bought these from a seller sent by the wily Chanakya). Malayaketu construes this as another proof of Rakshasa's infidelity. In characteristic haste and choler, Malayaketu orders that the treacherous kings who had coveted territory should be buried alive and those who hoped to get elephants should be trampled to death under elephants' feet. He spares

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Rakshasa's life with pompous words of magnanimity. Rakshasa leaves with the aim of saving Chandanadasa's life. The next act (VI) finds Rakshasa seated on a bench in a park, recapitulating his failures in deep agony and terrified at the thought of Chandanadasa's fate. One of Chandragupta's spies appears and pretends to prepare a noose to hang himself with. Questioned by Rakshasa he says that his friend Vishnudasa is about to kill himself because Chandanadasa, the latter's friend, has been condemned to death. For fear of out-living his friend, Vishnudasa, he wishes to commit suicide, especially as Chandanadasa cannot be rescued because at the first sign of a rescue attempt the executioners will put Chandanadasa to death; so no other course but suicide is left open to him. Rakshasa dissuades him from suicide and hastens to offer his own life as a ransom for Chandanadasa. The last act (VII) sees Chandanadasa followed by his wife and son being led away to the execution ground. The wife is anxious to die with him when Rakshasa comes and offers himself in his friend's place. Then Chanakya and Chandragupta appear on the scene; Chanakya tells Rakshasa that only on condition of his (Rakshasa's) accepting the office of Chandragupta's chief counseller will Chandanadasa's life be spared. Rakshasa has no option; he accepts the office which both Chandragupta and Chanakya respectfully press on him. There is report of great havoc in the battlefield, the rebel kings have defeated and captured Malayaketu whose life is spared at Rakshasa's intercession and whose territories are restored to him. Chandanadasa is handsomely rewarded, the prisoners of war are all released, Chanakya retires from politics and Chandragupta is gratified at Rakshasa's consent to serve him. The play ends with a benediction.

The *Mudrarakshasa* is a unique play in many respects. As a play based on a political theme, it bears testimony to the consummate skill of Visakhadatta as a dramatist. It does not present any of the recognized dramatic sentiments (rasa), but introduces a new, hitherto unrecognized sentiment of intense rivalry between two sharp-witted ministers dedicated to the service of their respective kings. The plot is very carefully constructed in the two courts and action is continuous, varied and follows a closely knit pattern. It is never smothered in mere words. In spite of the general limitation of the paradigm of court intrigues, genuine dramatic interest is created within this apparently narrow scope. Unlike most Sanskrit dramas, it avoids love as the main or even a subsidiary sentiment. The problem of the protagonist and antagonist is also highly debatable; it is, however, generally assumed that since in the final analysis Chanakya outwits Rakshasa and succeeds in achieving what he strove for throughout the play, he should be regarded as the hero.

But for the brief and insignificant presence of Chandanadasa's wife, the play has no female characters. Neither do we meet the familiar Vidushaka, the traditional fool of the Sanskrit play; humour, even as a relief motif is wholly absent here. And yet the audiences do not feel bored because the interest never flags; the drama grips the reader's imagination until the very end. Dialogues are terse and effective and contain fine dramatic touches. The prose, both in Sanskrit and Prakrits (of which Shauraseni and Magadhi are used more frequently) is composed with great economy of words and is very realistic in style. Verses are generally in long metres and contain long compounds. Rhetoric is never used as a luxury or for the sake of mere ornateness but always embellishes a really significant experience; it is always organically connected with the poetry.

The dramatist is a keen observer of human life; his comments on life are full of wisdom and betray an awareness of its many-faceted complexities. The core of the play is a conflict of emotions, interests, ideals and allegiances. The whole play moves along the intricate patterns woven by these conflicts; it succeeds in depicting the two opponents as noble and basically good and selfless characters, and yet the gravity and intensity of the struggle is never understood. The dramatic problem was thus a very real one and success depended on the author's power of remaining true to this very sensitive antitheses of objectives without reducing the two major characters into mere stereotypes. It is here that the play is really unique and the playwright uniquely successful.

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S.Bh.

MUGALI, R.S. (Kannada; b. 1906) is a Kannada poet, critic and novelist. Coming under the spell of Gandhiji, Mugali left school for some time at the age of fourteen. Later he did his B.A., M.A., and D.Litt. of Pune University. He worked in several capacities as Professor of Kannada at Willingdon College, Sangli, later as Principal Director of Literary and Cultural Department, Mysore Government, and as Professor and Head of the Department of Kannada, Bangalore University. Apart from Kannada, he knows English, Marathi and Sanskrit.

Mugali first made a name as a poet. As a member of the Geleyara Gumpu of Dharwad, in his youth he was steeped in literature. A lover of beauty and nature; Mugali began with lyrics characterized by smoothness and tenderness. With the passing of years his poetry grew more thoughtful and ripe. His *Manimala* (1976), for instance, which is a string of 102 reflective stanzas, presents a cosmic picture of life and man as a part of creation. As a novelist he is an idealist. His heroes know sorrow and suffering and humiliation but endeavour to make life purposeful. *Anna* is the best known of the

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earlier novels with a purposeful idealist for hero. Agnivarna strikes a new path; the central character is the degenerate profligate described by Kalidasa in his *Raghuvamsha*; Mugali shows how his degeneration becomes tragic for the kingdom and how corruption spreads; it is too late when Agnivarna sees light.

Mugali is recognized as one of the leading scholars and critics of the contemporary Kannada world, and an authority on the history of Kannada literature. His *Kannada sahitya charitre* is the first comprehensive history of Kannada literature. He also wrote a history of Kannada literature for the Sahitya Akademi which has been translated into several Indian languages. He prepared also a slightly shorter English version of the book for the Akademi. He is one of the few Kannada critics who have sought to analyze the principles and methods of criticism. In his critical writings he combines scholarship with originality and balance; he has been a student of western criticism and so he can use the comparative method profitably. Mugali has also written one-Act plays and short stories, as well as full-length plays.

Mugali presided over the 45th Kannada Literary Conference in 1963. For several years he was a member of the Executive Board of the Sahitya Akademi. He read a paper on 'Nationalism and Cosmopolitanism in Literature: Indian Outlook' at the Fourth Congress of the International Comparative Literature Association in Feribough, Switzerland. He has visited France, Belgium, Holland and England.

L.S.S.R.

MUHAMMAD BUX 'WASIF' (Sindhi b.1892, d.1954) was a poet and a prose writer. Born in a small village of Razi Jatoi in Nawabshah district of Sindh, he was reared in Hyderabad Sindh where his father was employed. Wasif studied up to the secondary level. He could not continue his studies further due to the sudden death of his father in 1911. In spite of the fact that he had to strive for a living, he studied different languages and their literatures. Wasif's poetic compositions are highly influenced by erotic poems of Persian and Urdu. He had mastery over 'ghazal' and 'rubai' forms of poetry. He compiled *Diwan-e-Wasif* which was published first in 1922, and later reprinted in 1955 from Hyderabad. Most of the poems of Wasif were published in the issues of a literary journal *Adib-e-Sindh*, brought out monthly from Larkana during 1941-1952. It has been rightly pointed out by critics that Wasif cleverly imitated Persian and Urdu poets in thought, imagery and style. Thus, most of his poems do not find roots in the soil of Sindh. In the field of prose, Wasif mainly wrote on Islamic theology. His main works in prose are *Islami Shari'at* in two parts (Vol.I. published in 1934 and Vol.II in 1942), *Quran Sharifa jo Sindhi tarjumo* (Sindhi translation of the *Quran*, 1934), *Asanjo pyaro Rasul* (Our beloved Prophet, 1931) and *Islami akhlaqi kahanyu* (Moral tales from Islam, 1951). Wasif also wrote in Sindhi a book of moral stories and fables entitled *Gulzar chambeli*. This Sindhi work is a good specimen of Wasif's prose-style which was greatly influenced by the Persian idiom and vocabulary. Wasif showed his critical vision by writing *Sharah Latifi*, a critical evalution of H.M. Gurbaxani's edition of *Shah jo Risalo* (Part I, published in 1923). Wasif's another critical work, *Tazkirah-e-Shuara-e-Hyderabad* (Biographical memoirs of the poets of Hyderabad, 1956), was brought out after his death.

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M.K.J.

MUHAMMAD FAZIL SHAH 'SAYYAD' (Sindhi; b.1836, d.1900) was a poet. He was born at Hyderabad (Sindh). He was the eldest son of Sayyad Haidar Shah, who was a poet himself, well-known for composing the folk-tale of *Laila-Majnu* in 'd'ohira' verses. Fazil Shah got his education in one of the traditional maktabs in the town. He became a well-known scholar of Arabic, Persian and Islamic theology. After completing his education, he joined judicial line and was a licensed Mukhtyar (advocate) in Hyderabad and Hala divisions up to 1888. After the death of his paternal uncle, Qazi Yusuf Shah, in 1892, Fazil Shah got the post of mufti (i.e., one who writes judgements) in the court of his cousin Qazi Ibrahim Shah. He remained on that post until he breathed his last. It is said that Fazil Shah spent the last years of his life mostly praying to God and studying Islamic scriptures.

In the field of poetry, Fazil Shah belongs to the Persian school of Sindhi poetry. He has composed a good number of poems in Persian, following the custom of those days in Sindh; but the large corpus of his poetry is in Sindhi. The main published works of Fazil Shah which have come to light are: (1) *Diwan Fazil* (a collection of ghazals compiled by the poet himself in 1873), (2) *Mizanal shair* (The first treatise written in Sindhi on the principles of Persian poetic forms and prosody. It contains some forms of Sindhi poetry also, such as 'd'ohiro', 'kafi', mauludu', 'madah'. The book was completed in 1873). Fazil Shah submitted both these works to the Vernacular Literature Committee for publication. Both books were published by the Committee in lithograph in 1883. They were brought out in a single volume and the poet was paid an honorarium of Rs. 160/- by the Education Department.

These books were out of print for long. The Sindh Muslim Adabi Society published the second edition of *Mizanal shair* in composed type in 1936, with the changed title *Shairo shairi*. The same society brought out a new edition of *Diwan Fazil* in 1937 in composed type. It is edited by Muhammad Sidiq Gulab Khan 'Musafir' with a critical introduction and explanatory notes. Fazil Shah had

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collected selected Sindhi 'kafi' poems composed by well-known Sindhi poets. He compiled them in a book entitled *Chunda kafiyun* (selected kafis) with introductory notes on the poets. The book was published by the Vernacular Literature Committee in 1887. A considerable number of other works written by Fazil Shah in Persian and Sindhi remained unpublished and these works seem to be lost for ever.

Fazil Shah's ghazals are on various topics, which include carnal love as well as spiritual love, didactic subjects as well as beauty of nature. Fazil Shah had passed through the experience of a love affair in his youth, and he came to the conclusion that it was futile to give oneself to carnal love ('Ishq majazi'). One must, therefore, devote oneself to spiritual love only.

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M.K.J.

MUHAMMAD HASHIM 'MUKHLIS' (Sindhi, b.1860, d.1934) was a journalist, a prose writer and a poet. He had his education in Arabic and Persian in a traditional Madrasa. Mukhlis got his inspiration and guidance for poetic compositions from his father Hafiz Haji 'Hamid' (1823-1897), who had lost his sight in childhood due to smallpox, and was a well-known poet and scholar. Mukhlis entered the literary field by writing in periodicals and newspapers. He remained associated as an editor with more than half a dozen Sindhi periodicals, viz., *Alhaq* (started in 1901), *Tohfa-e-Ehbad* (monthly, started in 1903), *Bahar-e-Akhlaq* (monthly, started in 1906 by Asad Shah 'Fida') *Jafar-Zatli* (monthly, started in 1910 by Ghulam Muhammad Shah Bharg'uri from Hyderabad), *Kachkol* (monthly, started in 1910), *Alamin* (started in 1913 by Ghulam Muhammad Shah Bharg'uri), *Mirapur Khas Gazette* (started in 1916 from Mirapur Khas by Gurd' inomal Tahilsingh) and *Musalman*, (weekly, started in 1923 from Mirapur Khas). Mukhlis was a master of powerful Sindhi prose which often contained wit and humour. His satirical and bold writings against the British rulers annoyed the authorities, and as a result the Government was compelled to take legal action against him. But Mukhlis left Sindh for a few years and remained in disguise in the adjacent provinces. After returning to his native province, he sometimes wrote under different names. In the field of poetry, besides seeking guidance from his father, he became a student of Ghulam Muhammad Shah 'Gada' (1826-1905), his senior contemporary Sindhi poet. The poetry of Mukhlis, like his prose, contains witty and satirical expressions. It is loaded with Perso-Arabic vocabulary and is greatly influenced by Persian poetry in thought, imagery and form. Most of the poems composed by Mukhlis are scattered in literary periodicals of that period.

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M.K.J.

MUHAMMAD KASEM ALI KORESHI (Bengali; b.1858, d.1951), better known by his pseudonym, Kaykobad, was born at Agla village, in the district of Dhaka (now in Bangladesh). Due to financial difficulties he was unable to complete his school education. He took up a job in the Postal Department and spent his life as a Postmaster in his own village.

His best poetical work is an epic called *Mahashmashan* (1904). Based on the Third War of Panipat (1761) the poem recounts the victory of Ahmed Shah Abadali. Besides *Mahashmashan*, he wrote some narratives such as *Shivamandir* (1917), *Shmashanbhashma* and *Maharram shari* (1933). He is also famous for a number of his lyrics. *Ashrumala*, a collection of such lyrics, was first published in 1894.

M.Ma.

MUHAMMAD, K.T. (Malayalam; b. 1928) is a well-known playwright and author of short stories. A native of Manjeri, he was employed in the Postal Department. For a term he served as Chairman of the Kerala Film Development Corporation. Muhammed first came into prominence with his story 'Kannukal' (Eyes), winning the first place in an all-India short story competition organised by prominent newspapers in 1952. He has been connected with theatre groups and is the founder of the Sangam Theatres in Calicut.

Muhammad contributed much to the experimental and the commercial theatre in Kerala. He wrote at first for the amateur theatre and later for professional and commercial theatre.

Muhammad was noted for his ability to depict human emotion under stress in such plays as his *Karavatta pashu* (The non-milching cow), one of his best known plays. This powerful play deals with the tensions and conflicts that grip a not-so-well-to-do family where there is a young and sensitive consumptive who refuses to sell his cow that has stopped giving milk, although he has nothing else to fall back upon to raise the money badly needed for his treatment. Eventually, he feels that people like him are symbolised by this cow, useless and poignantly dispensable. In another well-known play *Itu bhumiyanu* (This is the earth, 1955), Muhammed develops the theme of religious observances which have degenerated into mere shells devoid of spirit. He has here the Muslim community as his area of reference. In his play *Srishti* (Creation, 1972) he adopts the surrealistic technique of mixing fact

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and fancy. Critics have noted that the elements of the theatre like stage lighting and stage-sets, which Muhammed especially used in his experimental plays, were later developed and employed in his plays written for the commercial theatre. Some of his other plays are: *Manushyan karagrihattilanu* (Man is in prison, 1956), *Oru putiya vitu* (A new house, 1957), *Nan petikkunnu* (I am afraid, 1957), *Ratri vantikal* (Night trains, 1961), *Velichcham vilakkanveshikkunnu* (The light seeks a lamp, 1961), *Katalppalam* (The bridge on the sea, 1965), *Sthiti* (1978).

Though Muhammed came into prominence with an award-winning short story, he is famous mainly as a playwright and as one who contributed to the renaissance of the Malayalam play, particularly through his association with the All Malabar Central Arts Group (Akhila Malabar Kendra Kalasamiti). He has three collections of short stories to his credit. These are *Chirikkunna katti* (The laughing knife, 1956) *Shabdangalute lokam* (The world of voices, 1959) and *Kaliyum karayavum* (Play and work, 1969). There are also two novels. These are *Kattu* (The wind, 1967), and *Mamsapushpangal* (Flowers of flesh, 1965).

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P.N.K.

MUHAMMAD MOHSIN 'BEKAS' (Sindhi; b.1859, d.1882) inherited poetic talent as also the love for physical form from his father 'Bedil'. Of him one could rightly say that he was a 'chip of the old block'. Bekas literally means the helpless. He was brought up and educated by his father. Bekas adopted most of the charactersitics of his father's personality including allegiance to Lal Shahbaz Qalander. Although Bekas died at a very early age of 23, he wrote a lot of poetry which was ripe and mature. He has often been compared with the English poet John Keats (who also died young), for he too like the great Keats, created sensuous beauty in his verse. He was very handsome and was fond of colourful clothes. Like his father, he believed 'majaz' (physical love) to be a bridge leading to 'haqiqat' (spiritual love)

He often wrote and sang his compositions saturated with the sorrows of separation, considering himself to be the legendary 'Marui', lamenting for her 'Malir' and 'Marus'. For him this world was Umar Sumro's 'Kotu' (place) which held for him no happiness.

His father taught him other languages too, but he preferred to write in Sindhi and Siraiki. He composed poems weaving them with the famous folk-tales of Mumal-Rano, Sasuai-Punhu, etc.

Much of Bekas's poetry is similar to that of his father Bedil, both in form and content, and one could easily mistake the poetry of one for that of the other. We find in his poetry flight of imagination, music, intoxication, fervour, and such other essential features of classical poetry.

Bekas also wrote an elegy on the death of his father and master, but it does not come up to the poetic level of the one that Bedil wrote in the praise and memory of his master Sachal.

R.P.

MUHAMMAD MUJEEB (Urdu; b.1902, d.1985) was a historian, social thinker, liberal humanist and a short story writer, biographer and playwright of considerable merit. He was born at Lucknow, had his early education in the Loretto Convent, Lucknow and the public school of Dehradun. Then he went to Oxford and graduated in history from there. From Oxford he went to Germany and studied printing. He joined Jamia Millia as a professor of history in 1926 and remained its Vice Chancellor from 1948 to 1974. He wrote with equal mastery both in Urdu and English. His Urdu works are *Kimiyagar aur doosre afsane* (1933), *Shahidullah aur doosri kahaniyan* (1958); both these are collections of stories. His stories, though rich in human elements were written mainly for edification. *Kheti* (1932); *Anjaam* (1934); *Khana jangi* (1947); *Habba Khatoon* (1952); *Heroine ki talash* (1953); *Doosri shaam* (1956); *Azmaish* (1957); *Aao drama karen* (1941); all these are plays and demonstrate Mujeeb's passion for history and concern with social reform. *Roosi adab* 2 vols. (1934) is a penetrating history of Russian literature. *Tarikh-i-falsafa-i-siyasat* (1936) is the history of political philosophy.. *Tarikh-i-Hindustan ki tamhid* (1935) is a comprehensive introduction to the study of Indian history. *Duniya ki kahani* (1935) is a collection of radio talks dealing with the developments and decay of different cultures of the world.

His English works also relate to literature in various ways: *Indian Muslims* (1961) is a monumental work in which he traces the origin of Islam in India and the variegated forms it has taken because of the local influences over the years in different parts of the country. This is not merely a historical work, but Mujeeb deals at length with Indian culture and literature and shows how they influenced the Muslim mind. His historical vision is a comprehensive one; he continually pleads for the study of history of a people in conjunction with its literature and fine arts. *Ghalib* (1969; translated into several Indian languages by Sahitya Akademi) is a monograph dealing with the life of the poet and a brief critical study of his works. His other works in English are: *Ordeal 1857* (1958); *Akbar* (1969); *Ghazaliate Ghalib* (1969); *Islamic influence on Indian Society* (1972); *Dr. Zakir Hussain—A Biography* (1972). Mujeeb also enriched Urdu literature by translating widely from other literatures, both Indian and European; he translated from Tagore, Emily Dickin-

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son and Maulana Abul Kalam Azad and a host of other authors.

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Mo.A.

MUHAMMAD, N.P. (Malayalam; b.1928), a native of Calicut, is a short story writer and novelist, who took to writing not to entertain the readers with nostalgic and sentimental anecdotes, but to expose the hollowness of the materialistic culture he saw around him. An impeccable sense of nationalism and an unflinching social commitment have endowed him with an uncompromising stance. His sense of honour often becomes sarcastic and ironic. He is not carried away by western models of 'modernism' and is sane enough to know that literature is organic and has a local habitation and a name.

Muhammad's first publication is *Toppiym tattavum* (1952), a collection of six short stories. *Nallavarude nattil* (In the land of the good, 1955) and *Maranam tarattu padi* (Death sang a lullaby) are two of his other collections. Generally speaking, all his stories have the power of evoking thought. *Pukakkuzhalum Saraswatiyum* (The pipe and Saraswati) is a collection of his highly readable essays.

In a sense, however, his novels are more remarkable. *Maaram* (Tree) and *Arabiponnu* (The gold of Arabia), written in collaboration with M.T. Vasudevan Nair, are two of them. The full force of his satire is let loose in another novel, *Hiranyakashipu* (1967), which is a satanic attack against the social and moral degeneration of the time and brings the author's rare gifts into sharp focus. The theme is Kerala's politics set against the background of Indian politics of the year 2003. A man named Srihari is depicted as having usurped the powers of the central government and democracy as having culminated into dictatorship, at that time. Sreehari employs a sycophant called Hiranyakashipu as Kerala's Chief to ensure the nation's integrity and solidarity. Then follows the ruthless manouvring of Hiranya, who in course of time subdues all his rivals including his relatives and Gurus. As a practical measure for population control, he introduces the Infanticide Bill and sets up a police force called 'Black guard'. Later he poohpoohs even Srihari, who manages to tide over the situation by offering him a high post at the centre. Allegory and fantasy are in full play in the novel and serve to accentuate the satirical tone.

Muhammad's *Avar nalu per* (Those four persons) won the Sree Padmanabhaswamy Endowment award for children's literature in 1988.

P.N.K.

MUHAMMAD QASIM (Sindhi: b. 1806, d. 1881) was a poet. Originally hailing from Hala, a small village in Sindh, Muhammad Qasim settled in Hyderabad where he came in close contact with his contemporary Sindhi poets, Gul Muhammad, Fazil Shah and others. He worked with the provincial government for some time, but later on preferred to remain a free-lance writer. He was a fine calligraphist of his time and earned enough from writing books and posters. Besides, he was a scholar of Arabic and Persian and used to teach these languages to private students to earn his livelihood. For this reason he was known as akhund (teacher). Qasim initially wrote poems in Persian which were mostly published in *Mofurrah-ul-Qulub* (Giving happiness to hearts), the first literary weekly in Persian started in 1855 by Mirza Mukhlis Ali from Karachi. Qasim became well-known as a Persian poet through this weekly and his poems were highly appreciated. Those young writers who practised metrical compositions in Persian approached Qasim for guidance. It was due to the insistence of his friend, Fazil Shah, that Qasim switched over to writing poems in Sindhi. He prepared *Diwan Qasim*, a collection of his Sindhi ghazals in 1875, which was approved as a text book by the Vernacular Literature Committee of the Government. It was published in lithograph from Karachi in 1878. As the book was full of misprints and orthographical mistakes, Mirza Qalich Beg, one of the admirers of the poet, edited it with annotations and critical notes. It remained in the manuscript form for a long time until it was published in 1936 by his son Mirza Afzal Beg from Hyderabad. Sindh, *Diwan Qasim* contains 137 ghazals, which are comparatively meagre part of his total verse compositions because most of his Persian and Sindhi poems have not been collected and published in a book form. The ghazals of *Diwan Qasim* are known for their theological subjects and dry didactic elaborateness. No doubts, the poet gained vast reputation on account of his metrical perfection. In medieval Sindhi poetry, it was a common practice to quote phrases and small sentences from the *Quran* at suitable places. Qasim also followed this, but he went a step further by mingling his own composed lines of Arabic and Persian in his Sindhi poems. In his time it might have been a mark of excellence, but in fact it marred the lucid and simple style of poetry. Qasim has artistically depicted the beauty of nature in some of his poems. His innovations in traditional forms of 'ghazal', 'rubai' and some other forms of Persian poetry are remarkable contributions. Some 'kafis' written by Qasim are popular due to their melody and appealing way of expression. He beautifully used in his ghazals the common idioms and proverbs without disturbing the requirements of the metre. It can be said that Muhammad Qasim was more a versifier than a poet in the real sense of the term.

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M.K.J.

MUHAMMAD SIDIQ MUSAFIR (Sindhi; b. 1879, d. 1955) was an educationist, journalist and poet. He passed the Vernacular Final examination in 1896 and joined as an assistant teacher in a school at Tando Adam. During the tenure of his service as a teacher, he acquired proficiency in Arabic and Persian. He was a disciple of the renowned poet Sayyad Fazil Shah (1836-1900) and learnt from him the art of poetic composition. He was appointed assistant teacher at the Teachers Training College, Hyderabad, in 1902. When the publication of the journal *Tailima* started in 1903, he took charge of its editorial page. During his service with the Training College, he acquired proficiency in the English language, and later, joined a private school and taught English there.

Musafir has written twenty-five books. Major portion of this are educational books. The anthology of his poems entitled *Kulliyat Musafir* was published in 1952 and its second edition was brought out in 1965. This anthology contains his ghazals, mussadas, masnavis, rubais, qitas and kafis. The subjects of his poetry embrace beauty and romance, poignancy and pathos, and morals. Although one comes across the sincerity of feeling in many poems in the *Kulliyat*, yet his poetry as a whole is bereft of depth of thought which is normally found in the poetry of a good poet.

P.A.

MUHAMMAD ZAMAN, KHWAJA (Sindhi, b. 1713, d. 1774) was a famous Sufi saint poet of Sindh. He acquired initial knowledge of Arabic and Islamic theology at the feet of his father Haji Abdullah, who was himself a learned scholar. Later on, he went for further studies to Thato, one of the main centres of learning in those days, where he came in contact with a Sufi mystic, Khwaja Abu-al-Masakin Hazrat Shaikh Muhammad Naqshbandi, and became his disciple. After gaining mystic insight from his master, he returned to his village, Lawari. Muhammad Zaman lived a simple and pious life and always remained indifferent to worldly attractions. Many a time he was offered gifts and free lands by Ghulam Shah Kalhoro (who ruled Sindh from 1755 to 1772), but he politely refused such favours. As his fame spread outside Sindh, many seekers of knowledge from distant places used to visit Lawari Sharif to pay homage to this great saint of Sindh. It is said that Shah Abdul Latif Bhitai, a senior contemporary Sufi saint of Sindh, also had great respect for Muhammad Zaman and he went to Lawari Sharif to meet him. There is very little poetry of this Sufi saint which has come to light so far. Abdur Rahim Girhori, one of the main disciples of Muhammad Zaman, compiled the philosophical thoughts and poems of his master in two books written by him in the Arabic language. *Fatah-al-Fazi* (Achievement of favour) is the collection of 446 preachings of Muhammad Zaman translated into Arabic. The original Sindhi utterances of the saint are not given in the book. Another compilation, *Sharah abyat Sindhi* (Commentary on Sindhi verses) contains 84 verses in Sindhi with an explanation of their philosophic thought in Arabic. The second book has been translated into Sindhi by Umar Muhammad Daudpoto and published in 1939. These Sindhi verses of Muhammad Zaman are gems of Sufi mysticism and have been highly appreciated by critics for their profundity and poetic beauty.

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M.K.J.

MUHANOTA NAINASI (Rajasthani; b. 1610, d. 1670). Nothing is known about Nainasi's early life and education. It can only be presumed that his father, Mahanota Jayamala, who held a high rank in the Government of Marawad, must have made proper arrangements for his regular education under able and virtuous teachers.

Nainasi conducted a number of successful raids while holding important posts during the reign of Maharaja Gajasimha and Jasavant Simha right from 1632 to 1670. He also worked as a Minister from 1658.

Marawad ra paragana ri vigata and *Nainasi ri khyata* are the most important monumental works of Muhanota Nainasi. *Marawada-ra-paragana-ri–vigata* is a historical survey of the different paraganas of the then Jodhpur State. It is a veritable gazetteer containing rich information regarding historical, geographical, economic, agricultural and ethnological details of each paragana, including the achievements of its various noteworthy administrative officers. It is really a unique unprecedented collection of material relating to political, economic, social and administrative history of that region.

His another work, *Khyata*, is one of the greatest works in Rajasthani historical literature. It was actually planned on a wide and grand scale with the aim of covering the history of all the important Rajput dynasties and the ruling clans and sub-clans of Rajasthan as well as some of the Rajput dynasties in various adjoining regions like Gujarat, Kathiyawad, Bundelkhand and Malawa up to 1660.

Nainasi's *Khyata* breathes a fearless spirit, and he did not hesitate to expose the weaknesses and failures of even his master plan. No defeats have been concealed therein.

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Thus *Khyata* contains many valuable and important details which throw new light directly or indirectly on the life, society, economic conditions and administrative arrangements in those times as well as the superstitions and beliefs of the rulers and of the people of those times. It is more illuminating at times than the Persian histories as far as the history of the Rajputs and their principalities is concerned, and in many cases it can fill up the gaps left after materials from other sources have been utilized. It must be said to his credit that Nainasi has honestly and fully preserved the names of all important contributors to his vast collection of the source material.

Nainasi, due to his sudden end during the course of his gathering the materials for his history of the Rajputs, could not give it the actual shape and as such he has been said to be a historiographer of unfulfilled promise. His language is full of proverbs and idioms, technical terms, and various forms of prose literature of western Rajasthani. The use of traditional syntax, case terminations, prepositions, prefixes and suffixes, verbs, pronouns and appropriate adjectives is superb. The use of short sentences without euphonic combinations, which is the traditional quality of prose can be said to be the evidence of the maturity of his prose.

Nainasi committed suicide along with his younger brother, Sundaradasa, to save themselves from disrepute due to charges framed against them. They were sentenced and penalised for a hundred thousand rupees by Maharaja Jaswant Simha, which they refused to pay and instead embraced death sending their reply to the Maharaja in the form of a doha.

B.M.J.

MUHINJE HAYATIA JA SONA ROPA WARQ (Sindhi) is an autobiography by Popati Hiranandani, which was selected for the Sahitya Akademi award for the year 1982. The author has ventured almost in every literary branch and exhibited remarkable interest in myriad subjects and fields of human interest. The present work, with a romantic title meaning 'golden and silver leaves of my life', is perhaps the best among her works.

The striking feature of the narration is that she has sagaciously avoided the mundane details of her birth, her family genealogy and all other details that go with it. She begins with the tragic chapter in her life, depicting the sudden death of her father, a forest officer, of a severe heart attack, leaving the young widow and seven children in the wild world, the authoress just ten years old. She recapitulates the tragic situation when her dying father calls her to his bed and utters his dying testament, "Your elder brother has taken after your mother, a meak and simple boy; you are courageous and brave. I entrust the responsibility of the family to you. Rear up your brothers and sisters so that they come up in life. Then alone I shall be in peace..." This single tragedy greatly affected her life and, perhaps, directed her course, for throughout the autobiography the undercurrent of the tragedy keeps reverberating.

Thus, the family began its troubled course of journey in the vast expanses of the future. They passed through many vicissitudes, suffering, and humiliations at the hands of heartless relatives, who found the orphaned family burdensome even though some were quite generous, loving and helpful.

Her life story reveals her indomitable courage, cool confidence and relentless perserverance. She started earning and supporting her family at the tender age of 14. While at school, she sewed and taught children for a living. After matriculation she became a teacher of music in the same school. She continued her studies side by side and graduated from the Benaras Hindu University with Sanskrit as a special subject, which aroused in her a great interest in the classics of Sanskrit and influenced her creative activity.

Her extraordinary moral strength came from her association at an early age with that great saint, Sadhu T.L. Vaswani, whose discourses she attended uniterrupted for years in her childhood. This acted as a source of inspiration, which stood in good stead in later life. She seems to have developed a fearless rebellious spirit against all incongruities and injustice in society. She remained a champion for woman's cause all her life. For such a crusade the male chauvinists label her as a "woman chauvinist'. She says, "I am proud of being a woman".

The unfortunate upheaval attendant upon the partition of India overtook the country. In the autobiography she vividly and pathetically describes the agonising escape in the dead of night in a truck with the womenfolk, from her home in Hyderabad (Sindh) to Mirpurkhas for taking the train to India. The account lingers in the mind.

Popati remained in the teaching profession for a major span of her life and moulded thousands of Sindhi children as ideal citizens, inspiring them to love their language and culture. The account of her experiences in the teaching line is really fascinating, some of them being sour, some gnawing and some very pleasant and revealing.

The chapter on her encounter with first love (and perhaps the last) reads like a poem, full of pathos and eternal beauty. An adolescent, beautiful, pink-cheeked girl in her prime, being accosted every morning at the corner of the street, while going to school, suddenly feels throbbings in her heart. Love has just blossomed, but the lover suddenly disappears and gets married. The flame is extinguished. Maybe, this incident left an indelible impression of man's infidelity on her mind and generated repulsion against all men. She did not marry and preferred to remain a spinster. Though a few offers came her way, they were shattered on the cruel rock of dowry. She abhorred the notion of buying herself a husband. She has

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treated this most important and sensitive problem of life very boldly and frankly in the chapter "Why did I not marry?"

The account of the struggle of the Sindhis for cultural survival is effectively and colourfully reflected in detail. The Akhil Bharat Sindhi Boli Ain Sahit Sabha, which has remained the platform for the movement and with which she remained associated, and in which she even held responsible positions, is judicially projected in the book.

Her style is lucid, forthright and penetrating. Her wide range of experience and distinctive treatment of every event in her life lend it the seal of her personality's flavour. It is one of the significant works in Sindhi literature.

Ki.B.

MU'JAZO (Sindhi) is a form of devotional folk-poetry. The Sindhi term 'mu' jado' (pl. mu'jaza') is derived from Arabic 'mu'jazah' which literally means miracle. Mu'jazo is a lengthy narrative poem akin to 'managibo'. The difference between the two is that while in Managibo a story or an incident of common nature is selected from the life of the prophet or a revered saint to praise his greatness, in mu'jazo his miraculous deed is narrated for glorification. Miracle-stories described in mu' jaza poems have been transmitted orally from one generation to another. The folk-poet who depends upon hearsay is fully convinced of its truth. Similarly, listeners in folk-assemblies also have full faith in such miraculous narratives. Thus, the historical authenticity of these stories is never questioned. The folk-poet, in order to give more authentic touch to his narration, often begins his poem by quoting its source from some religious book or naming some one who had originally told the story. However, it cannot be denied that the authority quoted by the folk-poet is not always historically verified.

The earliest mu'jazo poem that has come to light so far is by Makhdum Ghulam Muhammad Bugai (alive in 1735). Muhammad Hashim Thatvi (1692-1760) wrote a book, *Quvvat-al-ashqin*, containing a good number of mu'jaza poems which gained popularity. The tradition of composing these poems and reciting them in gatherings of common people has been preserved to this day. Mu'jaza poems are generally long compositions having uniformity of rhyming in a vowel, the technique commonly followed in long narrative poems in Sindhi. Some poets have composed mu'jaza in Persian metres also. The main aim of the poets is to impart knowledge of religious characters of Islam to common people in their mother tongue. The third book brought out under the series of Sindhi Folklore and Literature project, edited by N.A. Baloch, contains 65 selected mu'jaza compositions.

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M.K.J.

MUJIRIM (Kashmiri). Ghulam Nabi 'Gauhar' started writing this book in 1959 when novel-writing in Kashmiri language was practically unknown. However, the exigencies of judicial service and other vicissitudes stood in his way and the novel, his first, could be published only in 1969.

Mujrim is the story of a bereaved father, Bashir Ahmad, who is ruthlessly tormented by the police who implicate him in the alleged murder of his young daughter, Hajira, the only offspring he had. Overwhelmed by grief and the subsequent ignominy heaped on him by society, he remains indifferent to the trial and even makes a confession of his guilt at certain stages. He is sentenced to death by the Sessions Court on the charge of poisoning his daughter purportedly to save his family's honour at a time when she was over head and ears in love with a richman's only son living in their neighbourhood. The trial lasts five years during which period Ahmad suffers untold mental torture and loses all will to survive. The sentence is based mainly on circumstantial evidence supported by depositions of eight witnesses. There is, however, no eyewitness.

On the day of judgment Ahmed stands in the court pathetically unmoved and unconcerned. He is lost in a world of his own away from the cruel, matter of fact and mundane life. Following a medical examination, he has been declared of unsound mind. The judge, on doctor's advice, orders his immediate admission to the lunatic asylum and he is carried out of the court. The judge then begins to read his judgment. The climax is reached when he reads out Hajira's last letter unravelling the whole mystery. But justice, no doubt, comes too late for Ahmad and this marks the denouément of the novel.

The plot is quite gripping and suspense is maintained right up to the end. The author is a keen observer of man and matters and has a deep insight into human nature. His characterisation is superb. Description of the locale is perfect and the language used is both homespun and flowery. He has drawn heavily on nature and traditional lore. At places he cuts incisively into the social canker and exposes the shortcomings of our hackneyed legal system. He does not lack humour either, as is illustrated by his dig at the vagaries of human nature. He says, "Kashmiris are like alloy utensils. They perspire at the mere suggestion of a rise in the summer temperature and shiver even before the winter clouds appear in the sky." The failure of the judicial system in one form or another has been the theme of the fiction, but in the novel the author has not deviated from the set legal procedure adopted by the law courts in India to highlight its shortcomings.

Mujrim stirred the imagination of the reading public within months of its publication. Its adaptation as radio and television plays added to its popularity.

T.N.K.

MUKA KAVI (Sanskrit). Very little is known about Muka Kavi except that he was born with an inpaired speech and

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therefore, called Muka and regained his lost speech by the grace of the sage Vidyaghana. It is also said that he was underdeveloped in mental faculties and later became a great poet through a sudden revelation of poetic inspiration. His date also is uncertain, though tradition takes him to be a contemporary of Adi Shankara.

Muka Kavi is known to us through his splendid work, *Muka-panchashati*, also known as *Devi-panchashati*. It is a religious poem of 500 stanzas in praise and glorification of the goddess Kamakshi of Kanchi. The five shatakas are: Kataksha-shataka, Mandasmita-shataka, Padaravinda-shataka, Arya-shataka and Stuti-shataka. The order of shatakas differs in the manuscripts available today. The *Muka-panchashati* was first published in the *Kavyamala*, Part V, in 1888 wherein Muka Kavi is referred to as a comparatively later poet. The work was reprinted by Chowkhamba Bharati Akademy, Varanasi, in 1987.

As is apparent from the names of the shatakas the *Muka-panchashati* appears to be a poem of erotic-religious nature wherein the physical charms and attributes of the goddess Kamakshi like her side-glances (Kataksha), smiles (Mandasmita), lotus feet (Padavavinda) etc. are devotionally praised in melodious strains and embellished diction.

Endowed as it is with five poetic fancies, tender feelings, deep devotion, religious fervency and graceful ornate expression the *Muka-panchashati* is one of the best religio-lyrical poems of classical Sanskrit. On the one hand it matches the *Geetagovinda* of Jayadeva in sweet diction and soft feelings; on the other in the use of difficult grammatical feats and refined artifices of poetics like double entendre (shlesa) etc., it equals the poetry of Bharavi and Magha. A few verses are enough to illustrate the point:

Nilalaka madhukaranti manojnyanasa
Muktaruchah prakatarudhabisanikuvanti
Karunyamamba makaramdati kamakotira
Manye tatah kamulameva vilokanam te

(O Kamakoti goddess, your glance is really a lotus; the black curls in your hair are like black bees, the rays shining from the pearl worn on your beautiful nose are its protruding grown filaments and the mercy on devotees oozing from you is its honey).

Apart from the fancy, imagination, sweet and smooth diction, the grammatical feat of denominative use (namadhatu) is superb. In the next verse we can appreciate the use of the poetic device of contradiction (virodhabhasa) mingled with soothing alliteration (anuprasa).

Nilo'pi ragamadhikam janayan purarrer,
Lolo'pi bhaktimdhikam dradhayannaranam
Vakro'pi Devi namatam samatam vitamvan,
Kamakshi nrityatu maytitvadapanagapoatah

(O goddess Kamakshi, may your glance dance upon me which, though blue, enhances the redness (love) in the enmity of Pura (Lord Shiva); though it is itself wavering and unstable it strengthens and kindles stable devotion in the mind of your devotees; though it is itself slanting and even, it turns devotees even and straight (they discard their wily ways and become humble) when they bow down in obeisance to you.

Rav. N.

MUKAPANCHASATI (Sanskrit). *Panchasati* by Muka (literally the dumb one) is a collection of 500 devotional verses on Goddess Kamakshi, divided into five parts, each containing a hundred verses. They are Mandasmita shataka (on the smile of the goddesses), Karakshashataka (on her side-glance), Padaravindashataka (on her lotus-feet), Aryashataka in Arya-metre; and finally stuti shataka. The order of the five sections varies in different manuscripts.

Muka belonged to the South and is sometimes identified with a Shankarcharya known as Mukarbhaka Shankara. The poem portrays the exquisite physical charm of the divine beauty with deep religious fervour which is so characteristic of the *Saundaryalahari*. The erotic-religious devotion so powerfully expressed in sweet rhymes and the lucidity of style, indeed, remind one of the passages in that poem.

R.T.

MUKBAL, SHAH JAHAN (Punjabi) was a 'kissa' poet. The information regarding the date and place of his birth is not available. Even some of the couplets in the *Jangnama* that he wrote give very little information. *Jangnama* was composed around 1947. Mukbal wrote his kissa of Hir in a form which became the most popular metrical form in poetry, simply called 'bait'. This metre had never been used before in the popular Punjabi poetry. At the same time, we cannot easily call this metre an innovation of the poet, because the very sophistication with which it has been used in Mukbal's Hir shows that it cannot be a new invention. Mukbal himself would have mentioned this in case he had used it for the first time.

His language is simple and candid. Persian words are sparingly used. The story is in its conventional mould. Mukbal seems to be the model that Waris adopted for his story and the metrical form. He refers to Hindu customs even to a greater length than Waris. A blend of Hindu-Muslim marriage rites in discernible in his writings.

P.S.K.

MUKHERJEE, AMULYADHAN (Bengali; b. 1902, d. 1984), a renowned educationist, was the author of *Bangla*

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chhander mulsutra (1932), *Sanskrit Prosody: Its Evolution* and a score of other essays in English and Bengali on Sanskrit and Bengali prosody. For his pioneering works on prosody, he received Mouat Medal from Calcutta University. He also wrote stories for children, the most popular being his *Nabab kahini* (1980). He occasionally wrote under the pen-name of Betalbhatta.

A.M.

MUKHERJEE, APARESHCHANDRA (Bengali) was an actor-dramatist associated with the professional stage of Calcutta during the first three decades of the 20th century. Both as a dramatist and as an actor he belonged to the 19th century tradition, and was a follower of Girishchandra Ghosh.

His first drama, *Rangila*, was published in 1914. It was a lyrical drama, satirical in tone. It was a poor adaptation from English. More adaptations followed but they were mostly mechanical and hardly had any literary merit. They were only intended for the stage.

But he attracted attention as a real dramatist with his *Ramanuja*. It dealt with the life of Ramanuja, the religious reformer of Southern India. In form he imitated the biographical dramas of Girishchandra Ghosh.

Apareshchandra wrote a number of historical dramas also. One of them is *Rakhi-bandhan* based on the life of the Rajputs. Though he wrote historical dramas, he had to yield to the influence of the time he lived in. *Rakhi bandhan* was a ritual which became popular during the Swadeshi Movement in Bengal in 1905. But the theme of the drama *Rakhi-bandhan* refers to matters of the middle ages of India. Therefore, such dramas are more romantic than historical. His *Ayodhyar begam* (The begum of Oudh) gained considerable popularity mostly due to its successful stage performance. More in number were his mythological dramas. But the age of mythological drama was already over. Therefore, it could not carry him very far as a dramatist.

BIBLIOGRAPHY: Ajitkumar Ghosh, *Bangla nataker itihas* (Calcutta, 1970); Asutosh Bhattacharya, *Bangla natya sahityer itihas* Vol. II (Calcutta, 1971).

As.B.

MUKHERJEE, ASUTOSH (Bengali; b. 1920), novelist and short story writer, was born in Dacca. His father, Pareshchandra Mukherjee, an educationist, failed to draw the attention of his restless son to studies and Asutosh gave up studies at the degree level. This capricious and carefree youth took to one occupation after another—once he became a hosier, at another time a homoeopath and ultimately joined the *Jugantar*, a daily newspaper, as a journalist. His career as a novelist, however, started a short while ago. His first novel, *Kalchakra*, had been published when he was twenty-four. The next novel he wrote was *Jibantrishna*. His first short story, 'Nurse Mitra', published in the monthly *Basumati*, later on appeared on the screen as *Dip jwele jai*. Another of his early writings, 'Kalankabati', a short story, published in the monthly *Basumati*, caused much stir. His first popular and successful novel, *Panchatapa*, attained screen success. As a rising novelist he was once much patronised by Tarasankar Banerjee. *Kal tumi aleya* is his other popular novel in which the characters and with them the story breathe and move with the march of time. Another of his significant novels, *Nagar pare rupnagar*, Dickensian in dimension, puts before us a vivid picture of the fifties and sixties of the current century. His experience of living in a joint family possibly accounts for his lavishness in introducing characters in most of his novels. His popularity rests mainly on lucidity and on the dramatic nature of his novels. He is amoral and is never afraid of life in its nakedness, and like a naturalist he lays it bare. He is a prolific writer who has written about a hundred novels, a good number of stories, short as well as long, five stories for children, about ten scenarios, one play (*Chalachal*) and two books of essays, *Kathamala* and *Nishiddha bai*. The last named book is a long and illuminating discussion on the proscribed books of different countries and of different times. Some of his novels have been rendered into Hindi and Tamil.

FURTHER WORKS: *Balakar man, Kichhu chhilo, Abar ami asbo, Alor thikana, Shilapate lekha, Nagar darpane, Khanir nutan mani, Sonar harin nei, Jhankar, Ragshar, Anandarup, Bajikar, Tomar janya, Ami se o sakha, Sabuj toran chhariye, Kacher sajghar, Dinkal Alaka-Tilaka roshnai, Chalo jangale yai, Pratibimbita, Sanjher mallika, Pherari atit, Kumari mata, Pindidar gappo, Lidar bate pindida etc.*

Ap.R.

MUKHERJEE, SIR ASUTOSH (Bengali; b. 1864, d. 1924), a profound scholar and an eminent educationist, was born in Calcutta. He had a brilliant academic career. He stood first in the first class in the M.A. Examination in Mathematics in 1885. In the following year he took his M.A. degree in Physics. A mathematical prodigy as he was, he contributed an article on a mathematical problem to the *Combridge Messenger of Mathematics* when he was young and later in 1908, formed the Calcutta Mathematical Society. He also studied law and in 1904 became the Hon'ble Justice of the Calcutta High Court. In 1906 he became the Vice Chancellor of the Calcutta University. His work as Vice Chancellor still endures. He converted the University from a mere examining board into an active centre of teaching and research. In 1914 he established the Post-Graduate College of Science. He also established the Bengali Manuscript Section and intro-

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duced the teaching of Indian vernaculars and Fine Arts. As Tagore said, he "touched the Calcutta University with the magic wand of his creative genius in order to transform it into a living organism belonging to the life of the Bengali people". Thus his contribution to Indian literature in general, and Bengali literature in particular, though indirect, cannot be understimated.

BIBLIOGRAPHY: Dineshchandra Sen, *Ashutosh smritikatha* (Indian Publishers, Calcutta, 1936); Moni Bagchi, *Sikshaguru Ashutosh* (Jijnasa, Calcutta, 1964); Narendrakrishna Sinha, *Ashutosh Mukherjee: A Biographical Study* (Asutosh Mukherjee Centenary Committee, Calcutta, 1966); P.C. Sinha, *Sir Asutosh Mukherjee: A Study* (Book Company, Calcutta, 1928).

Ap.R.

MUKHERJEE, BALAICHAND (Bengali; b. 1899, d. 1979), son of Satyacharan Mukherjee and better known by his pen-name, 'Banaphul', was born at Manihari in the district of Purnea in Bihar. He had his early education at Manihari and Shahebganj, studied medicine and obtained M.B. degree from Patna Medical College. He worked for a short while in a clinical research laboratory, did apprenticeship at Azimganj Hospital, Murshidabad, and finally went to Bhagalpur, Bihar, where he practised medicine until after retirement when he settled in Calcutta, and took to writing as a wholetime job.

Balaichand wrote poems in his school days and the pseudonym he adopted then stuck. At a more advanced age he turned to writing novels. His first novel, *Trinakhanda*, came out in 1935 and his last one, *Sandhipuja*, appeared in 1972. In the intervening period Balaichand wrote more than forty novels, He gave shape to his experience derived from his life as a man of medicine in *Trinakhanda nirmok* (1940) and *Hate bajare* (1961). He knew men and society in different situations and as such, the procession of characters in his novels has a pleasant novelty and diversity in it. In some of his novels like *Kichhukkhan* (1937), *Mrigaya* (1940), *Ratri* (1940), *Seo ami* (1943), *Mandanda* (1948), *Bhuban Som* (1956), *Agnishwar* (1959) and *Rupkatha* he moved in different worlds, both real and imaginary, for he did not believe in their separate entities. Balaichand saw the disorder and wreckage caused by the partition of Bengal and the consequent influx of refugees from a fresh angle. The disorder was so persvasive that human values seemed to crumble. From this standpoint his novels, *Pancha parba* (1954) and *Tribarna* (1963), indicated a new direction. In novels like *Agni* (1946) he tried to construct new images on the debris of the old ones and to introduce inspiring values for social rejuvenation. The novelist reached the zenith of success in his three epic novels —*Jangam* (1943-1945), *Sthabar* (1951) and *Dana* (1948–1955). History, geography, sociology, agriculture, aesthetics etc. constituted a wide canvas in them showing in a pageant the stride of civilization in its historical process. Balaichand was a novelist of high merit.

Balaichand had a personal vision of life and an ability to lay bare the crux of human existence in a graphic style. Out of this sensitivity and skill came his short stories The beginning of his short story seems to be dull and drab, but its ending turns out to be dramatic in many cases. His stories sometimes take homorous forms but there is also pathos mixed with humour. Balaichand's mastery over the art of short-story writing is quite evident in a number of collections he published in his lifetime—*Banaphuler galpa* (1936), *Banaphuler aro galpa* (1938), *Bahulya* (1943) and *Bindu bisarga* (1944).

Balaichand never aspired to be a major playwright, because he knew it well that the dramatic form was not the appropriate field for his creative talent. Still his occasional experiment with the dramatic form did attain some success. Besides his short plays, the two biographical plays —*Shrimadhusudan* (1939) and *Vidyasagar* (1941) speak even to-day of Balaichand's considerable command over the dramatic craft.

Poetry was Balaichand's first love. It was relegated to a lower position with the increasing demand of other literary forms. But it never died out. He wrote poems now and then throughout his life. These poems make pleasant reading. His works, *Banaphuler kabita* (1929), *Angarparni* (1940), *Chaturdashi* (1940), *Ahvania* (1943) and *Karakamaleshu* (1949), speak eloquently of the poet in him.

J.S.R.

MUKHERJEE, BENOY (Bengali; b.1909) was born in Dacca (now in Bangladesh). He graduated from St. Paul's College, Calcutta, and obtained his Master's degree in Commerce from the University of Calcutta. About 1937 he joined a new Bengali daily, *Jugantar*, as an Assistant Editor. After about three years, he joined the Bureau of Public Information of the Government of India as an Assistant Information Officer (1940). Later on he became the Principal Information Officer and still later the Founder Secretary of the Press Council. He retired in 1974 but continued to live in Delhi for about a decade. He has now settled in Calcutta.

Benoy has published all his literary works under the pseudonym of Jajabar. The first one, *Drishtipat* (Glance, 1947), first serialised in *Masik Basumati*, made him famous overnight. It was described by the publishers as the first Bengali specimen of belles lettres. *Drishtipat* is neat and polished. If wit, elegance, urbanity and learning are characteristics of a writer of belles lettres, then Jajabar is such a writer par eccellence as he possesses these qualities in abundance. His work is neither an essay nor fiction but history, politics and romance rolled into one. To say this, however, is not to minimize the striking artistic merits of the work.

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On the background of *Drishtripat* is a very important event in the history of the Indian freedom movement: the Cripps Mission of 1942. Around the Mission Jajabar weaves his beautiful descriptions of, and trenchant comments on, men and manners, places and things. Towards the end of the book is presented the sentimental but touching story of the deceiving and jilting of Charudatta Adbarkar by a married woman, Sunanda Banerjee. An attempt has been made to give an air of authenticity to the work by introducing some characters from real life like a Station Director of All India Radio and an eminent Professor of History.

Drishtipat, redolent of literary reminiscences, is full of 'wise saws and modern instances'. The style is remarkable for its incisive quality and epigrammatic brilliance. The writer's actual range may not be very wide but he is wise enough to keep himself within it.

Janantik (An aside, 1952) is a novel but there is not much of a story in it. The technique resembles the stream-of-consciousness fiction. The beautiful heroine Molly Sen is the central figure and her miserable married life the focus of interest. For her misery her husband, Sivnath, who could not forget his first attachment, seems to be primarily responsible. The main narrative is concerned with the staging of a play with which are connected the unfortunate men who are attracted to Molly and are encouraged by her. She remains ultimately elusive and her story has some tragic implications. Jajabar's aphoristic style is found here at its best.

Jhelum nadir tire, like the two earlier works, is also a bestseller. It gives an authentic and fascinating account of India's Kashmir War. Banned in former East Pakistan, the book was translated into Hindi by Manmathanath Gupta in 1960.

FURTHER WORKS: Laghukaran (1964), *Hrashwa o dirgha* (1973), *Jakhan brishti namlo* (1983), *Khelar raja cricket, Majar khela cricket, Jajabar omnibus* (1983).

V.C.

MUKHERKJEE, BHUDEV (Bengali; b.1827 d.1894) was educated at Hindu College along with Michael Madhusudan Datta, Rajnarayan Basu and Shashichandra Dutta. He taught at different schools and then became an additional Inspector of Schools. He was a member of the Hunter Comission (Education Reforms) and the editor of *Shiksha darpan o sambadhar* and the *Education Gazette*. In 1885 he became a member of the Bengal Legislative Council. He wrote many books which include essays, stories and novels. The most important of his works are: *Aitihasik upanyas* (1857), *Achar prabandha* (1895), *Bibidha prabandha* (1895), *Sikshabishayak prastab* (1856), *Purabvrittasar* (1858), *Swapnalabdha bharatbarsher itihas* (1895) etc.

Bhudeb was one of the leading intellecturals of his time. The collections of his essays reveal deep insights into social and cultural phenomena of the time. He sought to set up certain norms and standards in writing text books for higher studies.

His novels in the selection, *Aitihasik upanyas*, were based upon Contar's *Romance of History* though he interpreted history in his own way. The first story of the book, *Saphal swapna*, is a romantic fiction and the second, *Anguirya-binimay*, deals with an imaginary love-affair between Shivaji and Roshnara, daughter of Emperor Aurangazeb.

P.S.

MUKHERJEE, BIBHUTIBHUSAN (Bengali; b.1899, d.1988), one of the most powerful writers of humorous stories, will remain immortal for his inimitable Ranu series of books. The series consists of *Ranur pratham bhag* (1937), *Ranur ditiya bhag* (1938), *Ranur tritiya bhag* (1937), and *Ranur kathamala* (1942). Not only the little Ranu's precociousness but also a deep note of pathos for the uncle are embodied in the First Book of Ranu. Equally humorous are the stories of *Barjatri* (1952). Gansa, Ghotna, Ganesh and K. Gupta have become perennial source of joy to his readers. Though Bibhutibhusan has written novels and essays, his main field of expression is short story. In his short stories he has gradually moved away from humour to seriousness. Two other books of his short stories are *Haimanti* and *Kayakalpa*. His humour is well balanced with a freshness of imagination and sanity. His method of narration is simple. His talent is also manifest in the relatively longer stories of *Ponur chithi* (1954) and *Kanchanmulya* (1956). *Punur chithi* is not a novel but a collection of Ponu's letters. *Kanchanmulya* is more like a novel because the story is continuous. Bibhutibhusan's first novel is *Nilanguiria* (1945). The central character is Mira. Here Mira's love and vanity are very successfully shown. Some of Bibhutibhusan's other novels are *Rikshar gan* (1959), *Milanantak* (1959), *Nayan bau* (1961) and *Rup halo abhishap* (1961). Bibhutibhusan has also written an autobiography. Known mostly for his humorous writings, he is undoubtedly one of the very few refined humorists of Bengal. His distinctive style of narration is still unsurpassed.

S.Ch.

MUKHERJEE, CHANDRASEKHAR (Bengali, b. 1849, d. 1922) studied Sanskrit in the 'tol' of Thakurdas Vidyaratna for over eight years at an early age. He passed the Matriculation Examination in 1866 and graduated from the Presidency College in 1872. He worked as a teacher and studied law. He then joined the bar. Next he became the editor of a monthly magazine called *Upasana*. In 1873 'Vidya birambana', his first article, was published

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in *Jnanankur*. But he became famous only after the publication of *Udbhranta prem* (1875), a prose-lyric which he wrote after the sudden death of his wife. Bankimchandra Chatterjee requested him to write for *Bangadarshan* and 'Shmashame brahman' was published in it. As a powerful essayist and a literary man he became known to all and his many articles on various topics were published in different journals like *Gnanankur*, *Masik samalochak*, *Sahitya*, *Malancha*, *Janmabhumi*, *Pratima*, *Upasana*, *Bharatbarsha* etc. He was a well-read man, good singer and quite at home in Sanskrit, English and Persian.

As an essayist and a good prose writer he occupies an important place in the history of Bengali literature.

FURTHER WORKS: *Masla bandha kagaj*, *Stricharitra*, *Kunjalatar maner katha*, *Rasa granthabali*.

Du.M.

MUKHERJEE, DAMODAR (Bengali; b. 1853, d. 1907) wrote about sixteen novels. He was one of the pioneers of and writers in the series 'Monthly Novel' published by the *Anusandhan*. In this series Domodar contributed several novels. He knew exactly what his readers wanted and tried his best to cater to their taste. Thus he chose to be more an entertainer than a novelist. This can be seen in the way he resurrected the heroines of Bankimchandra. Kapalkundala, for instance, dies at the end of Bankimchandra's novel *Kapalkundala*. Damodar calls her back to life in *Mrinmayi*. He wrote another novel called *Nababnandini* where Ayesha of Bankimchandra's *Durgeshanandini* is the heroine.

Damodar loved adventure. His novels are romantic tales. But it is a degenerate kind of romanticism as Damodar singularly lacked imagination and art. His language has an excess which impedes the flow and he never rises above the commonplace. More enduring than his novels is his translation of the *Srimadbhagavadgita* which bears the mark of his scholarship. He edited the journals, *Prabaha* and *Anusandhan*. For sometime he also edited the English journal, *News of the Day*.

FURTHER WORKS: *Bimala* (1877), *Dui bhagini* (1881); *Kamal kumari* (1884); *Ma o meye* (1884), *Shuklabasanasundari*, *Lakshmanbarjan* (1890), *Srimadbhagavadgita* (1893), *Shanti* (Jogeshwari (1898), *Sukanya* (1900), *Swarnakamal* (1901), *Annapurna* (1902), *Sapatni*, *Isha Upanishad* (1904), *Lalitmohan* (1905), *Amarabati* (1905), *Nabina* (1910) and *Adarsha prem* (1913).

BIBLIOGRAPHY: Brajendranath Banerjee, *Sahitya sadhak charitamala*; *Sukumar Sen*, *Bangala sahityer itihas*.

Bij.D.

MUKHERJEE, DHURJATIPRASAD (Bengali; b. 1894, d. 1961) novelist, essayist, critic, economist and sociologist, taught Sociology and Economics at the University of Lucknow and and later at Aligarh.

Since his early youth, Dhurjatiprasad had been associated with *Sabujpatra* (1914) edited by Pramatha Chowdhuri and *Parichaya* (1931) edited by Sudhindranath Dutta. Dhurjatiprasad made his début not only as an essayist but also as a novelist of a new order introducing the stream of consciousness style in Bengali fiction. *Antahshila* is one such novel. Dhurjatiprasad was also known as a connoisseur of Indian Music and brought out *Sur o sangati* (1935) a Bengali treatise on music in collaboration with Rabindranath Tagore.

FURTHER WORKS: *Chintayasi* (Calcutta, 1933); *Realist* (Calcutta, 1933); *Avartta* (Calcutta, 1937); *Katha o sur* (Calcutta, 1938); *Mohana* (Calcutta, 1943); *Mane elo* (Calcutta, 1956); *Baktabya* (Calcutta, 1957); *Jhilmili* (Calcutta, 1966).

BIBLIOGRAPHY: Alok Roy, *Dhurjatiprasad* (Calcutta, 1970).

G.S.

MUKHERJEE, HAREKRISHNA (Bengali; b. 1890, d. 1977), a renowned Vasishnavite scholar, had very little formal education though he made up this deficiency to such an extent that the University of Burdwan awarded him an honorary D. Litt degree in 1974. Much earlier, M.M. Harprasad Sastri had conferred on him the title of 'Sahitya-ratna'. Harekrishna's contributions were largely centred on the Vaishnava literature in general and Jayadeva and Chandidasa in particular. He was also an authority on the theories of 'kirtan' of the Bengal school. Harekrishna during his life-long search for old Bengali manuscripts discovered a great number of them. Some of these have been published.

G.S.

MUKHERJEE, MANISHANKAR (Bengali; b. 1933) or Shankar, which is his pen-name, is one of the most popular writers of today. Some of his fictions like *Kata ajanare* and *Swargamartya-patal* (a trilogy comprising *Jana-aranya*, *Simabaddha* and *Asha akankha* or *Chauran-gi*) have been reprinted several times. This might be regarded as an index of his popularity. He deals with a number of characters from the hitherto unexplored areas of the Bengali middle-class society such as a clerk of a British barrister or a hotel-receptionist or a call-girl. He usually deals with such commonplace people though men or women belonging to the upper stratum of society are not rare. Some of his other well-known books are: *Epar bangla opar bangala*, *Purohit darpan*, *Nivedita research laboratory*, *Jog biyog gun bhag*, *Bitta basana* and *Tanaya*. The last is a trilogy. Shankar's novels are rich in characterisation and psychological insight and his latest writings projecting ironical and trenchant comments and observations on men and things have made them more attractive to the intelligent readers of this work.

P.S.

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MUKHERJEE, PRABHAT KUMAR (Bengali, b. 1873, d. 1932), eminent novelist and short story writer was educated at Jamalpur H.E. School and Patna College in Patna, Bihar, and in 1895 he graduated from the Calcutta University. Thereupon he served the Government of India for a while. In 1901 he left for England. He returned to India as a Barrister-at-Law. Until 1916 he practised law at Darjeeling, Rangpur and Gaya, then returned to Calcutta and became the co-editor of a Bengali monthly, *Manasi-o-marmabani*. He also worked as a lecturer in the University Law College in Calcutta.

Prabhatkumar used to contribute poems to Bengali journals from his early youth. When he met Rabindranath Tagore the latter inspired him to write short stories and novels. Prabhat followed his advice and became one of the foremost writers of short stories and novels. He travelled widely in different parts of India and came across different people in different walks of life. This varied experience supplied him with materials for his short stories and novels. His works are lively and full of zest for life enlivened with romanticism and humour. He published about thirty works of short stories and novels. Among his novels are; *Rama sundari* (1908), *Nabin sanyasi* (1912), *Ratna dwip* (1915), *Jibaner mulya* (1917), *Sindur kauta* (1919), *Maner manush* (1922). *Arati* (1924), *Satyabala* (1925), *Sukher milan* (1927), *Satir pati* (1928), *Pratima* (1928) and *Garib swami* (1930). *Naba katha* (1899), *Shoroshi* (1906), *Deshi o bileti* (1909), *Galpanjali* (1913), *Galpabithi* (1916), *Patra pushpa* (1917), *Gahanar baksa* (1921), *Hatash premik* (1924), *Bilasini* (1926), *Jubaker prem* (1928) and *Jamata babaji* (1931) are collections of his stories.

G.S.

MUKHERJEE, RAJKRISHNA (Bengali, b. 1845, d. 1886), poet and essayist, taught in several colleges, practised law in Calcutta High court and worked as a translator under the Bengal Government. He was a follower of Bankimchandra. His works include *Jaubanodyan* (The garden of youth, 1868), *Mitrabilap o anyanya kabitabali* (Elegy for the friend and other poems, 1869), *Kabyakalap* (Poems, the plumes of the peacock, 1870), *Kabitamala* (A garland of poems, 1877) and *Meghduta* (translation in verse from Kalidasa, 1882). His book *Nana prabandha* (1885) is a brilliant collection of philosophical, historical and literary essays.

BIBLIOGRAPHY: Brajendranath Banerjee, *Sahitya sadhak chairmala* (Calcutta 1944). Haraprasad Shastri, *Rajkrishnababur jibani* (Prachar, Vol. III Calcutta, 1886).

Ks. G.

MUKHERJEE, SAILAJANANDA (Bengali; b. 1901, d. 1976), a contemporary and a friend of Kazi Nazrul Islam and Premendra Mitra, made his début with his story, 'Kaila kuthi' (Coal-farm) which was published in the monthly *Basumati* in 1922. Sailaja had much cause for unhappiness in his private life, but he never lost his smile. His early work, *Atmaghatir diary* displeased his grandfather (on his mother's side) Raisahib Mrityunjoy Chatterjee, who had once expressed his desire to give him half of his property. Sailaja left the Raisahib's house and came to Calcutta. He learnt much from the pungent reality of the city life. His new experience found expression in his *Dhvamsapather jatri ora* (They are wayfarers on the road of destruction, 1924). But it was *Kaila kuthi* which brought him fame. He then became associated with such magazines as *Kali o kalam* and *Kallol*. He was one of the editors of the latter though for a very short period. In his old age he contributed to the magazine *Taruner swapna* edited by Tarasankar Banerjee and Malabika Datta. Sometimes in the fiftees Sailaja appeared in the world of film with his own story *Ami baro habo*. Experiences accumulated from the rude reality made Sailaja's writings realistic to the core. He himself admitted that he depended mainly on his own experiences to depict the lives of the coolies. He was not so much interested in illuminating the obscure parts of the unfathomable human mind. It was his intimate relation with the surroundings and his capacity to draw reality with the subtle touches of a painter that account for his success as a short story writer. Even Tagore praised his mastery over expression. Mohitlal Mazumdar and Abdul Odood admired his sense of reality. Buddhadev Bose in his *An Acre of Green Grass* describes him as 'the most detached writer ever to be born in Bengal,' and says. 'his quietness, as he does his job, is terrible, his description of a murder as unconcerned as that of a mother suckling her child.'

BIBLIOGRAPHY: Arun Mukherjee, *Kaler puttalika*; Bhudev Chowdhuri, *Bangla sahitye chhoto galpa o galpakar*; Buddhadev Basu, *An Acre of Green Grass*; Gopikanath Roy Choudhury, *Dui bisvajuddher madhyakalin bangla katha sahitya*; Kazi Abdul Odod, *Saratchandra o tanr par*; Mohitlal Mazumdar, *Sahitya bitan*.

Bi.M.

MUKHERJEE, SARATCHANDRA (Oriya; b. 1902), one of the pioneers of the Sabuja Movement, got his education at Revenshaw College and then graduated from Patna University. He was appointed Deputy Collector and in 1950 he joined the Indian Administrative Service. As a student he wrote articles on different topics in the journals like *Sahakar* and *Utkal Sahitya*. He was one of the contributors to the novel, *Basanti* and the *Sabuja kabita*, a collection of poems. He was a zealous co-ordinator of the Sabuja Sahitya Samiti. Though his poems are not remarkable they are still the product of a young ambitious mind having dreams of love and beauty. *Pancha pushpa*, a short story collection, *Ramunja*, a biography in story form,

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Arthika utkal, essays on Orissa's economy, *Konarka*, a short account of the world famous temple at Konark in English and *Ajati*, an incomplete novel are among his other works. Besides, he published a monthly journal called *Pallimangala* and edited *Orissa: Past and Present* in collaboration with Pranakrishna Parija. His works were published under the auspices of the Sabuja Sahitya Samiti.

BIBLIOGRAPHY: Kalindicharan Panigrahi, *Sabuja kabita* (Cuttack, 1968).

S.C.P.

MUKHERJEE, SAURINDRAMOHAN (Bengali; b. 1884, d. 1966),who was associated with the *Bharati*, wrote nearly a hundred books but he is noted mainly for a few of his short stories like 'Diner alo' and 'Thakurjhi'. His theme is mostly love and idiom simple and unpretentious. Some of his collections of stories are *Shefali* (1909), *Nirjhar* (1911), *Pushpak* (1913) and *Piyasi* (1922). Most of his novels are either translated or adapted from foreign works. *Kajari*, *Andhi* and *Babla* are some of his original works in the genre. He also wrote a few farces adapted from foreign or other writers of which mention may be made of *Jatkinchit* (from Molière), *Grahar pher* (from Prabhatkumar Mukherjee's *Balaban jamata*), *Dashachakra*, *Rumela*, *Hater panch* and *Panchashar*.

S.Ch.

MUKHERJEE, SUBHAS (Bengali; b. 1919), a major Bengali poet, joined the Communist Party early in life and worked as a journalist. He was imprisoned for two and a half years. He then worked for the trade union in the jute mill area, which is the source of many of the striking images in his poetry. After the split of the Communist Party he remained for sometime with the C.P.I. He no longer belongs to that party. He was a member of the Executive Board of the Sahitya Akademi and Vishavabharati Samsad and is a Secretary of the Afro-Asian Writers' Association. For several years he edited the literary monthly, *Parichaya* and the children's magazine, *Sandesh*. He has travelled widely in Asian and East European countries.

Subhas took the critics and the reading public by storm with the publication of the first volume of his poems, *Padatik* (1940). The wit, the supreme command over the technique combined with the infectious spirit of youth, tremendously impressed Buddhadeb Basu although he was a little apprehensive about the political rhetoric of the poems. Subhas is the first Bengali poet to interpret the world on the basis of his total commitment to Marxism. *Agnikon* ('Angle of fire', 1948) in its loudness may be stated as the poetic expression of the left adventurist period of the outlawed CPI. Some of the poems of *Chirkut* ('Chit of paper', 1950) contain memorable images of the Bengal Famine. His next group of poems *Phul phutuk* ('Let the flowers blossom', 1957) is a definite turning point in his career. The poem which had once echoed Mayakovsky's line 'now's no time for a lover and his lass', now declares 'Whether flowers blossom or not/It's springtime'. From now on his poems, although lacking in former militancy, get charged with deeper humanity. His translation of the poems of the Turkish poet Nazim Hikmet influenced the technique of the *Phul phutuk* group and his subsequent collections of poems deeply. Poetic logic moves through sequences of images: different types of metaphors make their appearences; rigidity of metrical discipline is mostly replaced by a tense gadya kabita 'poem in prose'. A sort of tight-lipped reticence is structured in the body of the lean, naked poetry, despite the presence of the narrative element. For *Jato durei jai* (1962) Subhas received the Sahitya Akademi award in 1964. The next collection is named after his finally achieved long autobiographical poem *Kal madhumas* (1966). He has since published four other collections: *Ei bhai* ('Oh brother', 1971), *Chhele gechhe bane* ('The boy has gone to the forest', 1972), *Ektu pa chaliye, bhai* ('Brother, let's walk a little faster', 1979), and *Jal saite* ('Collecting water', 1981). Humour and pathos, passion nostalgia balance each other in his poems. The less successful ones of this intensely socially conscious poet, this poetic chronicler of his times, occasionally lapse into versified journalism, but the best take wings as exemplified by his poem *Jacchi* ('Am going') of the last collection.

He has translated, apart from two volumes of poems by Nazim Hikmet, one volume each by Pablo Neruda and by the Bulgarian poet, Nikola Vapatsarov. Among others, he has translated Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. His only original novel *Hanras* (1973) transmutes his experiences as a political activist. He has several volumes of travelogues to his credit and some books for children.

BIBLIOGRAPHY: Asrukumar Sikdar, *Adhunik kabitar digbalay* (Calcutta, 1980); Buddhadev Basu, *Kaler putul* (Calcutta, 1959).

As.S.

MUKHERJEE, THAKURDAS (Bengali; b. 1851, d. 1903), essayist and editor of several periodicals including *Malancha*, *Banganibasi* and *Bangabasi*, wrote *Durgotsav* (1883), *Sahityamangal* (1888) *Sharadiya sahitya* (1896), *Sohag chitra* (1901) and *Sahar chitra* (1901). His field of interest extended from literary problems to socio-political problems. He wrote, besides these, countless other essays in many periodicals which have not yet been collected and published.

Bi.M.

MUKHERJEE, TRAILOKYANATH (Bengali; b. 1847, d. 1919) was one of the contemporaries of Vidyasagar and

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Bankimchandra Chatterjee. Trailokyanath did not receive much formal education. This self-taught man had diversified interests. He came in contact with Debendranath Tagore and was appointed a teacher in a school at Sahajadpur in the district of Pabna. In 1868 at the age of twenty-one he accepted the post of a police Sub-Inspector in Cuttack. He then became the editor of the monthly magazine, *Utkal shubhankari* in Cuttack. Even as early as that he could think of the unification of India, a country with many languages, with the help of Hindi. The next phase of his life began when he came in touch with William Hunter. In 1870 he was appointed Head Clerk in the office of the *Bengal Gazetteer*. He helped in editing *The Annals of Bengal*, the *Statistical Account of Bengal*, *Local Gazette* etc., and worked for the collection of Bengali manuscript records under the supervision of the Statistical Survey of Bengal. Trailokyanath later joined the museum of Calcutta as its Assistant Curator. The chequered career of Trailokyanath obviously added prismatic beauty to his writings which can be compared only with those of Rajendralal Mitra. Trailokyanath is mainly known to us as the writer of fantasy. His world of fantasy presented many interesting characters, one of whom is Damarudhar. As a writer he ran from one corner to another in the realm of knowledge. His literary works include *Kankabati* (1893), *Sekaler katha* (1894), *Bhut o manush*, *Phokla digambar*, *Muktamala*, *Maina kothai*, *Majar galpa*, *Paper parinam* and *Damarucharita*. Trailokyanath's sense of humour and fantasy is unique in that he could weave through them a picture of life which is at once interesting and improbable.

Bi.M.

MUKHERJEE, UMAPRASAD (Bengali; b. 1902), son of Sir Asutosh Mukherjee, obtained his M.A. and L.L. B. degrees from Calcutta University and taught and practised law. He is widely travelled and has written some of the finest travelogues in Bengali. He is perceptive, observant and can write about his varied experiences in the Himalayan regions with lucidity. He is genial and there is an element of warmth about what he writes. The most widely read of his books are *Himalayer pathe pathe* (1962), *Panchakedara* (1968) and *Manimahesh*. *Manimahesh* received the Sahitya Akademi Award in 1971.

FURTHER WORKS: *Muktinath*, *Gupteshwar*, *Kuari giripathe*, *Alochhayar pathe*, *Triloknather pathe*, *Vaishnodevi o anyanya kahini*, *kailas o manas sarobar*, *Palamaur jangale*, *Afridi mulluke*, *Gangavatarana* (1955), *Kaveri kahini* (1973), *Sherpader deshe* (1974), *Bhraman omnibus* (1983), *Dui diganta* (1986) and *Album* (1986).

V.C.

MUKKUDAL PALLU (Tamil) is a poem of unknown authorship. The 'Pallu' poem is a new genre in the Tamil language of the 17th-18th centuries. Its literary output was influenced by the changing political times and social milieu. This period was one of great political unrest when there was no paramount sovereign power anywhere in the Tamil country and only petty rulers were having sway over small principalities. No sustained great poetry was possible because of the uncertainty of living conditions and poets, however great or dedicated, had no patronage from any high quarter and had to fend for themselves. They had to survive and so they sought to cater to the masses so that they could get popular support. The many types of operatic poems such as the pallu, 'kuravanji' and nondinatakam' were evolved in this political and social context.

Pallu is a poem portraying the life of the average farm labourers called pallar in the farm and highlighting their joys and sorrows. The first popular pallu poem is probably 'Mukkudal pallu' in 175 verses in the kalippa and sindu metres where the sindu songs were always sung to tunes and danced too. It contains a short story element. There is a farm manager for the land of the local shrine and a farm labourer with two wives. The poem is an account of the jealousy of these two women. It opens with the introduction of the women called 'palli' and their husband the 'pallan'. They together invoke the Lord for rains. There is a shower and the river is in floods. The pallan is infatuated with the younger wife and naturally the jealous elder woman reports to the manager that the pallan has neglected farm work. The manager impales him. However, seeing his miserable plight, she secures his release and the farm work is done. There is a good crop. But the jealousy between the women is not abated. They continue to abuse one another. However, good sense prevails in the end; they get reconciled and praising the Lord, live happily with their husband.

Mukkudal pallu was written towards the end of the 17th century in honour of Alankar, Lord Vishnu enshrined at Mukkudal, a shrine located at the confluence of three rivers in the Tirunelveli district. Ennayina-pulavar of the 18th century made a dramatised version of *Mukkudal pallu*. The poem is the most popular and most classic of its kind an it was always the text for a community dance among the labouring classes. It is strange that the manager was always the direct butt of ridicule for the labour class even in those days. The poem contains considerable good poetry and very happy turns of expression. More than any other piece of literature, this has even passed into the folk-literature of the area for their community dance of 'kolattam' and 'kummi'.

This poem has inspired a large number of similar poems in the next century. Poems have been written on all deities such as Shakti, Murugan and Vishnu and also petty patrons. Three pallu poems have been written from Jaffna. There are two other such poems celebrating the Vaishya and Vishvakarma communities.

M.Ar.

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MUKTA, PRAFULLACHANDRA OJHA (Hindi, b. 1910), a novelist, short story writer, playwright, journalist, travelogue-writer, and translator, had no occasion to receive any formal education worth the name as he was drawn at quite an early age into the revolutionary storm unleashed by Gandhi. All his education was naturally, therefore, self-acquired, and acquired directly from the experience of life. Mukta, as his pen-name suggests, defied all restrictions on freedom of expression imposed by foreign rulers, and wielded his pen to fight against political, economic and social injustice perpetrated by the aliens and their Indian henchmen.

Mukta wrote eight novels, three volumes of short stories, a travelogue, and several radio plays that are social, psychological and romantic in their themes. He served the All India Radio as Hindi Adviser and later as producer. He was also an able editor, and devoted himself to journalism when the profession was fraught with grave dangers of repression. In 1936, as an idealistic youth, he published a journal, *Bijli*, from Patna. It was followed by another journal, a literary one, named *Bharati*, in 1937. Paucity of funds, however, proved the undoing of his journalistic venture. Later, he collaborated with Agyeya in launching another literary monthly, *Avanti*. It catered to the intelligentsia, but had to face the same fate as did the earlier ventures.

Mukta's notable books are: *Patjhar*, *Pap-punya*, *Sanyasi*, *Lalima*, *Dharm*, *Talaq*, *Jailyatra*, *Do din ki duniya*. Amongst his stories 'Mein phir aaoongi' is the most acclaimed one. *Dub aur pagdandi*, *Dhabbe*, *Ghataen*, *Choorian*, *Pukar*, *Pratishodh*, *Kati unglian*, *Siskiyan* are amongst his better known dramas. Amongst his Radio plays 'Prakash ki vijay', 'Duniya khari hai', 'Ashwamedh', 'Doshi kaun', 'Visad ki chhaya, 'Tuta hua admi', 'Tuta hua main' were well received by the listeners.

Mukta is a significant translator too, and he has translated into Hindi books from English, Sanskrit, Bengali and Gujarati. He is respected for the forthrightness of his views and the rich subtlety of his style.

V.T.

MUKTAKA (Apabhramsha) is said to have enjoyed an independent literary status in the seventh century, although the earliest available Apabhramsha works do not go farther back than the eighth century. In Muktaka, Doha, Chaupai, and other miscellaneous metres were widely used. Of them all, Doha was the most popular. The great poet Swayambhu himself defined a few miscellaneous metres as well as the two main forms of Apabhramsha poetry, Samdhi Bandha and Rasa Bandha. Very likely, Rasa Bandha was used in narrative poetry. A Rasa composition in Ghattas, Chaddanikas, pajjhatrikas or other well-arranged metres is usually quite satisfying. Samdhi Bandha served the purposes of a wide range of narratives, such as the epic, the biography, the religious narrative. In a Samdhi Kavya, a book was composed in several cantos, each of which was further divided into twelve to twenty well-defined units, resembling verse-paragraphs (Kadavakas). This Kadavaka was peculiar to Apabhramsha poetry, and was eminently suitable for shaping narrative themes. It influenced the Sufi Premakhyanakas and the *Ramacharitmanas* of Tulsidas in early Awadhi poetry. When one thinks of religious and devotional poetry in Apabhramsha, one is struck by two works in particular, *Paramappapayasa* and *Yogsar* by Joindu (Yogindra Deva). *Paramappapayasa* is divided into two sections. The first section has 123 dohas and the second 214 stanzas (mostly dohas), dealing with the theme of liberation and self-realization. *Yogsar* in 108 stanzas, mostly dohas, has the same theme. Ram Simha's *Doha pahuda* is also concerned with the subject of spiritual enlightenment.

Buddhists too, like the Jains, had some mystical works in Apabhramsha. Kanha and Sarha both wrote in the tradition of the later Mahayana Buddhism. The Doha Kosas of these two authors are well known. Besides this, we have some miscellaneous writings also. *Savayadhammadoha* (Skt. Shravakadharmadoha) of Lakshmidhara (15th-16th century) explains in a popular way the religious duties of a Jain householder. *Samjammanjari* of Maheshvara (13th century), a small poem in 35 dohas on self restraint; *Charchari* and *Kalamarupakulaka* of Jinadatta Suri (1076-1152); and devotional hymns like *Satyapuramandana Mahavirotsaha* by Dhanpala (11th century); and *Jayatihuana* of Abhayadeva (11th century) are other important works. Similarly, *Upadesarasayana-rasa* of Jinadatta Suri (1076-1155) is a sermon in eight verses, praising the Guru and genuine religious practices.

Apart from doha, we find many other forms also in Apabhramsha, such as kulaka, chaupai, puja, aarti, samasu, samdhi pathdi, paddhadia, pada, geet, anuprekksha, jaimala, and allegory.

In the miscellaneous Mukatakas of Apabhramsha we find both erotic and religious-didatic themes. Even in Kalidasa's *Vikramoravashiya*, Abhinavagupta's *Tantrasar* and king Bhuj's *Saraswati Kantabharana* we find the use of Apabhramsha verses. The following couplet from *Dhola Maru ka duha* shows the impact of Apabhramsha poetry on even early Rajasthani:

Bhalla hua to mariya bahini mahara kantu,
Lajjejin tu vayassihau jai bhagge gharu emtu.

(O sister, it is well that my husband has died fighting bravely in the battle-field. Had he come home wounded, I would have felt ashamed in the company of my friends).

D.S.

MUKTAKA (Gujarati). The earliest literary form in Gujarati literature is the muktak. It is a poetic form derived from the Sanskrit language, but its form is as much 'folk' as it is 'classical'. Both the 'classical' and the 'folk'

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traditions are found in the muktak and the oldest extant muktaks in the Gujarati language seem to have elements of both the traditions. The outstanding characteristics of the muktak are that it has four 'feet' and a manner of presentation with a striking appeal. Everything that is the subject of human experience can be the subject of muktak. The author of *Dhvanyaloka* sings of the glory of the muktak by describing it as something which is perfect in itself (Muktaram anyena lingitam 'Lachan', lines 3-7).

In Gujarati literature, the muktak is found both as a literary work in itself and as a part of some other literary work. In the literature of folk tales, it appears as a part of the tale. The dohas contained in them Chandra's *Piddhapahem* are generally ancient Muktaks of the Gujarati language, arranged in the form of a volume.

Besides these, there are muktaks which are extant in the oral tradition of folklore and enshrine within them 'dohas', 'Lokoktis' (Proverbs) and other forms; they also seem to be parts of a very old tradition.

The oldest known metre of the muktak is the doha. Chronologically speaking, metres such as sortho, sakhi, chaunai and other metres have also been employed in its composition. The muktak in a traditional heritage acquired at the time of the rise and development of the Gujarati language and has been, upto this date a consistently developed poetic form.

No.P.

MUKTAKA (Hindi). The word 'muktak' means a poem which is independent of any other poem. The Indian poetics classify poetry into 'prabandha' (epic) and 'muktak'. Vamana has used the term 'Anibaddha kavya' (unbounded poetry) for it. The author of *Dhvanyalok* defines this poetic form as one which is capable of giving pleasure (rasa) without having any sequential context. Such a view of the genre suggests that it lacks in unity and narrative design. Hemachandra in his *Sabdanushasan* expands the idea further to include in the genre all miscellaneous lyrical poems.

Though the Indian Acharyas took note of this genre they did not dwell much upon its structural pattern. The western critics, on the other hand, classified poetry into two classes: subjective and objective (or narrative) poetry. The former includes the lyric which may be said to be an equivalent of a muktak, although there is a difference, since a muktak can be both subjective since it aims primarily at self-expression. A lyric is more intensive in its spirit than a muktak.

In Hindi, the muktak genre includes lyrics. Babu Gulabrai has classified it into two 'pathya' (that which is only to be read) and 'geya' (that which can be sung). The latter is what is called a lyric. Acharya Ramchandra Shukla describes the 'prabandha kavya' as a vast forest and the muktak as a bunch of flowers.

The Hindi muktakas have a wide range and differ in form and content from their counterpart in Sanskrit. They have been composed on the varying patterns of metre and prosody, theme, 'raga' and 'padas'. Hence it is difficult to number their kinds in Hindi literature. If during the 'Adi Kal' and medieval period muktakas followed the tradition of songs and padas, in modern Hindi poetry it may be written in the manner of 'Ghazal' or 'Rubayi' of the Urdu and Persian tradition, or odes and sonnets and elegies of the western tradition. Hindi has however left such Sanskrit muktakas as 'Yugmaka', 'Visheshak', 'Kalapaka', 'Kulaka Kosha'. It has, however, adopted the traditions of Pali and Prakrit in the forms of 'Satasai', 'Hajara', 'Pachasa', 'Bavani', 'Kakahara', 'Akharavata', etc. The muktakas following the metrical pattern of duha or doha of Apabhramsha are plentiful. *Dola maru ra duha*, Tulasidas's *Dohavali*, Dularelal Bhargava's *Dulare dohavali* are some well-known examples. Giradhardas and Deendayal Giri chose 'Kundaliya', while Rahim 'Baravai' and 'Chchappaya'.

The musical and folk lyrics have also shaped the muktakas. 'Lavani', 'Khayala', 'Charchari', 'Mukari', 'Phaaga' etc. are some of the examples. The whole of the 'Riti kal' displays the wealth of muktak poetry. In the modern age, the study of the romantic poets of the West ushered in the vogue of such lyrical kinds as sonnet and elegy etc. Jayashankar Prasad wrote odes both in 'Brijbhasa' and 'Khari Boli'. Sumitranandan Pant, Suryakant Tripathi 'Nirala', Makhanlal Chaturvedi, Mahadevi Verma and others wrote innumerable lyrics on various topics. The descriptive poems of the Dwivedi age were bypassed by the superior lyrical fervour and style of 'Chhayavada'. The trend of 'New poetry' in the modern age is inclined more towards the muktaka than towards the prabandha kavya. Numerous experiments are being made in this form to-day.

K.P.

MUKTAKA (Malayalam), is an isolated stanza conveying a complete sense, and expressing a mood effectively or picturing a scene from nature or life. Such verses were there in the early manipravala literature of the 14th and 15th centuries also, but their the main concern was love and lust.

The third quarter of the 19th century produced a new school of poetry in Malayalam which is often called the Venmani School. Observation of life seen around, use of pure Malayalam along with naturalised Sanskrit words, a tone of relaxation, easy flow of diction, euphony in writing, reflection of medieval life, etc. are the characteristics of the Venmani School. Humour, light-heartedness, and clarity in composition are evident in this poetry. Nambudiri culture is predominant in poetry. Venmani Nambudiris (1844-1893), Puntottam (1857-1946), Koungallur poets (1864-1913), Pandalam Kerala Varma and a

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number of other poets belong to this school. Vallattol, and Ullur are also successors in the field. A large number of quatrains were written during the period. There was a simultaneous movement, 'aksharashloka', a hobby of scholars and poetry-lovers, who took turns to quote from memory stanzas beginning with the first letter of the third line sung by the previous person. They learnt by heart a lot of stanzas suitable for aksharashloka and this tradition is still retained by some experts in various parts of Kerala.

Another field of interest for poets was 'samasyapurana'. This also paved the way to the writing of a lot of verses. This practice also is being continued in journals like the *Bhashaposhini*. Competition for writing poems on some theme was also a regular feature in the literary circles. All these promoted composition of 'muktaka' poems in Malayalam. Poets used to write letters in quatrains or couplets in Sanskrit or Dravidian metres. And there was a poetry-magazine too, called *Kavana kaumudi* edited by the later scholar-poet Pandalam Kerala Varma. That also served as a vehicle for the 'muktaka' style of poetry.

The 19th century muktaka poems were not of a single milieu. They depicted life in its multiple manifestations. Works like *Kavipushpamala* (which represents each poet as a flower) by Venmani Mahan are also notable assets of the period. The gentle poetic touches, clear meaning, emotional content and beautiful diction keep the muktaka tradition alive and healthy. Amidst the multiplicity of poetic traditions in Malayalam, the muktakas are highly individual and expressive.

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V.S.S

MUKTAKA (Prakrit). The credit for the composition of muktakas goes to Prakrit poetry rather than to Sanskrit poetry. This view is held by Anandavardhana (about 850) and other rhetoricians. King Bhoja (11th century), who holds that there is only one dominant sentiment, namely the erotic, in poetry, quotes the largest number of Prakrit stanzas in his *Sarasvatikanthabharana* and *Shringaraprakasha*. The simple Arya metre (also known as Gatha), a special metre employed in Prakrit lyrical poetry for songs, appears to have belonged primarily to Prakrit poetry and later borrowed by Sanskrit poetry. Scholars have preferred to compose their poetical works in Prakrit because, as a popular dialect of the people, it was supposed to have a greater emotional appeal than Sanskrit. The great poet Dandin (7th century) in his *Kavyadarsha* calls Maharashtri Prakrit as the most elegant dialect containing pearls of wise sayings. Jayavallabha, the compiler of *Vajjalagga*, a well-known Prakrit anthology, has termed Prakrit poetry as charming, dear to young ladies and characterised with erotic sentiments. 'If that is so, who would like to read Sanskrit poetry' he asks:

He further compares Prakrit poetry with nectar. In this connection one may recall Govardhana (11th century) who asserted boastfully that he had carried over to Sanskrit erotic poetry which till then had found elegant expression in Prakrit only.

Muktaka literally means, detached, isolated, spearate or independent. Muktaka poetry manifests itself as lyric poetry depicting a momentary sentiment, or an instant situation. Dandin has stated in his *Kavyadarsha* (1,13) that each and every stanza of *muktaka* is able to create fascination in the mind of cultivated reader. The rhetoricians have distinguished between sargabandha (divided into chapters), also known as mahakavya (great poetry), and muktaka. The former, which is predominantly epic, is a long narrative and its stanzas are dependent on each other (nibaddha). The latter type of poetry is lyric, expressing individual emotions, employing independent stanzas (anibaddha), presenting lively scenes or emotions, having no continuity of a narrative. Thus each stanza of this of poetry is complete in itself. It is a short composition with its effect more subtle and less comprehensive. The composer of muktaka poetry expresses his feelings with conciseness in a few selected words in an effective language. Prakrit poetry is essentially secular as it deals with worldly wisdom, and is predominantly erotic. Anandavardhana, while discussing muktaka poetry in his *Dhvanyaloka*, quotes musical stanzas from the well-known *Amarushataka*, composed by a lyric poet Amaru, with the remark that each of his stanzas conveys so much of sentiment that each of them appears like an independent work in miniature. It is believed that this immortal composition of Amaru was greatly influenced by Prakrit poetry. Excellent love poems were composed in Prakrit, out of which Hala's *Sattasai* (1st century A.D) is the oldest, and the chief composition of muktaka poetry is in Maharashtri dialect. Here we notice a spirit of closeness to life and common realities, hardly to be seen in Sanskrit poetry. This excellent anothology of love poems has undoubtedly excercised great influence on the later lyric writers of Sanskrit. Apabhramsha and Hindi literature of Riti kala. *Vajjalagga* is another Prakrit anthology composed by Jayavallabha. It is a collection of sayings of famous poets like Hala and others on matters concerning morality and worldly wisdom, thought it contains two-thirds of erotic verses. A certain lady in love gives expression to her feelings of anguish on account of love. She requests the Moon, who is full of nectar, to touch her with the same rays (hands) with which he had touched her lover, sojourning in a distant land. Another lady whose husband was to go on a journey abroad the next day, requests the Night, "My hard-hearted husband is going away early in the morning tomorrow, O goddess Night! extend yourself so that there never comes the dawn".

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Thus the Prakrit poets have contributed a good deal to lyrical poetry.

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J.C.J.

MUKTAKA (Sanskrit) is a complete poem in a single stanza. According to the *Sahityadarpana*, it belongs to the class of 'shravya kavya' or poetry meant for hearing only. Vishvanatha Kaviraja, the author of this most remarkable work on Sanskrit rhetoric, says that when versified words assume a complete poetical shape, both in form and in content, without being related to any other, it becomes a muktaka. Two such independent poems constitute yugmaka, three sandanika, four kalapaka and five kulaka. Keith prefers to describe it as 'single verse'. The contents of the muktakas are varied, through erotic proverbs find their best mode of expression in them. Religious and philosophical themes are also found in the muktakas. The following example of the muktaka verse has been given by Vishwanatha:

> Sandranandamanantam avyayamajam yadyoginopi kshanam,
> sakshat-kartumupasate prati muhurdhyanaikatanah param;
> dhanyasta Mathurapuriyuvatayastad brahma yah kautukad
> alinganti samalapanti shatadha karshanti chumbanti cha.

(Blessed are the young ladies of Mathurapuri who with glee embrace and kiss many a hundred time the supreme being and converse mirthfully with Him, that blissful, infinite, undecaying self-born Brahman whom the Yogis intending to visualise for a while engage themselves at every moment in deep meditation).

N.N.B.

MUKTAKA (Telugu) belongs to the division of 'shravya kavyas'. Vinnayakota Peddaya Mahakavi in his *Kavyalankara chudamani* defines muktaka as an independent poem, without any link whatever with previous or the next poem in contrast to what is seen in the kavyas. Muktaka is self-sufficient in respect of 'rasa' and 'bhava'. It is an entirety in itself in the subject of muktaka. 'Chatuvu' is considered to be a synonym of muktaka. *Gathasaptashathi* written in Prakrit by Hala is a garland of seven hundred muktakas. Of the scores of Telugu renderings of *Gathasaptashati*, the translations of Srinatha (16th century), Rallapalli Ananta Krishna Sarma and Vesireddy Venkatasubhaiah acclaimed popularity. 'Shatakas' can be considered muktakas but for the rule of 'makuta'. The *Panchashati* by Viswanatha Satyanarayana and the *Panchashati* by Pydipati Subbarama Sastri are the original muktaka compositions in Telugu. Nanduri Ramakrishnamacharya's *Pragati gita* is a bunch of muktakas of varied hues. 'Ekkati' is the correct Telugu equivalent for muktaka. *Ekkatlu* written by Kalaprapurna Tummala Sitarama Murthy are the best muktakas in Telugu literature of the present day. *Munalamma padalu* by Arudra, *Narlavari mata* by Narla Venkateswara Rao, *Kiranalu-keratalu* by Tirumala Srinivasacharya may also be considered as muktakas.

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R.S.R.

MUKTANANDA (Gujarati; b. 1761, d. 1830) was a monk belonging to the 'Swaminarayan' sect. An offshoot of the non-dualistic sect of Ramanuja, he has written philosophical poems propagating the non-dualistic doctrine in his longer poems like 'Dharmamrut', and has also written love songs *Prem gita* depicting various phases and moods of love of Krishna and 'gopis'. He is at home in both types of poems. Though himself a monk his love lyrics are erotic. In his poem 'Uddhavgita' he describes the pangs of separation of Radha and gopis, after Krishna has left for Mathura. Krishna sends Uddhav as his emissary to console Radha and gopis, Uddhav goes to them and asks them to take a philosophical attitude and concentrate on formless god, but he returns fully convinced that, devotional approach is far superior to philosophical approach, because he feels that gopi's attitude was more realistic. Many poems are written in medieval Gujarati literature on this episode of the *Bhagavata*, and the form of the poem is known as 'bhramarkavya'. Muktananda's *Uddhavgita* is recorded as one of the top ranking bhramar kavyas. His didactic poem 'Satigita' denounced the practice of Sati and asks widows to divert their love for husband to love for god. In his *Ramlila* he has depicted the childhood of Rama.

C.M.

MUKTIBODH, GAJANAN MADHAVA (Hindi; b. 1917, d. 1969) was born at Shivpuri, district Gwalior. The family took its name from one of his ancestors, Mugdha-bodh or Mutkibodh, who had written a metaphysical treatise during the Khilji period. Educated at Ujjain and Indore, he started off as a school teacher. For some time he was on the staff of the All India Radio also. One of the notable events of his life was the proscription of his book, *India: History and culture*, after being approved as a text-book.

Muktibodh is one of the most talked about poets of

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the New Poetry movement, and his poems in *Tar Saptak* are an exercise in his search for identity. His poetry, on the whole, is the poetry of suffering and torture. He suffered greatly in life. Deprivation, personal tragedies, uncertainties, political harassment, all these clouded his life and filled him with a sense of uprootedness and dissatisfaction. But the main voice of his poetry is progressive and it goes beyond. This voice is predominant in the poems of *Tar Saptak*, *Chanda ka munh tedah hai* and *Bhuri bhuri khak dhul*. His sympathy with the lower classes and the exploited people is very much eloquent in poems like 'Punjivadi samaj ke prati' and 'Nash devata' and short stories like 'Vipatra'. His personal sufferings could not wreck him and he stood firm in the vicissitudes of life and his sensibility as a writer. Because of his close awareness of life, he has given a powerful expression to contemporary situations. Sometimes this awareness has been metamorphosed into fantasy on the level of creative process, blending reality and imagination into one single whole.

Muktibodh is unique among the poets of Nai Kavita because of his poetic technique. He regards fantasy as a daughter of experience. In his images, expressing the mental states by colours, he uses images of black, dark, brown and saffron shades. He has also used images drawn from the primitive, puranic, historical, cultural, and industrial backgrounds.

Though primarily a poet, he has written short stories and criticism also. A film based on his life, *Satah se uthata hua adami*, was produced recently, and his complete works have been published as *Muktibodh granthavali* (5 Vols.). His works include (1) Poems: *Poems in Tar Saptak*, 1943, *Chanda ka munh tedah hai* 1954, *Bhuri bhuri khak dhul*. (2) Stories: *Katha ka sapana*, 1967, *Vipatra* 1970, *Satah se uthata hua adami* 1971, (3) Diary: *Ek sahityik ki dairy* 1964, (4) Criticism: *Kamayani: ek punarvichar* 1961, *Nayi kavita ka atma sangharsha tatha anya nibandh* 1964, *Naye sahitya ka saundarya shastra* 1971, *Akhir rachna kyon* 1982.

Gov. R.

MUKTIBODH, SHARATCHANDRA (Marathi; b. 1921, d. 1984) was a poet, novelist and critic. He was reputed as a writer with a commitment to the society through Marxism. After passing his M.A. in 1947 from Nagpur University he joined Government service as Deputy Director, Languages Department, and then from 1957 upto his retirement in 1979 he was a lecturer at Nagpur Mahavidyalaya.

Muktibodh came to lime-light with a book of verse of his own, *Navi Malwat* (1949). His poetry depicts the revolutionary thought of a new social order. His personality projected in his poetry is the inner emotional dynamism mixed with an emotional commitment and broad sympathy for the society as a whole. His second collection of poems was *Yatrik* (1957) showing him in a retrospective mood. Though optimistic, he comments on two poles of human life—life and death, giving them their due importance.

Most of his poems are revolutionary in spirit.

As a novelist, Muktibodh has a unique place in Marathi fiction. *Kshipra* (1954), *Sarhadda* (1962) and *Jan he olatu jethe* (1969) are his three novels which portray growth of an ordinary man's personality the different stages of boyhood, adolescence and youth. Vishu, the hero, in his boyhood experiences the death of his father, and is disheartened and defeated in his commitment to human values. At the second stage (*Sarhadda*) he is disturbed by social injustice and finding no solution to remove it, he is dragged in the freedom struggle as he thinks that the British rule is responsible for this evil. Finally, when freedom is within reach he suspects that the bureaucracy will not let the democratic spirit thrive. So he decides to switch over to teaching in a national school. In this trilogy he has tried to depict war atmosphere, suppression of common man and his search for finding a way out.

Muktibodh has earned a reputation as a critic also. His book *Srushti, Saundarya ani sahityamulya* got the Sahitya Akademi Award of the year 1979. *Kahi nibandh* (1963) and *Jeevan ani sahitya* (1972) are two collections of his critical essays.

Though not a popular writer, Muktibodh's contribution to literature will never be overlooked by Marathi intelligentsia.

M.N.L.

MUKUNDAN, M. (Malayalam; b. 1942) was born in Mahe in North Malabar. He has a diploma in French language and literature, and is presently working in the French Embassy, New Delhi.

Mukundan is one of the prominent modern fiction writers in Malayalam. His stories are a protest against the realistic and romantic traditions in fiction. In his stories realism and fantasy are interwoven. He feels that imitating contemporary reality is impossible, and what a writer can do is to comment on the present condition through allegory, myth and parable.

In 1974 he won the Kerala Sahitya Akademi Award for his novel *I lokam atiloru manushyan*. His *Mayyazhippuzhayute tirangalil* won the M.P. Paul Award in 1976.

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K.R.P.

MUKUNDRAJ (Marathi; b. 12th century) was a pioneer Marathi poet in Yadav era, who was born one hundred years before Sant Jnaneshwar. *Viveksindhu* a treatise discussing the philosophy of the 'Shankar ved', was written by Mukundraj in the year 1188. Mukundraj was the first Vedanti Bhashyakar. Madhvacharya (1199) and Vallabhacharya (1401) were the only two Vedanti Bhashyakars after Mukundraj.

Mukundraj revolutionised the social thought by boldly preaching that it was not absolutely essential to discuss Vedic philosophy only in Sanskrit. It was he who first wrote the philosophy of the Vedas in Marathi, and brought it to the common man.

The *Viveksindhu* is divided into two parts. It is highly philosophical in content, but is simplified for the undertanding of the common man. Mukundraj was the first scholar who combined the 'Vedic' cult with the local Marathi religious cult. He derived the spirit of 'Vedanta', the knowledge of the Upanishads from the Vedic literature, and advocated spread the Adwait Siddhanta in the Marathi language for the first time. His writings bear a close resemblance with those of Sant Jnaneshwar.

He belonged to the court of King Jayantpal, for whom he wrote his immortal and socially revolutionary works.

La.B.

MULANI MULSHANKER HARINAND (Gujarati; b. 1867, d. 1957) was a playwright. He got his secondary education in Junagadh, and thereafter, pursued intensive study of Sanskrit and English privately. In 1886 he joined *Satyavakta*, a weekly, in Bombay and also, undertook the job of transcribing copies of plays in Mumbai Gujarati Natak Mandali. It was during this time, too, that he started writing songs for plays. His knowledge of old folk-tunes and metres helped him considerably in this regard. His songs in the play *Kuleen kanta* became very popular. He had also started writing plays after trying his hand at the composition of songs meant for plays, and all of his plays were staged. In recognition of his contribution to the theatre, he was honoured by Gujarat Sahitya Sabha of Ahmedabad during its session of Rangbhoomi Parishad.

Among his most successful and popular plays, mention may be made of *Raj-bij* (1891), *Ajabkumari*, *Shri Krishna-charitra*, *Saubhagya-Sundari*, *Dev-Kanya* (1909), *Jugal Jugari*, *Vikramcharitra*, etc. Many such plays have remained unpublished so far.

His plays present before us a vivid picture of contemporary events along with mythological and historical episodes, and acquaint us with the conflict arising out of mutual human relations. His songs and pointed dialogues come out very effectively on the stage. In the history of Gujarati stagecraft, he occupies a prominent place as a playwright as well as a composer of songs meant for plays.

B.J.

MULASHUDDHIPRAKARANA (Prakrit), also called *Sthanakani*, by Pradyumna Suri (11th century) is a Shvetambara Jain tract dealing with religious and didactic topics, and consisting of two hundred verses. Pradyumna Suri was the spiritual teacher of Gunasena Suri, whose disciple Devachandra Suri wrote a Sanskrit commentary on *Mulashuddhi prakarana*. This Devachandra Suri is none other than the spiritual teacher of the famous polymath Hemachandracharya. *Mulasuddhiprakarana* expounds the duties of a Jain believer with regard to sacred images, temples, texts, and the fourfold order. The book may not interest a general reader, but it inspired Devachandra Suri to write a Sanskrit commentary (1089-90) on it with illustrative stories in Prakrit, except one which is in Apabhramsha. The stories told by Devachandra Suri have a literary flavour of their own.

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N.J.S.

MULCHARA (Prakrit) is an ancient Digambara Jain work on mendicant discipline by Vattakera (4th-5th centuries A.D.). It is written in Jain Sauraseni Prakrit, consisting of 1251 gathas (couplets). It is divided into 12 chapters. Chapter I is devoted to enumeration and exposition of primary virtues which include observance of vows, vigilence, control of senses, essential daily duties, pulling out the hair, nudity, no bath, sleeping on the ground, non—cleaning of teeth, eating food in a standing posture, and taking only one meal a day. Chapter II enumerates the things a monk should renounce mentally on his death—bed. He should censure his own evil deeds, confess them before a worthy spiritual leader, and seek forgiveness for them. Chapter III gives an account of what is enumerated in the second chapter. Chapter IV expounds the constituents of the monastic conduct for a noviciate. Rules governing a nun's conduct are also given. Chapter V is devoted to the exposition of ideal conduct pertaining to darshana (right faith), jnana (right way of acquiring knowledge), charitra (right conduct), tapas (penance), and virya (energy). While dealing with purity

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of study, it is said that kalashuddhi is not required for the study of *Aradhananiryukti*, *Maranavibhakti*, *Sangraha*, *Stutis*, *Pratya khyana*, *Avashyaka*, *Dvadashanupreaksa* and *Dharmakatha*. Chapter VI deals with the purity of food and faults pertaining to it, and enumerates the situations when a monk is required to abandon food. Chapter VII is devoted to the exposition of six essential duties, viz., samayika (equanimity), chaturvimsatistava (praise of the twenty-four Tirthankaras), vandana (reverence to superiors), pratikaramana (ritualised confession), pratyakhyana (fasting) and kayotsarga (abandonment of the body, standing motionless in meditation). It is said that except the first and the last, the other Tirthankaras preached samayika-samyama (monastic discipline of equanimity), while the first and the last preached chedopasthapana-samyama (monastic discipline), the reason being that the pupils of the first were too naive and those of the last too crooked for samayika-samyama. Chapter VIII elucidates mental reflections (anuprekshas), Chapter IX is devoted to the exposition of tenfold purity, to be observed by a monk, with respect to insignia, vows, residence, tour, food, knowledge, renunciation, speech, penance, and meditation. Chapter X expounds the essence of the doctrine of moral conduct. Great learning without pure conduct, knowledge without religious activities, acceptance of insignia without self-control, and penance without right faith are worthless and futile. Insignia is fourfold, viz., nudity, pulling out hair, no cleansing and no adoring of the body and a peacock-feather broom. Importance of celibacy is stressed and causes rousing passion are explained. Chapter XI deals with numerical expansion of vows and virtues by multiplication. The final chapter is devoted to the exposition of paryapti (faculty of assimilating matter and transforming it into body, sense-organs, breathing organs, speech and mind) and related subjects, such as structures of body and organs, seat of birth, life-quantum, activity, sex, karmic order, sexual behaviour, transmigration of a living being from one class to another.

Some of the verses of *Mulachara* and *Dashavaikalika* are almost similar in wording. The improper times for study are similar in *Mulachara* and *Thananga*. Vasunandin, the commentator on Mulachara, says that Vattakera intended to give in his work a brief summary of the Ayaramga for his pupils. It is not unlikely that Mulachara is not a composition of one author but a collection of texts written by different authors during different periods.

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N.J.S.

MULEY BABA PADMANJI (Marathi; b. 1831, d. 1906), was born at Belgaon in a orthodox family. From a Hindu preacher (Hardas) he learned about the *Ramayana*, *Pandav Pratap*, *Hari Vijay*, etc. In 1849 he entered Free Church School and began to develop an interest in Christianity. He was against caste-spirit. He advocated remarriage of Hindu widows. He disliked idol-worship. He joined Paramahans Mandala which had similar ideology as his own but subsequently abandoned it due to differences of opinions with the members. He embraced Christianity in 1854. He worked in Poona as a missionary for sixteen years. He was the editor of *Satya-dikika*. In 1867 he became guardian of the Free Church Mission. In 1877 he was appointed editor of the Bible Society and the Tract Society.

In 1884 he wrote *Arunodaya*, an autobiography, containing a description of his former life as a Hindu and the causes for his conversion.

He edited a *Marathi-English Dictonary* from the dictionary of Molsworth (1863). Apart from this he edited *Shabda ratnawali* (Marathi Dictionary) (1860) and *Sanskrit Marathi Dictionary* (1891). Baba has written more than hundred books. His *Yamuna-paryatan* (1857) is supposed to be the first Marathi social novel. He is also described as the father of Marathi Christian literature. The prominent among the books are: *Satik Marathi nava karar* (1874), *Vaidic Hindu dharma* (1892) *Hindu lokanchya sananvishavi nibandha* (1881), *Hindu dharma va Christi dharma yanchi tulana* (1903), *Bapakade jane* (1904).

A.R.A.

MULIYA THIMMAPPAIAH (Kannada; b. 1888, d. 1950) was a Kannada scholar and researcher. Thimmappaiah will be remembered for his *Nadoja Pampa*, a study of Pampa, and his *Parthi subba* and also for his research in 'yakshagana'.

Born in a village called Muhhiya in South Kanara in Karnataka, Thimmappaiah had his early education at Ermbu and Vittla. Later, he studied Sanskrit in Travancore and music in Mysore. He passed the Pandit Examination of Madras University and was appointed Kannada Pandit in 1917. He also won popularity as a gamaki.

Though always caught in the whirl of poverty, Thimmappaiah's life and breath were Kannada and its study. Form his childhood itself, he was an ardent lover of Kannada. Popularly known as 'Pandit' for his compositions both in poetry and prose. He was very much interested in 'halagannada sahitya' (old Kannada literature).

His research began with the study of Andaya. He wrote original works and also edited old classics. He became famous for his *Nadoja Pampa* and *Parthi subba*. Other works are *Andaya and Karnataka*, *Kavirajamarga viveka*, *Adipurana samgraha*, *Samastha bharatha sara*, *Kannada Sahitya & Other Lectures*, *Tripura daha*, *Suryakanthi kalyana* (a historical novel). *Vira Bankeva* (historcal novel), *Yakshagana*, *Chandravalivilasa* (a work

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on poetics) and *Sahitya sarovar* of which only one essay, 'Kannada akshara male', has been published.

The ostensible subject of his *Parthi subba* is the famous yakshagana artist of that name. Thimmappaiah does justice to his subject; but the work goes beyond the particular artist and develops into a treatise on yakshagana itself. He has also written some poems.

Thimmappaiah's devotion to Kannada bordered on religious dedication. He presided over the Kannada Sahitya Sammelan in 1937.

N.K.R.

MULLA, ANAND NARAIN (Urdu; b. 1901) is one of the outstanding and distinguished poets of Urdu. Son of a legal luminary of his time, Justice Jagat Narain, he was born in Lucknow. He completed his graduation from Canning College in 1921, and after receiving M.A. from Lucknow University in 1923, he started practising law. He became Judge, Allahabad High Court, in 1954, and Senior Justice in 1958. He was elected Member of the Lok Sabha in 1968, and was twice member of Rajya Sabha from 1972 to 1983. He also served some of the Urdu organisations in very senior positions, such as President, Anjuman Taraqqi-e-Urdu, 1969-1983, Vice Chairman, Taraqqui Urdu Board, Govt. of India, and Chairman, U.P. Urdu Academy. Author of five collections of Urdu poetry, *Ju-e-sheer*, 1949; *Kucch zarre kucch tare*, 1959; *Mairi Hadis-e-umr-e-gurezan*, 1963; *Siyahi ki ek boond*, 1973; and *Karb-e-aagahi*, 1977, he received the Sahitya Academi Award in 1964. He is also recipient of many other awards and honours, among them being the Ghalib Award, the U.P. Urdu Academy and the Delhi Urdu Academy Award.

Deeply influenced by Gandhi and Nehru, Mulla has been a major patriotic poet of Urdu writing for more than fifty years. He has expressed himself in both the ghazal and the nazm. His fourth collection contains a large number of translations from Sanskrit. Having a rare mastery over the medium, he has used it with such felicity and charm for expressing the noblest of human feelings of love, humanism and patriotism that in the sixties and seventies he dominated the literary scene. Basically classical in diction, his poetry is contemporary in its social and political concerns, and possesses a unique individual quality. Mulla has also written some long poems, e.g., "Andher nagari men deep jaleen" and "Aur ek din insan jagega", which echo his humanistic feelings. Mulla's faith in man is unshakable, and this lends a remarkable vigour and vitality to his poetry.

G.N.

MULLA DAUD (Hindi; 14th century), one of the eminent poets of Bhakti yug, is known for his famous work *Chandayan*, the second Sufi romance in Hindi after *Hansavali* (1370) of Asait. He is said to be a contemporary of Ferozshah Tughlaq (1351-1388), and patronized by Juna Shah 'Khan-e-Jahan', the Sultan's minister. On the basis of some indirect historical evidence, it is surmised that he was born about 1321. The date of the composition of *Chandayan*, as given in the work itself, is 1379. The poet's portrait, as given in the manuscript of *Chandayan* found in the museum of Patiala, indicates that he must have been old enough when he wrote it. It appears that the poet was about 60 when he completed the poem. His place of residence was Dalmau, district Rai Braeli, Uttar Pradesh. It was one of the three main centres of education established by Sultan Feroz Shah. The poet was associated with this centre and was called Maulana (Scholar) Daud. He was a disciple of Zainuddin, a nephew of Sheikh Nasiruddin, Chirag-e-Delhi. Mulla Daud mentions his name with great respect.

Chandayan is a comedy dealing with the love of Lorak, a warrior, and Chanda, the beautiful princess of Govar Garh. The story is based on a folk tale, 'Chanva ka udaar', also known as 'Lorakayan' dealing with the traditional pride and bravery of Ahirs. It is a narrative poem written in Masnavi style and blended with the traditional technique of Karvaka and Ghatta of Apabhramsha literature. The poet narrates the story of Şirajuddin and Malik Nathan and makes full use of dialogue. The physical charms of Chanda have been described in a manner suggestive of the spiritual and the supernatural. In the use of the traditional motifs, the poet exhibits his craftsmanship. As a folk romance *Chandayan* reveals different aspects of the social and cultural life of the medieval age. The structure of the poem is skilfully built, incorporating in it the necessary elements of a romantic narrative. The language is Avadhi, and besides Sanskrit, Prakrit and Apabhramsha vocabulary, common Arabic and Persian words have been freely used. The poetic diction is full of sensuousness and beautiful word-pictures and colourful images.

As a work representing a link between Apabhramsha and Hindi, the significance of *Chandayan* can well be understood.

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Vi.S.

MULLAIPPATTU (Tamil) by Napputanar is the shortest poem of the *Pattuppattu* (Ten idylls) of the Sangam anthology running into 103 lines in akaval metre. Mullai is the forest region, as the creeper 'mullai' (jasmine) bearing fragrant flowers is found in the forest region in abundance. According to the poetic convention laid down by

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Tolkappiyam the akam theme of mullai poetry should portray the patience shown by a lady who is separated from her lord. This akam theme is treated well in this work.

The hero is away during the summer on a military expedition leaving his wife in the forest home, promising to return before the rains set in. But he does not return home at the promised time. It rains incessantly. Her grief knows no bounds. Her attendants go out to the outskirts of the village, according to the custom of the time, to listen to words casually spoken by people which would serve as an omen to indicate the future. They worship at a temple and make offerings of mullai buds and wait for an omen. They listen to the words of a cowherdess addressed to a calf that its dam will soon return driven by Lordsmen. Taking this as a good omen, they report it to their mistress who is bewailing the absence of her lord. They try to console her saying that her lord will return soon after accomplishing his purpose. But pearl-like drops of tears come out from the painted and flower-like eyes of the inconsolable lady. However, she waits in patience for her lord. There is an alternation of paroxysms of grief and self-control. She at one time shakes with passion, sighs deeply and quakes like a peahen struck with arrows. She later on consoles hereslf. She suddenly hears the march of her lord's victorious troops and is filled with joy. Thus the poet's stress is more on the pangs of separation than on the patience of the lady, which is characteristic of mullai poetry.

The other side is on the expedition of the hero. After destorying the forest that serves as a guard of the enemy's country, he establishes his camp. The camp is surrounded by a fence of thorny plants instead of walls and moats. Several tents are erected for the stay of the soldiers. There stands a ruttish elephant which refuses to eat its food and is goaded on to eat by its keepers. There is a specially constructed house for the chief in the camp with rooms built by Yavanas. The Chief is sleepless at midnight before the day of battle, thinking of his animals and men wounded in previous engagements. The serving maids who are armed with shining dirks attached to their belts look after the comforts of the Chief and take care of the lamps. The bodyguards of the Chief are keen in their duty. The Yavanas are also guarding the house with whips in their hands. The mute 'mlechhas' (foreigners) are also guarding the place where the Chief stays. The Chief is successful in the battle and returns home in triumph with flags waving through the mullai lands. The noise of the hooves of the running horses which pull the chariot of the hero reaches the ears of the heroine. There the poem ends.

It is to be noted that the 'akam' and 'puram' elements are not separate sections, but are deftly inserted within the other in the poem.

We note a few customs and manners of the ancient Tamil people. One of them is the observation of omens. In this poem the words of the cowherdess about the quick return of the calf-mother casually heard by the attendants of the heroine are taken to be a good omen and used to console the sorrowing wife. The water-clock was an ancient Tamil contrivance to ascertain time. The device was to place a small vessel with a minute hole in a larger one filled with water, and time was calculated according to the amount of water that trickled into the smaller vessel. The Yavanas mentioned in the poem may be the Greeks. They were employed for building and artistic works. The mlechhas were employed as body-guards by the Chief. The mutes of them were chosen to prevent secrets leaking out. Thus the poem throws light on the social life of the ancient Tamils.

The poem is significant owing to its literary merits also. The pen-pictures like the old matrons worshipping at the shrine, the inner room of the Chieftain with the serving maids, and the heroine in her bed alternating between grief and patient resignation are noteworthy. The love of the poet for Nature is revealed well in the description of the triumphant march of the hero with a background of varied vegetations.

C. B.

MUMMADI KRISHNARAJA (Kannada; b. 1794, d. 1868) was a poet, musicologist and a patron of literature. After the defeat and death of Tippu Sultan, the kingdom of Mysore was restored by the British to the ancient Hindu dynasty. Mummadi Krishnaraja was a little boy of a collateral family of the royal dynasty when he was adopted by Maharani Lakshmiyammanni, the Dowager Queen of Mysore, after the death of her husband Krishnaraja Wodeyar II and her two sons, who had succeeded him. The adoption was made at the instance of Haidar Ali, the usurper to the royal throne. The boy Krishnaraja was only three years of age when he was installed on the throne. Until he came of age the Dowager Queen and Divan Purnaiya (under Tippu also) carried on the administration. The Dowager Queen passed away in 1810 and the Diwan also passed away the next year. Now the young king was 18 years of age, and was deprived of the sage counsel of those two experienced advisers. In 1830 there was some trouble in a corner of the State, and the British, taking advantage of the situation, took over the administration of the State. The State was administered by the British Commissioners from 1831 to 1881. Though dispossessed of administrative authority, Krishnaraja was loved and respected by his subjects on account of his great qualities of head and heart. 'Krishna Bhupa mane manegella dipa' (Krishnaraja is a lamp lighting up every home)—this saying was a household word in those days.

Krishnaraja was a generous patron of learning and arts. He was well-versed in Kannada, Sanskrit, Marathi

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and Persian. He wrote many songs and was a musicologist too. He had a particular fancy for the art of yakshagana and he invited many troupes to perform in his presence. This gave an impetus to yakshagana writers, and a good number of yakshaganas were written during this period. Parti Subba of South Kanara, the most famous among writers of this genre, flourished during this period. Aliya Lingaraja, who was not only the court-poet but also belonged to the royal family, was a prolfic writer and his contribution to yakshagana form of literature is considerable. It was during the reign of Krishnaraja that lithoprinting was extensively used to print books written by him and other writers under his patronage. Krishnaraja gave special encouragement to writing prose versions of important Sanskrit works. His own versions of the *Ramayana* and the *Mahabharata* are memorable. As a matter of fact, of nearly fifty works that he wrote all except three are in prose. It may truly be said that Krishnaraja laid the foundation for the development of modern Kannada prose.

The works of Krishnaraja may be roughly classified as: 1) Works describing the 'mahatmya' (greatness) of shrines; 2) Prose renderings of the *Ramayana*, the *Mahabharata* and the *Bhagavata*; 3) Prose versions of plays of Kalidasa and Harsha; 4) Stories of puranic personalities; 5) Songs and verse; 6) Miscellaneous works. The following are his works: *Devi mahatmya* (1815); *Jaimini bharata*; Commentary on 'Asvamedha Parva', *Harischandropakhyana*, *Shankara samhite*, *Suka-saptati* (1820); *Lalitopakhyana* (1823); *Malavikagnimitra* and *Shakuntalopakhyana* (1847); *Nanjunda shataka* (1848); *Samkhyaratnamala like* (1849); *Krishnakatharatnakara* (1864); *Ramayana Tike* (1867).

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M.V.S.

MUNAWAR SHAH (Kashmiri; d. 1925) was born in the lovely village of Gamur near the famous town Bandipore. His father, Vazir Shah, was a poor man and could not afford to provide his son with the formal education. Munawar Shah, therefore, learned the Persian language on his own and became familiar with Persian poetry. He was also familiar with the variety of Kashmiri folk-poetry, and he chose the 'Ladishah' style of the Kashmiri folk-poetry, which was appropriate for didactic themes. He composed short and sentimental lyrics in which he narrated various incidents of common interest. In order to gain the favour of men of influence and title, he wrote elegies and eulogies in alliterative couplets. *Akhbari mulk-i-Kashmir* (The news of Kashmir) is comparatively a longer poem in which, besides praising the men of power, Munawar Shah has flayed the land-surveyers, clerks, mullahs and other exploiting classes for their ruthless plunder of the poor. His Persian verses collected under the title *Zinat-ul-husn* (The zenith of beauty) is dull and unskilled. Munawar Shah remained a forgotten poet till 1972, when Manzur Fazili edited and published his works for the modern readers.

Sh.S.

MUNAWWAR LUCKNAVI (Urdu; b. 1897, d. 1970). Munshi Bisheshwar Prasad, popularly known as Munawwar Lucknow, was born at Lucknow. He was the scion of a family which had produced Urdu and Persian poets and writers for five successive generations. He had his early education in private schools at Lucknow where also he joined the Railway Accounts office in 1913. From Lucknow he was transferred in 1927, first to Lahore (now in Pakistan) and then to Delhi where he retired in 1957, bought a house, set up his own publishing unit 'Adarsh Kitab Ghar', and gave all his years to the service of Urdu literature till his death.

Endowed with a profusely rich heritage and the natural gift of the muse, Munawwar, who passed his matriculation examination privately, was largely a self-taught man who acquired remarkable knowledge and proficiency in the Persian, Urdu, Sanskrit, Hindi and English languages and literatures.

His formal education was interrupted by the successive deaths in the same year, first of his elder brother, Babu Ramshankarprasad (1886-1913), a prominent journalist and poet, then of his father, Munshi Dwarkaprasad Ufuq (1864-1913), a prolific writer and reigning poet of his day who left behind 70 works.

To relieve his family of the acute economic strains caused by the untimely deaths of his elders, Munawwar joined the legendary *Avadh Akhbar* as a reporter at the age of 13, but he was already writing poems when he was just 10, which were being published in various journals of the country. He received guidance successively from his father, his father's friend, Munshi Naubatrai Nazar, an eminent lyricist and editor at various times of *Avadh Akhbar*, *Khadange Nazar* and *Adib*, and his own father-in-law, Munshi Lachmanprasad 'Sadar', a prominent poet of the day. This continued up to 1932, though he himself was an undeclared guide for others since his young age of 20. Later, at least 50 writers from various communities proudly called him their mentor.

He had a mastery over various departments of letters of Urdu, Persian and Hindi, but his forte was Urdu 'ghazal' or lyrical poetry.

His first publication *Nazre adab*, published in 1929, was an anthology of 90 terse and fluent 'ruba's'. The book represents the young poet as a lover of wine and revelry.

But this intoxication soon turned out to be, as his next

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publication, *Kainaat-e-dil* (1939), shows, mystic and spiritual. This anthology of about 200 'nazms' (narrative poems) and 'qitaat' (quatrains) reflects a vast spectrum of the various aspects of life, nature, ethics, patriotism and eminent personalities. Divided into six sections, one section is devoted to versified translations (25) from Wordsworth, Shakespeare, Tennyson, Thomas Carlyle, Tagore and others.

These books were followed by his two anthologies of ghazals: *Nawa-e-kufr* (1961) and *Ada-e-kufr* (1962), both selections from thousands of ghazals, his prolific genius had composed.

Munawwar's ghazal is a departure from the conventional conversation with women. It is an interpretation of life, its oddities, mysteries, pesterings, paucities and potentialities. He believed that an understanding of all these was the basic condition for life's development which needed "constant and unconditional struggle". He trusted in the growth and greatness of life. His intellectual angles are invested with quiet intensity of feeling and artistic values of sweetness.

He did not transgress the tradition of ghazal but liked it to move in a new direction, eschewing superficiality and sentimentality. Says he: "In verse, mere pleasantries will not do. It must have some substance embedded with a style." Added with his love for style was his flair for precision in diction.

Temperamentally a puritan, a strict vegetarian and teetotaller, he took some pride and solace, as is also evident from the titles of his collections of ghazals, in paganism,—imaginary and allusive,—which helps the artist escape conformism. Maintaining a multireligious and humanistic outlook, he is essentially a poet of morality and ethics.

The warp and woof of his poetry is woven from the heritage of his soil, an Indianness par excellence. He celebrates the music of 'Krishna's' flute, wanting even to become 'Kali Nag' on whose head the Lord perched and played His flute, the 'piety' of 'Rama', the 'eternity' of 'Ganga', the 'pleasure' of 'Gulal' and 'Phag' (colour play of 'Holi'), as also 'Bider ka sag' and 'Sudama ke tandel' (poor men's offerings to their lords). The 'Jamna of his imagination' glows up with the 'image' of his 'Radha of impressions'. Hindu mythology and creed never had it so good in Urdu literature.

Historically, he is perhaps the best bard of the scriptures and classics of India. He believed his dedication to scriptures was a redemption of his debt (of life) to the Creator.

He was a prolific and inspired translator who picked up literary classics and scriptures from several languages and lands. These included the *Bible* and the *Quran* also but their translations remained unpublished.

The list below will show that the range was almost global. Among these, his *Kumar Sambhav* was the first to appear in Urdu and *Shakuntala* was the first to have come direct from original Sanskrit. Again, his *Gita's* translation, *Nasim-e-Irfan* ran into three editions and *Malvik Agari Mitra* won U.P. Urdu Academy's award (posthumous).

Basically a poet, he also wrote much in prose. Out of his 28 published works, nine are in prose. Their subjects vary from biography to fiction. He also wrote an autobiography "Meri Dastan" but this, like his 26 other manuscripts, which this writer saw at his residence, remained unpublished.

In a life of 73 years, he devoted about 60 to the service of literature. Though bedevilled by repeated family bereavements, economic strains and many personal chronic ailments, he was literally active till his end. He published a versified translation of Iqbal's Persian work, *Armughan-e-Hijaz* under the title *Soze Iqbal* a few months before his death.

His works include: Poetry—*Kainaate dil* (1955), Prose—*Dada Nehru* (Biography of Pt. Motilal Nehru, 1961). Translated Works—Poetry: *Dhammapadaya ya sachi rah* (Teachings of Buddha, 1954); *Durga saptshati* (1955); *Wijdane Hafiz* 1955); *Gajendra moksh* (Mahrishi Ved Vyas, 1956); *Avadhut ka tarana* (Swami Shankaracharya, 1956); *Mudrarakshas* (Visakha Dutt, 1958); *Ruhani makalama* (Swami Shankaracharya, 1960); *Lamaat-e-urfuqa* 1964); *Gita Govinda* (Jai Dev, 1964); *Faust* (Goethe, 1969); *Arya abhi vinay* (Teachings of Swami Dayanand, 1969). Prose: *The Ramayana* (1931); *Lincoln ne kaha* (1960); *Zarre se aftab* (1960); *Eleaner Roosevelt* (1962); *Sagar sangit* (Deshbandhu C.R. Das, 1962); *Gitanjali* (1963); *Samundari jawan aur dusre nadir afsane* (German contemporary short stories 1968).

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G.D.C.

MUNAZIRO (Sindhi) is yet another form of Sindhi folk-poetry. Munaziro (pl. munazira) is a long narrative poem embodying disputations in the form of dialogues between two parties. In this narrative verse form each party disputes the arguments of the other and tries to prove its own superiority. Munazira generally open with a prologue in the praise of God, followed by the mention of two parties concerned and the circumstances under which the dispute has arisen between them. Then begins the actual disputation or controversy. The composition of interesting dialogues is the basic technique in a munazira composition. Generally the opposite parties in these long narrative poems are formed by common people for discussing two personified abstract ideas such as, love and reason, youth and age or two characters from the romantic folk-tales of Sindh (Sasui and his

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mother, Sasui and Suhini, Marui and Mumal, Lila and Chanesar), two common family characters (husband and wife, mother-in-law and daughter-in-law), or two things (cap and turban, gold and steel), or two seasons (summer and winter), or two birds, animals or insects (parrot and mainah, parrot and bee, horse and bull, camel and bull, bee and mosquito), or man and animal or a bird (farmer and a bull or a crow). The party which is comparatively weak usually starts first, asserting its excellence, or pointing out weaknesses of the opposite party. The spirited arguments of both the parties often contain satire and humour. When both the parties almost exhaust their arguments, a third character is introduced. He is the arbitrator acceptable to both the parties. Sometimes, the poet himself functions as an arbitrator and gives his judgement at the end. A disputation between 'kanuro' (an earthen water-vessel with a spout and handle used by Muslims for ablutions, the word grammatically having masculine gender) and 'chilam' (hubble-bubble, the word is feminine grammatically) has been beautifully delineated by a folk-poet Chhato Sangi. In his poem, he creates a village court scene in which different earthen vessels are present to listen to the arguments of both the parties. Witnesses are produced in the court who speak against the chilam. Thereupon, chilam files an appeal in the court of a pitcher, where a scene of physical fight is created by the poet, which at last is averted at the intervention of some other vessels. At the end, a bowl plays the role of an arbitrator. He explains that all earthen vessels are important in their own places. The differences among them appear to be due to different shapes and names. The truth is one and one only, though it has various forms. After the realisation of this mystery, the disputation comes to an end. All go away fully satisfied. Thus, the folk-poet has given a philosophical touch to an ordinary quarrel.

In the words of N.A. Balcoh (*Munazira*, 1961): "In munazira, the folk-poet has maintained a high standard of achievement both in the development of the theme as well as the style of expression. He shows a remarkable talent in initiating, developing and terminating the arguments. The setting provided, physical as well as social, is natural, and the language used, whether standard or dialect, is effective. The speech attributed to each party is appropriate to its character, as a male or female, or as a farmer or a landlord. The folk-poet is a keen observer and a natural critic who, through his treatment of the theme, holds a mirror to man, depicting the trifling nature of the disputes, aggressive behaviour and the just or partial attitude of the arbitrator."

Munazira compositions generally possess the characteristics of a short drama in which three characters play an important role, viz, the two opposite parties and an arbitrator. These narrative poems represent a variety of Sindhi folk-literature in which the rural bards show the best of their poetic imagination and literary techniques.

A collection of select Sindhi munazira has been compiled by N.A. Baloch. The material has been collected mostly from oral tradition and published as the tenth book under the Sindhi Folklore and Literature project. It contains 157 munazira poems. The earliest poem is by Shaikh Ibrahim (alive during 1776-1818), on 'Aqul' and 'I' shq' (the disputation between reason and love). The poet belonged to Lasa B'elo region of Baluchistan. Munazira poems are still a favourite form of Sindhi folk-poets and are a popular way of entertainment among village folks. The form has found its place also in the written Sindhi poetry of the contemporary period.

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M.K.J.

MUNDAKA UPANISHAD (Sanskrit) belongs to the *Atharvaveda*. It is one of the late principal Upanishads and is an eclectic one. It has three chapters in each of which there are two sections.

According to *Mundaka Upanishad*, there are two kinds of knowledge, the lower and the higher. The lower knowledge consists of all the four Vedas and the six Vedangas. The higher knowledge is that by which the Supreme is apprehended. The Supreme is described as the sole cause of the world. "As a spider sends forth and draws in (its thread), as herbs grow on the earth, as the hair (grows) on the head and the body of a living person, so from the Imperishable arises this universe". Those who perform sacrifices in accordance with the teachings of the Vedas attain the world of Brahma. But after sojourning in the high place of heaven they enter this world once again. Unsteady are these boats of the eighteen sacrificial forms. The deluded who delight in this as leading to good, fall again into old age and death. Abiding in the midst of ignorance, wise in their own esteem, thinking themselves to be learned, the fools, afflicted with troubles go about like blindmen led by one who is himself blind. But those who practise austerity become one with the Supreme. As from a blazing fire sparks issue forth by the thousands so from the Supreme issue forth all kinds of beings. Fire is his head, His eyes are the sun and the moon, the regions of space are His ears, His speech the revealed Vedas, air is His life and His heart the world. Out of his feet the earth (is born); indeed He is the self of all beings. He who knows that the universe has no separate existence from the Supreme cuts asunder the knot of ignorance. Taking the bow, the great weapon of the Upanishads one should place in it the arrow sharpened by meditation. Drawing it with a mind engaged in the contemplation of that Brahman, one should know that imperishable Brahman as the target. In the highest golden sheath is Brahman, without parts. The sun shines not there, nor do the moon

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and stars shine. Everything shines only after that shining light. His shining illumines all the world. Brahman is this Immortal. In front is Brahman, behind is Brahman, to the right and to the left. It spreads forth below and above. Brahman indeed is this universe. Two birds, companions, who are always united cling to the self-same tree. Of these two, the one eats the sweet fruit and the other looks on without eating. When a seer sees the creator of golden hero, the Lord, the person, the source of Brahma, then being a knower, shaking off good and evil and free from strain, he attains supreme equality with the Lord (3.1.) This self cannot be attained by instruction nor by intellectual power not even through much hearing. He is to be attained by the one whom (the self) chooses. To such a one the self reveals his own nature. Just as the flowing rivers disappear in the ocean, casting off its name and shape, even so the knower, freed from name and shape, attains to the divine person, higher than the high. He who knows the Supreme Brahman becomes Brahman himself.

The fundamental principle of the *Mundaka Upanishad is* that the universe is one and there is no difference within it or without it. It corrects the statement of the *Katha* that there are two souls which taste the fruits of the deeds. The enjoyment of the fruits of deeds could be predicated only about the Individual Soul and not about the Universal Soul. According to the *Mundaka Upanishad* only the Individual soul tastes the fruits of the deeds and the universal soul merely looks on. The *Mundaka Upanishad* explains creation emperically by stating that just as a spider creates and retracts its thread, so from this immutable Brahman does all this universe spring. The world of name and form has its roots in Brahman, though it does not constitute the nature of Brahman. The *Mundaka Upanishad* insists on truth and the life of penance, right insight and the life of celibacy, as essential conditions for the unfolding of the Self within us. Truth seems to find particular favour with this *Upanishad*. Truth alone becomes victorious in the world. It points out that the Self cannot be realised by a man who has not sufficient grip and tenacity to lead the severe life of spirituality, nor can He be reached by a man whose life is a bundle of errors. The self cannot be realised unless a man regards the life of self-realisation as superior to the life of deeds. The cosmology adumbrated in the *Mundaka Upanishad* is suffused both by Samkatha and Vedantic ideas. It borrows freely from the *Katha* and other Upanishads. The *Bhagavadgita* borrows and improves upon the description of the 'vishvarupa' occurring in the *Mundaka Upanishad*. As the name suggests this *Upanishad* may be classed along with the later Samnyasa Upanishads.

The poetry of the *Mundaka Upanishad* rises to the highest level to which the Upanishads are capable. It is unparalleled in the analysis of the mystic thought.

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H.M.

MUNHINJO SHAHARU, MUNHINJA MANHU: SHIKARPUR (Sindhi) is a literary and socio-cultural history of the Sindhis of Shikarpur, a major city of Sindh, by Lokram D'od'eja published in 1976. The book is not like any other book on a town or a city. In its three volumes, the city in north Sindh is delineated in its actual places and true-to-life people under the British Raj.

Volume I presents, among other things, an ironical account of the joint family system prevalent during his days, the system in which a fast, hard-working person and a slow, lazy louse would have an equal share in everything in the house. If a family was poor and belonged to a backward class, the 'everything' would sometimes include the woman too; one of the brothers in the family would like the youngest one the most, and naturally so, it would give rise to heart-burnings and bickerings among them. Dowry was another social evil, as it is now, among the Sindhis. Every bridegroom had a price-tag, as it were, tied on him. People would justify the dowry system on the ground that sons had their share in the ancestral property and, therefore, daughters should also be given at the time of their marriage big sums which would help them build their 'new nests'.

In Volume II, the author gives a historical background of the city and reveals how it must have come into being when the Mohen-jo-daro civilization was at its zenith and subsequently called Shakaripur after one of the names of Vikramaditya II, i.e., Shakari (one who routed the Shaka invaders). Vikramaditya II had built two forts, Shalikot and Shakaripur. Shakaripur came to be known as Shikarpur during the Muslim rule.

Shikarpur was the greatest mart of Sindh, for that matter of North-West India. Situated on the highway to Qandhar, by the great pass of Bolan, it has always enjoyed a direct influence on the trade of the Indus and the five rivers beyond it. The Shikarpuris were the pioneers of the 'Banking system' in the world. The author appropriately quotes Richard F. Burton to say, "The Shikarpuri Hindu devoted his energies to banking transactions and extended his operations over the greater part of Asia, from China to Turkey, from Astracan to Hyderabad Deccan; there was scarcely a town without a Shikarpuri, or the agent of Shikarpuri in it. The crude instrument with which the Shikarpuri banker works is called 'Hundi' (These can be cashed anywhere). You may imagine, how useful a few bits of paper like these are, when you are riding through a region in which to produce a single gold coin would be the best arrangement for securing a sudden death."

Besides, it was in Shikarpur that the Britishers faced an armed opposition in 1843, though it did not succeed

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and Sindh was annexed to the British India. Again, it was from Shikarpur in Sindh that the national struggle for Independence was launched.

Volume III describes the main features of the city in its educational and literary institutions, temples, mosques and gurdvaras, reform bodies, recreational spots, etc., and also various persons associated with them. While every Sindhi knows that the Vedantin poet Chainrai Bachomal 'Sami' belonged to Shikarpur, not many Sindhis know that the leading contemporary Sindhi poet of Pakistan, Sheikh Ayaz, hails from this city.

Mo.J.

MUNISHREE PUNYAVIJAYJI (Gujarati; b. 1895, d. 1971), whose real name was Manilal Dabyabhai Doshi was a scholar of Jain philosophy and literature of international recognition. He was a research scholar of Sanskrit, Prakrit and Gujarati works. He had his primary education upto standard 6th.

After 1909, he engaged himself in an exhaustive study of literature in the Sanskrit, Prakrit, old and archaic Gujarati language, as also the study of grammar, philosophy and logic under the able guidance of Pandit Sukhlalji and other eminent scholars. He prepared a complete catalogue of old manuscripts which had been preserved in different areas of Patan, after making an assortment and classification of these precious manuscripts. He was the inspiration behind the institutions like Hemchandracharya Jain Vidya-Mandir of Patan, and Shri Lalbhai Dalpatbhai Institute of Indology of Ahmedabad.

His greatest contribution to the field of Indology is his research work edited in about forty volumes. He had also prepared a number of volumes in collaboration with great philologists, such as Pandit Dalsukhbhai Malvania and Bhogilal Sandesara. He had also helped many researchers at national and international level, as an informal guide and examiner for Ph.D Degree examination. He is held high in esteem not only in Jain community but also in the field of education and literature and among many great scholars.

He was selected as the Chairman of History and Archaeology section at the 20th session of Gujarati Sahitya Parishad held at Ahmedabad in 1959, and also as the Chairman of Prakrit and Jain Religion section at the 21st session of All India Oriental Conference held in Kashmir in 1961. He was also awarded the distinguished title of Aagamprabhakar, which was considered the highest honour those days. He became an honorary member of the Oriental Society of America in 1970.

He prepared a long catalogue of the ancient manuscripts preserved so far in store-house of Khambhat, Limbdi, Palitana, Bhavnagar, Vadodara, Chhani, Bikaner, Jodhpur and Jesalmer, over and above those of Patan. He also undertook the job of microfilming the precious manuscripts of scriptures or religious texts that were written on palm-leaf, and at the same time, he commenced the basic work of preparing an authentic reading of the texts. He made a regular and systematic study of these texts based on published work, 'Niryukti', 'Churni', 'Bhashya' (detailed commentary) and criticism for faciliating re-reading of about forty-five 'Jain Aagams,' and made a careful note of differences in these texts, and edited them in a perfectly scientific manner. He had also started 'Jain Aagam Granthmala', in which *Nandisutram* with Churni (1966), *Nandisutram* with critical commentary, (1968), and *Pannavanasut*, part-1, 2, (1969, 1971), have been published.

His contribution to the gigantic task of preparation of a catalogue of ancient manuscripts and his impressive way of presenting the texts of the scriptures with precision is highly appreciated. Among his most meritorious and praiseworthy research works, mention may be made of the following: *Kaumudimitranand natak*, a drama by Ramchandra, taken from Sanskrit literature; (1917) *Prabhuddha Rouhineya natak*, a drama by Rambhadra (1918); *Dharmabhyudaya natak*, a drama by Acharya Meghaprabha (1918); *Dharmabhyudaya Mahakavya* by Udayaprabhasuri (1949); *Kalpasutra niryukti*, with Churni, Commentary and Gujarati version (1952); *Kirti-kaumidi* by Someshwar (1961); *Ullasraghav natak* (1961); *Ramshatak* (1966).

In addition to this, about twenty of his books on Prakrit and other subjects have been published so far. Even the average reader may be able to have a close acquaintance with his amazing power of interpretation, his perfectly scientific perspective, and his profound knowledge of the subject matter from the following works: *Vasudeva Hindi* by Vachak Sanghdas gani (1930); *Trishashti-Shalaka-purush-Charitra*, Canto, 2, 3, 4, an epic composed by Hemchandracharya (1950); *Akhyanmanikosh* by Nemichandracharya (1962); *Katharatnakosh* by Devbhadrasuri (1944).

Similarly, readers get a good appraisal of his profound scholarship especially about ancient manuscripts through his books such as *Descriptive Catalogue of Palm-Leaf Manuscripts in the Siddhnath Bhandar, Cambay*, part-1, 2 (1961-1966); *Catalogue of Sanskrit and Prakrit Manuscripts of L.D. Institute of Indology*, Part-1, 2, 3, 4 (1963, 1965, 1968, 1972); *Jesalmer Gyan-Bhandar Suchipatra* (1972), etc.

His books *Bharatiya Jain Shrama-sanskriti ane lekhankala* (1935) and *Jesalmer chitra-samrudhi*, (1951) give a good idea of his deep knowledge about old scripts, sculpture, metal statues, coins and history of paintings.

B.J.

MUNSHI DEVIPRASAD (Rajasthani; b. 1848, d. 1923) belonged to a Gauda-Kayastha family which had migrated

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to Bhopal from Delhi. His father, Natthan Lal, was an employee of Abdul Karim Khan, younger brother of Nawab Vazir-ud-daulah of Tonk. Deviprasad was born in his maternal grandfather's house at Jaipur. He was brought to Ajmer after three months of his birth, where his father was serving the Sahibzada, who was then residing there. Deviprasad learned Arabic, Persian and Urdu from his grandfather and father, and Hindi from his mother. He joined service of the Sahibzada in 1865, but had to give it up in 1878 on account of his bitter criticism in newspapers of the atrocities of Tonk-Raj on Hindus. In 1879, he took up a job of a naib-sarishtedar in the Appellate Court in Sir Pratap's administration in Jodhpur. With Sir Pratap's favour and by dint of his own outstanding abilities, he soon rose to the post of Munsif (Magistrate) and served there for twenty five years. He was appointed Assistant Superintendent, Census Operations in Marwad in 1891 and 1901, and was awarded a cash prize of Rs.5000/- for his detailed report which was considered a monumental work. Earlier, he was appointed a member of the Committee formed to write an authentic history of Marwad. He made extensive research in history and literature and wrote about one hundred books in Urdu and Hindi.

Besides 27 published works in Urdu, his Hindi books are: *Rao Maldeo ka jivancharit, Maharaja Mansingh ki jivani, Amer ke Raja, Bikaner ke Rao Bikaji aur Naraji, Rao Lunkaranji, Rao Jaitsi, Rao Kalyanmal, Svapna Rajasthan, Marwad ka Bhugol, Insaf sangrah, Jantri.* (1890), *Vidyarthi Vinod, Maharana Sanga, Maharana Ratan Singh, Vikramaditya aur Banbir, Maharana Udai Singh, Maharana Pratap Singh, Marwad ke shilalekh, Raja Birbal, Maharaja Jaswant Singh, Akbarnama, Shah Jahannama, Mira Bai, Mahila Mriduvani, Jahangirnama, Rajrasanamrit, Pariharvamsha Prakash, Krishna Kumari Bai, Yavanaraj Vamshavali, Kaviratanamala, Honhar balak, Rajasthan mein Hindi Granthon ki khoj, Rajputane mein prachin shodh, Surdasji ki jivani, Nari-navaratna, Sadbodh shatak, Yuvati-yogyata, Chamtkari balak, Baharam Baharoz, Sadupadesha samgrah, Raja Kamaketu-kivat, Nausherwan ki nitisudha, Bazbahadur aur Rupmati, Bikaner Rajya ka pustakalaya, Purani janmapatriyan, Samvat 1968 ke mere daura, Maasir-ul-Umara Kavi Kalash, Shrimati Naina Bai, 350 Varsh ki itihasa-sahayak jantri* (Unpublished), *Bikaner ka Rajvamsha, Bhati Goyanddas, Rao Maldeo ki ruthi Rani, Maharana Pratap ke patte* and *Suba Bihar ka vrittant* (from Ain-e-Akbari). These works are very important for Rajasthani literature and its history.

Munshi Deviprasad was a philanthrophist. Our of his hard earnings he gave away many donations.

A series of publications is carried in his name by the Nagari Pracharini Sabha, Kashi.

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G.N.B.

MUNSHI, KANAIYALAL MANEKALAL (Gujarati; b. 1887, d. 1971) made an outstanding contribution to Gujarati literature. He was a man with a multi-dimensional personality. Professionally he was a lawyer and by temperament a cultural cursader. He was not a man of the masses but was certainly a towering public figure. He was one of the distinguished advocates of the Bombay High Court. As an author, he dominated the Gujarati literary scene for many years. He was a freedom fighter and a close associate of Mahatma Gandhi for a short period but had major political and ideological differences with him. He left and rejoined the Congress Party several times. He became the Home Minister in the first Congress government of the then Bombay province in 1937. He played a crucial role in the merger of Hyderabad with the rest of India. He was also a member of the Constituent Assembly and one of the architects of the Indian Constitution. He was the Minister for Food and Civil Supplies in the Central Cabinet and after Independence the Governor of Uttar Pradesh. He was one of the founders of the Swatantra Party, but subsequently retired from active politics and devoted all his time and energy to Bharatiya Vidya Bhavan which he had established in 1938. During a life-span of 84 years he touched law, literature, politics, arts, culture, journalism, education, administration, religion and philosophy, and on most of these he left his stamp. He has carved a permanent niche for himself in the history of Gujarati literature.

Munshi graduated from Baroda College in 1907, and obtained his LLB from the Government Law College, Bombay in 1910. In 1913 he became an advocate of the Bombay High Court. It was during this period, in 1912, that he entered the field of Gujarati literature with the publication of 'Mari Kamala', a short story in *Stribodha*, a leading Gujarati periodical then. Next year, i.e. in 1913, he wrote his first novel, *Verani Vasulata*. Both the first short story and the first novel were initially published under the pen-name of 'Ghanashyama Vyasa', but subsequently he gave up this pen-name and published all his works under his real name. He wrote novels, short stories, plays, biographies and autobiography, essays and articles, literary criticism and history of literature. He has left behind 56 books in Gujarati and 36 in English. Many of his works written originally in Gujarati have been translated into English, Hindi, and other Indian languages.

Munshi's first novel *Verani Vasulata* (1913) centres round the age-old theme of love, hate and revenge. To some extent this novel is influenced by *Sarasvatichandra* but the predominance of story, forceful narration, effective use of direct and simple prose style, larger than life characters etc. made this novel an instant success both with the masses and the literary critics. This was followed by *Kono Varika* (1915) which deals with the problem of widow remarriage. Govardhanarama Tripathi, too, in his *Sarasvatichandra* dealt with this problem but his widowed

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heroine Kumuda ultimately does not remarry but takes to the life of a Sanyasini. Whereas Munshi's widowed heroine Muni ultimately remarries Mukunda, the hero. This was a step forward from the social point of view. *Svapnadrashta* (1924), a somewhat autobiographical novel, depicts the national awakening and the resultant activites of the Independence Movement. *Snehasambrama* (1931) is a social novel seasoned with humour. It was after a gap of 26 years that his last social novel, *Tapasvini* (1957-1958) was published. This novel, published in 3 volumes, aims at presenting a faithful picture of social and political trends and incidents that stirred the life of Gujarat during the period 1920 to 1937.

Gujarati readers first came to know Munshi as a writer through his social novels, but it was through his historical novels that he captivated his readers for a long time. His trilogy, *Patanant Prabhuta* (1916), *Gujaratano natha* (1917), and *Rajadhi raja* (1922) deal with the Solanki period, the golden age in the history of Gujarat. Even a high-brow literary critic like Narasimharava Divetiya had all praise for *Gujaratano natha*. However, some critics think that the author has taken undue liberty with some of the historical facts and characters in these three novels. *Jaya Somanatha* (1940), though published after many years of *Patanani Prabhuta*, is, as far as the narrative is concerned, precedent to it. For sometime, these novels raised a heated controversy amongst some critics because of the marked influence of and at some places direct borrowings from the works of Alexander Dumas. Munshi himself at a later stage acknowledged his indebtedness to Dumas.

Many of Munshi's works became controversial when they were published. *Prithivivallabha* (1920), a historical novel, enraged many orthodox critics and earned for Munshi a sharp rebuke even from Mahatma Gandhi. This is because through his characters Munshi displayed in this work his marked preference for the joy of life, unabashed love, enjoyment of the worldly pleasures and almost ridiculed the ideals of religious austerity, self-sacrifice and abstinence. However, as an artistic creation *Prithivivallabha* easily ranks amongst the best works of the author. *Bhagavana Kautilya* (1923) and *Bhagnapaduka* (1956) are his other historical novels.

Lopamudra (1933), *Lomaharshini* (1945), *Bhagavana Parashurama* (1946), and *Krishnavatara* (1963-1974) are his novels based on mythological themes and characters. The last one was the most ambitious and on a very large canvas. It tries to present the life of Lord Krishna in all its variegated splendour. But unfortunately the work has remained unfinished due to the author's death.

Munshi has written 9 social plays and 6 plays based on historical or mythological themes. His social plays are: *Vavasethanum svatantrya* (1921, *Be khavaba juna* (1924), *A jankita* (1927), *Kakani sasi* (1928) *Brahmacharyashrama* (1931), *Pidagrasta prophesura* (1933), *Do madhurikta* (1936), *Chie te ja thika* (1948) and *Vaha re main vaha* (1949). His historical-mythological plays are *Purandara parajaya* (1922), *Avibhakta atma* (1923), *Tarpana* (1924), *Putrasamovadi* (1929), *Lopamudra* (1933-34) and *Dhruvasvaminidevi* (1929). Many of his social plays are purposeful and yet pleasant comedies and have won him accolades. His historical and mythological plays represent characters and events larger than life. These plays are open to the same criticism that has been levelled against his historical novels. However, these too have met with some success on the stage. Mention may also be made of the dramatization of his own novel *Prithivivallabha* which was highly successful on the stage as well as on the silver screen of Hindi films. Some of his other novels and plays were also turned into Hindi or Gujarati films.

Munshi entered the literary field by publishing a short story but later on preferred writing novels and plays. He has published only one collection of short stories *Mari Kamala ane biji vato* (1921). He humorous stories are more readable than the serious ones.

Munshi has written 5 autobiographical works, *Shishu ane sakhi* (1932) *Adadhe raste* (1942), *Sidham sadhana*, Vols. 1-2 (1943), *Svapnasiddhini sodhamam* (1953) and *Mari Binajawalsadara kahani* (1943), covering different phases of his life.

Munshi has written some biographies as well. *Narasaimyo bhakta harino* (1933) deals with the life of Gujarati saint-poet, Narasimha Mehta. In this work the author has tried to provide rational explanations for the miracles normally associated with the life of the saint-poet. *Narmada, arvachinomam adya* (1939) is biography, evaluation and tribute, all rolled into one. It speaks, with emotion and admiration, of the life and works of Narmadashankara Lalashankara Dave, the pioneer of modern Gujarati literature.

Munshi's essays, articles and attempts at literary criticism have been collected in *Ketalaka lekho*, Vols. 1-2 (1924), *Gujaratana jyotirdharo* (1926), *Thodanika rasadar sano* (1930), *Adivachano* Vols. 1-2 (1933-1943), *Gujaratani asmita* (1939), *Gujaratani kirtigatha* (1953), and *Narasimhayugana kavio* (1962).

Munshi's English works include *Gujarat and Its Literature* (1935), a history of Gujarati literature, the autobiographical *I Follow the Mahatma* (1940), *The Early Aryans in Gujarat* (1941), *Akhand Hindustan* (1942), *The Glory that was Gurjara Desha* (1943) and *Imperial Gurjaras* (1944), dealing with the history of Gujarat, *The Indian Deadlock* (1945), *The Ruin that Britain Wrought* (1945) and *The Changing Shape of Indian Politics* (1946) dealing with the political problems of the day, *The Creative Art of Life* (1946), *Bhagavad Gita and Modern Life* (1947), *Gandhi, The Master* (1948), *Linguistic Provinces and the Future of Bombay* (1948), *Somanatha, The Shrine Eternal* (1951), *Sparks from the Anvil* (1951), *Gospel of Dirty Hand* (1952), *Our Greatest Need and*

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During his long career Munshi was associated with many periodicals and institutions. In August 1912 he started *Bharagava traimasika*, a Gujarati quartely. In July 1915 he became, along with Indulata Yajnik, editor of *Navajivana ane satya* and in November of the same year he edited *Young India* in cooperation with Jamanadasa Dvarakadasa Mehta. Subsequently both these periodicals attained national importance when they were taken over by Mahatma Gandhi. Munshi started in 1922 *Gujarata* which was considered a leading literary journal for many years. He established Gurjara Sabha in 1913 and Gujarata Sahitya Samsada in 1922. From 1937 to 1955 he almost singlehandedly managed the affairs of the Gujarati Sahitya Parishad, the premier institution of letters in Gujarat, founded in 1905. He also has the unique distinction of being elected its President thrice, in 1937, 1949 and 1955. The last few years of his life were devoted to the consolidation and strengthening of Bharatiya Vidya Bhavan which he had founded in 1938.

Munshi essentially was a dreamer, but he also had the strength and the courage to work for the fulfilment of his dreams. He loved power, position and prestige, and was frank enough not to camouflage them under the smoke screen of service. In literature, in social and public life, in politics and government, he fought many battles, and came out with flying colours in quite a few. When he entered the literary field, he had to face the obvious disadvantages of being a successor to a literary gaint like Govardhanarama Madhavarama Tripathi (1855-1907). During the major part of his literary career he was constantly over-shadowed by the ideals, ideas, and influence of Mahatma Gandhi. Any person with lesser creative genius would have failed before this dual challenge. But it was because of his genuine creativity, coupled with inborn practical acumen, that he was able to chart his own course against heavy odds and earn for himself as everlasting place in the history of Gujarati literature.

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D.B.M

MUNSHI, LILAVATI (Gujarati; b. 1899, d. 1978) has contributed significantly to the fields of pen portraits and personal essays. Her character-sketches, written in precise, poetic style, are important landmarks in Gujarati. Her collection of pen-portraits *Rekhachitro ane Bija Lekho* was published in 1925.

She was born in an aristocratic, cultured Jain family but could not go beyond the stage of primary education. At home she did intensive study of Sanskrit and English literature. Her first marriage in 1913 with Sheth Lalbhai, who was older than her in years and who was completely different in temperament, turned out to be a failure. Her soul, yearning for new, free, wide horizens in life, felt fulfilled, when she got married to Kanhaiyalal Munshi, the eminent litterateur of Gujarati. She had been a great source of inspiration and strength to Munshi. Since the establishment of the Bharatiya Vidya Bhavan, an institute of knowledge and learning, and during the years of its advancement, Lilavati imparted active co-operation and support to K.M. Munshi, and after his death, she herself managed the affairs of the Institute for some years.

The collection of her essays *Kumardevi* was published in 1929. Her stories and short plays were collected in *Jivanni Vate* (1977). *Sanchaya* (1975) is the compilation of her stray articles. Her essays have an element of humour and wit. Her prose is full of freshness and vigour.

An.D.

MUPPINA SHADAKSHARI (Kannada; b. 1500) was a Kannada poet, who probably belonged to a town called Uppinahalli or Ukshapura. He is a Virashaiva poet, the author of 74 'kaivalya' poems, *Shivapujashtaka* and *Shivayogashtaka*. He seeks Lord Shiva's grace so that he might control the wandering mind and achieve self-realization. His catholicity of outlook is striking. A dominant image in his poetry is that of a maiden longing to go back to her parents' home.

L.S.S.R.

MUQADDAMAH-E-LATIFI (Sindhi) is a critical work on the life and works of Shah Abdul Latif (1689-1752), written by Hotchand Mulchand Gurbaxani (1883-1947). Shah Abdul Latif was the foremost among the medieval sufi poets of Sindh. The text of the book originally formed a part of *Shah jo Risalo* Vol. I as an introduction. Gurbaxani had planned to publish Shah Abdul Latif's

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poetry in four volumes with critical introduction, annotations and etymological notes. The first three volumes were brought out in 1923, 1924 and 1931 respectively. The fourth volume remained unpublished due to the sudden demise of the compiler. The manuscript of the fourth volume is yet to be located and brought into print.

Muqaddamah-e-Latifi, which, as stated above, originally forms part of the first volume of *Shah jo Risalo*, was published by the author as a separate book in 1936, with some minor changes and additions. The book contains ten chapters on the subject, viz. (1) Biography of Shah, (2) Physical appearance and character of Shah, (3) Religion of Shah, (4) 'Vedanta' and *'Tasawwuf'* (5) Shah's poetry, (6) Subject-matter and style of Shah's poetry, (7) Formal structure of Shah's poetry, (8) Shah's language, (9) Grammatical peculiarities of Shah's language and (10) compilations of Shah's poetry and its different printed versions and manuscripts.

Gurbaxani has critically studied written documents available to him and anecdotes pertaining to Shah which were current in oral tradition. After carefully going through the entire corpus collected by him, he has critically prepared geneological history and biographical sketch of Shah Abdul Latif. It is given in the first and the second chapters of the book. The third chapter deals with the religious beliefs of the poet. The writer explains that the poet lived his daily life according to the tenets of Islam. He observed religious fasts and performed daily prayers. He did this only to be an example for the Muslim community at large to lead a pious life and follow in spirit the word of religious scriptures. Shah Abdul Latif was a sufi mystic in a true sense, and when living within spiritual realms, he was beyond the observance of religious formalities. In the fourth chapter, Gurbuxani has briefly explained similarity between the basic principles of 'advaita' vedanta and sufi mysticism. In the fifth chapter, the writer points out that spiritual message pervades the entire poetry of Shah Abdul Latif. He explains briefly the main features of poetry which are visible in Shah's verses, such as eloquence, simplicity and vigour. In the sixth chapter, Shah's poetry has been classified according to its subject-matter, the seven classifications being mystical, didactic, love poetry, nature poetry, war poetry, verses in praise of God or hero, humorous and satirical poetry. The writer has very rightly mentioned that the most of the verses of Shah come under the first four classifications.

The seventh chapter contains a brief discussion on 'Doho' metre and its innovations as noticed in Shah's poetry. Here the writer has pointed out an element of Indian classical music in Shah's verses. The eighth chapter includes a brief discussion on the origin and development of the Sindhi language. Here the writer explains that the Sindhi language has originated from Sanskrit and after passing through the stages of Pali, Prakrit and Apabhramsha it entered the New Indo-Aryan Stage around the tenth century. There is a slight difference between Shah's Sindhi and the one as spoken today. Gurbaxani discusses in this chapter the general laws of the changes noticed in the growth of the language. The ninth chapter explains grammatical peculiarities of Shah's Sindhi, and the tenth chapter gives information on the different manuscripts and printed versions of Shah's poetry available to the compiler.

Muqaddamah-e-Latifi, no doubt, is a landmark in Sindhi literary criticism. Gurbaxani was a scholar of Persian and English literatures. He was well-conversant with Sanskrit and some modern Indian languages. In the work under review, he has critically studied the poetry of Shah on the basis of Western as well as Indian principles of criticism. He is the first critic in Sindhi, who, while compiling Shah's poetry, has excluded from his edition the verses of other poets which somehow got mixed up in the earlier versions of the poet's work. He explains in the present book the principles of literary and textual criticism applied by him while preparing the edition of *Shah jo Risalo*. After Independence about thirtyone more manuscripts of Shah's poetry have come to light. These were however, not available to Gurbaxani. These additional manuscripts could have made a difference in the edition prepared by this scholar. In spite of this fact, the principles put forth by Gurbuxani regarding the compilation of classical poetry, and his general observations on the life and poetry of Shah Abdul Latif are still important and valid. *Muqaddamah-e-Latifi* still continues to be one of the main reference books for the research scholars and students in this field.

M.K.J.

MUQADDAMA-E-SHE'R-O-SHA'IRI (Urdu) .In 1893 Altaf Husain Hali (1837-1914) brought out his collection of poems to which he appended a long essay on the nature of poetry. In his discussion of Urdu poetry, he showed it to be wanting in many respects. Making a powerful plea for reform, he mapped out the lines on which Urdu poetry should develop. The essay soon became detached from the poems and was reprinted several times as an independent work, entitled *Muqaddama-e-she'r-o-sha'iri* (Preface to poems and poetry). Hali's considerable reputation as a poet was almost eclipsed by the fame of the *Muqaddama*. In spite of some early opponents and modern denigrators, the *Muqaddama* is widely regarded as the major theoretical pronouncement on the nature of poetry in Urdu.

Hali's thought was generally derivative. Much of it came from a second hand knowledge of western literature drawn from authors and works popular among the British in India during Hali's time. His acquaintance with Arabic, Persian, and Urdu literatures was much more profound. He is the first modern comparativist in Urdu literature. The ease with which he transits between East and West is astounding. He also makes interesting observations on

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linguistics, and about the nature of metaphor and imagination. These observations do not seem derived from any known source.

If Hali's thought was partly derivative, his plain but forceful prose was not. As well as being a gifted reasoner, he was the creator of a prose style suited to critical discourse. He wrote without condescension, and with clarity and firmness. Above all, he wrote with deep sincerity. Almost as much as his persuasive powers, it was his passionate sincerity which won him many followers.

Near the beginning of his eassy, Hali wrote, "In order to lay the foundation of the new poetry, it is necessary to describe in some detail the nature of poetry, and the conditions which one must satisfy in order to be a poet". Near the end, he said, "I have hopes from my young compatriots who are... cognisant of the mood of the times, that they will grant... Even if none of the humble suggestions made in this essay toward poetry's reform are accepted, I would consider it my full success if this essay helped spread the idea in the country that our poetry needs reform."

Hali succeeded beyond measure. He pronounced "Imagination" (a term then unknown in Urdu poetics) to be the most important quality of a poet, and urged Urdu poets to use the power of imagination, and give up tilling the old turf over and over again. He defined imagination in terms that were almost Coleridgean. His second plea was for 'sadagi', 'asliyat', and 'josh'; terms which he borrowed from Milton (simplicity, truth and sensuousness). It is clear that Hali didn't quite know what Milton meant by these terms. But he constructed a theory of "Natural Poetry" out of these concept-words. He criticised the 'ghazal' for being largely artificial in its themes and for its undue complexity and lack of true passion. The other well-known genres of 'Qasida' (Praise poem), 'Marsiya' (Elegaic poem) and 'Masnavi' (Long narrative poem in couplets), were criticised for being full of hyperbole (the 'qasida'), lack of verisimilitude and ennobling passions (the 'marsiya') and lack of coherent plot and character development (the 'masnavi').

The *Muqaddama* was most telling in its criticism of moral effecteness and lack of social concern that characterised Urdu poetry in Hali's eyes. Individual opinions in the *Muqaddama* were opposed, more often with passion than reason; but the book struck a responsive chord in the Urdu writer's psyche, and is still read with respect. There is no doubt that much of Urdu criticism and a good bit of Urdu poetry since the *Muqaddama* are coloured by it.

The *Muqaddma's* greatest fault lies in Hali's failure to recognize Urdu literature's right to its own rules. Hali did not realize (very few of us do even now) that many of the cencerns of western literary theorists are not necessarily relevant to eastern literature, and that one literature should not necessarily be judged in terms of another.

Given his shortcomings, Hali created in the *Muqaddama* a firm base for modern Urdu criticism, and became perhaps the first Indian to attempt a serious account of the nature of poetry based on western ideas.

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S.R.F.

MURAD FAQIR (Sindhi; b. approx. 1729, d. approx. 1800) was a saint poet, and a mystic. He was a Shia Muslim. He was a disciple of Rohal Faqir, and like him he was an exponent of Hindu philosophy in his poetry. He was an official under Ghulamshah Kalhoro, the Nawab of Sindh. When about 43, he along with Rohal Faqir renounced the world and became an ascetic. After wandering for a few years he settled at Kotri, a small town in central Sindh, where his tomb still stands. His descendants now live in Kandri, a village in upper Sindh. He has written copiously not only in Sindhi, but also in chaste Hindi and Siraiki, which was his mother tongue. Many of his writings are not extant, but a few that are available bear an eloquent testimony to the mastery he had over the language and the art of poetry. He seems to have acquired amazing proficiency in the employment of both Indian prosody and Persian metres. Among his extant works are Persian ghazals as well as one shastra, *Prem Jnan*, written in chaste Hindi. This shastra is a beautiful poetical work on 'jnan marg' as well as 'bhakti marg'. His Sindhi 'bayts' available at present do not number more than150. A greater number of his compositions are in Siraiki and Hindi. His diction and control over rhymes and rhythm as well as Sindhi language compare very well with those of the greatest Sindhi poet of all times, Shah Abdul Latif.

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Hi.D.

MURTHY RAO, AKKIHEBBALU NARASIMHA (Kannada; b. 1900) is best known to the Kannada reader as the propagator of the essay form. He was educated in the Wesleyan Mission High School and the Maharaja's college, where he did his B.A. and M.A. majoring in English Literature and Language. He joined the teaching staff of the Mysore University and distinguished himself as one of the finest teachers of English. After he retired from the University as Professor in 1955, he became

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Director of Literature and Cultural Development of the then Mysore State. He was also the President of the Kannada Sahitya Parishat. He was for sometime the Head of the Broadcasting Station in Mysore. He has been a member of the Advisory Council of the Sahitya Akademi. As a student and as teacher Moorthy Rao was closely associated with eminent men like Sarvepalli Radhakrishnan, H. Hiriyanna and B.M. Srikantiah. He has travelled widely in the West.

Although a keen student of literature, Murthy Rao firmly believes that human life is of greater cosmic dimensions and vaster than literature. We find this faith prevading all his writings. No wonder that the life and thought of Socrates (who believed in realising good life through knowledge acquired in the light of relentless investigation) attracted him when he began his career as a writer. His first work was a translation of the story of the death of Socrates as narrated in Plato's Dialogues. The 'Preface' to his *Socratesana koney dinagalu* (1933) is an illuminating analysis of Plato's classic. Right from his high school days, Moorthy Rao studied French as his second language, and Moliere's great human comedies captivated him. *Ashadabhuti* (1931), his adaptation of Moliere's *Tartuffe*, opened new vistas for Kannada drama and has continued to delight and entertain play-goers. Moorthy Rao is a consummate craftsman in the essay form and its protean prose-style. *Miugu minchu*, *Hagaluganasugalu* (1937), *Aleyuva mana* (The rambling mind), *Minugu minchu* (1962) are his collections of essays which bear testimony to his artistry. He seems to let his fancy wander where it pleases and it looks as though he writes as his mood dictates him. But the essays are replete with ripe wisdom and broad human sympathy. He is full of sweet persuasiveness, tolerance and gentle and playful irony which permit an ability to laugh at others and at oneself. His style is so delightfully pliant that he can flex it to serve any purpose. For example, when he sets out to reminisce about his college days, his teachers, professors and colleagues of yester years in '*Chitragalu-patragalu*' (Portraits and letter, 1978) he takes us through a veritable picture gallery, a spectacle whose dramatic quality is increased by its documentary value. A whole epoch revives and the collegiate world of the 20's and the 30's peopled by eminent scholars and men of letters, assumes once again all its topical interest. In these pages we see an author who knows how to observe and note typical details, fix them in words, exact, vivid, and expressive. Here is a writer and a style, but there is not the slightest trace of self-conscious art. '*Aparavayaskana America yatre*' (An old man's American travels) is more than a travelogue; it is a narrative drawn with delightful sobriety, wit and wise contemplativeness. It is the work of a man gifted with a sharp sensibility for landscape and with a deep sense of catholicity which can transcend cultural and racial barriers.

The greatest work of Murthy Rao is perhaps in the field of criticism. His *Shakespeare* is an epoch-making work. It not only presents a conspectus of the plays and poems, but also provides rare insights of immense interest both to scholars and to laymen. His recent works *Vimarshatmaka prabandagalu* (Critical essays, 1982) and *Sahitya mattu satya* (Literature and truth, 1982) contain crystalized wisdom and unerring good taste for what is excellent in literature. His essay on 'Poetic Truth and Philosophical Truth', his 'Purva surigalodane' (1982) and analysis of the theme of Sita's repudiation in the *Ramayana* as treated by Valmiki and by Bhavabhuti reveal a sensitiveness and perceptivity which are rare in modern Indian literature.

Murthy Rao's *Chitragalu-patragalu* won the Sahitya Akademi Award for 1979. He was honoured with the D. Litt. degree conferred on him by the Mysore University. He presided over the Kannada literary conference at Kaivar in 1984.

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H.K. R.M.

MUSAFIR, GURMUKH SINGH (Punjabi; b. 1899, d. 1976) was a poet and short story writer. He was born in the village Adhwal (now Pakistan). He started as a primary school teacher, and also edited the daily *Akali*. He was elected President of Punjab Congress many times, remained Member of Parliament up to 1962 and the first Chief Minister of newly formed Punjab (1st November, 1966). He entered the political field in the course of the Gurdwara Reform Movement of 1920-21. This resulted into direct confrontation with the British administration. For many years he was President, Punjabi Likhari Sabha, Punjabi Sahit Samikhya Board, and a member of the General Council of the Central Sahitya Akademi. As a representative of the Indian writers, he participated in the World Writers Conference held at Stockholm in 1954, World Progressive Writers' Conference in 1961, World Peace Conference in 1965, and led a three-member delegation of Indian writers to Afro-Asian Conference on Vietnam and peace in 1966. He courted arrest a number of times, and when he was in jail in 1942 for participating in the Quit India Movement, his son, daughter and father died, he refused to be released on parole. He has narrated this heart rending incident in one of his short stories, 'Baghi di dhi' (Daughter of a rebel). His experiences in jail are a saga of his wide human sympathy, his love for the people and his intense patriotism. Prison life is the dominant theme of some of his short stories. Translucent clarity and simplicity characterise his writings.

His works include: Poetry—*Sabar de ban* (Shafts of

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contentment, 1921), *Prem de ban* (Shafts of love, 1933), *Jivan pandh* (Life's pilgrimage, 1949), *Tute khambh* (Clipped wings, 1951), *Mussafaran* (The itinerants, 1951), *Kav-sineha* (The poetic messages, 1955), *Sahaj seti* (Tranquil mood, 1964), *Vakhra vakhra katra katra* (The scattered drops). Short Stories: *Chonvian kahanian* (Selected stories, 1949), *Sasta tamasha* (Cheap entertainment, 1952), *Sabh hachha* (Yet all is well, 1953), *Gutar* (The dove, 1953), *Vakhri dunia* (A different world, 1954), *Aalane de bot* (The offspring of the nest), *Kandhan bol paian* (The eloquent walls), *Al ah vale* (The godly people), *27 January*. Biography: *Baghi jarnail* (The rebel general), *Vihvin sadi de shahid* (The martyrs of the twentieth century). History: *Netaji te ithas Azad* Hind Fauj (History of Azad Hind Army and Netaji).

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S.S.So.

MUSHAIRA (Urdu). The collective recitation of poetry by poets themselves seems a typically eastern institution. It is quite different from the poetical soirees of the West where a number of persons recite their favourite poems which may or may not be their own creations. In India, such sittings where different poets recite their poems, have become a regular institution, particularly so in Urdu, Hindi, Sindhi and Punjabi. Urdu surpasses all other languages in the observance of this tradition.

Every poetic sitting is not a 'mushaira'. In a mushaira, the number of poets is at least a dozen, and generally poets are seated separately from the audience, who may number anything from one hundred to a few thousands.

Mushairas in the present form were first witnessed in old Iran. We can trace two sources of this institution: first, the poetic sittings held in the houses or 'diwans' of well-to-do persons, who had developed literary taste for these sittings, remained the only literary gatherings after the decline of old durbars due to the Mongol domination in the 13th century; and secondly, the practice of composing ghazals and qasidas by new poets to copy some old masterpiece in the matter of rhyme and metre. The purpose of the latter practice was to show that one could write like an old master. It is not known when 'tarahi mushairas' (in which all poets recite ghazals written in a single metre and with a common rhyme) were introduced and by whom. According to Ehtisham Husain, till the time of Shaikh Saadi (1193-1292) mushairas were not held, but the practice of emulating old master was there. However, both Maulana Shibli and Ehtisham Husain hold that in the 15th century regular tarahi mushairas were held in Shiraz and other Iranian cities.

In India, it is not known when regular mushairas were held out of royal courts, but the practice developed tremendously during the regime of Aurangzeb, who stopped recitation of poetry in the royal court. Princes and nobles, however, were not discouraged from holding such sittings at their houses, and they organised these regularly. Probably Shah Alam II again introduced poetic gatherings in the Red Fort and the practice was emulated thereafter by all kings, nawabs and nobles. At the same time, other rich persons also organised such sittings. During the British regime, such gatherings were held at educational institutions, besides the residences of princes and affluent persons. After Independence, educational institutions, literary organisations, rich persons, the A.I.R. and the Doordarshan have been organising such gatherings.

Original Mushairas were competitions in ghazals. In the later half of the 19th century, Halroyd, the D.P.I. of Punjab, introduced 'munazima' to replace mushaira. In munazima, the participating poets were expected to recite poems written on a common topic. This institution did not last long, but it popularised non-ghazal poetry, and ghazals out of the given 'tarah' crept into regular mushairas, at first only once in a while, and later as more or less a regular practice. In the post-Independence period non-tarah mushairas in which non-ghazal poetry is also recited are the general rule rather than exception.

In mushairas the beginning is made by the youngest or the least known poet, and gradually the poets of greater and more important standing are called upon to recite poems. After the most famous poet has recited, the president of the mushaira rounds up the sitting with his poem in case he is a poet.

In the 18th and 19th centuries great decorum was maintained in such gatherings. In the matter of decoration of the hall and entertainment of guests, great care was taken. The guests, too, observed a lot of formality in behaviour, matching the host's courtesy with their own courteous bearing, making no vulgar posture, gesture or remark and keeping up a pleasant atmosphere. Good poetry was rewarded with vociferous approbation and bad and ordinary poetry was punished with nothing more than silence. Such gatherings were instrumental in cultivating the taste for poetry in the common people as in the absence of the press and other modern mass media, face-to-face recitation was the only way for poets to make themselves known. In fact, to see a poet reciting his poem is more effective with the audience even at present.

Mushairas in the present time are generally finished within two or three hours. It is because life is busier now and, secondly, educated people are not so much immersed in poetry as their elders were. In the 19th century and up to the 50s of this century, big mushairas billed at least 40 poets, and the function never took less than six hours. Generally poets and the audience came to the venue of the mushaira after having an early supper and the mushaira ended not before 3 a.m. It was not unusual for a successful mushaira to end after the sunrise. As an alternative, a few

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mushairas began at about 2 p.m., i.e., after lunch hours, and, with breaks for evening refreshments and supper, lasted till about 10 p.m.

The fame which mushairas brought to the poets also resulted in groupism and rivalries. Famous poets came with a whole retinue of disciples and admirers. Generally these rivalries remained within the limits of decorum, but sometimes sarcastic remarks and even ugly scenes were witnessed. As a result, while organising a mushaira tactful handling of the rival groups of poets posed problems and the nobles or the rich persons or the heads of educational institutions holding mushairas had to learn the technique of handling rival groups which is almost a psychological tight-rope walking. In the present times once in a while unruly sections of the audience create difficulties for the organisers, and have to be dealt with in a tactful show of authority.

Even with these minor drawbacks mushaira in its pure form, with poets being face to face with the audience, remains the most effective means for enjoying good poetry and cultivating public taste.

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Sa.K.

MUSHAIRO (Sindhi). The tradition of organising 'Mushairo' (i.e. a gathering of poets competing with one another in poetic excellence, pl. mushaira) in Sindhi is not very old. This tradition came to Sindhi through Persian and Urdu poetry. Although Sindh had contacts with Iran from the pre-historic period of the Indus Valley Civilization, the discernible influence of Persian on the Sindhi literature is noticed after the migration and settling down of Iranian sufi poets in Sindh, like Qalandar Shahbaz Usman during the thirteenth century. The Persian language gained popularity slowly and gradually in the days of Samma rulers in Sindh (1350-1520), and then it became the language of the court and administration up to the advent of the British rule in Sindh in 1843. In the eighteenth and nineteenth centuries of the Chiristian era many Sindhi poets vied with one another to show their excellence in Persian poetry.

In spite of the fact that Persian poetry got its firm roots in Sindhi literature long ago, the trend of organising mushairo on composing ghazals in Persian is first noticed in Sindh during the eighteenth century. Mir Ali Sher Qani has referred to such Mushairo in his Persian work, entitled *Maqalat-ul-Shuara* (Treatises on poets written in 1760). The trend continued in Sindh during the rule of the British also. As the British government replaced Persian by Sindhi in the field of administration and education, the literary activities in Sindhi increased. In course of time, Sindhi, the language of masses, became the main vehicle of expression in the literary field. Sindhi poets, in the later half of the last century, mostly followed and imitated Persian poets in content and form. It gave rise to mushaira activity in the Sindhi poetry also. The beginning was made in this respect through some literary journals of the last century, such as *Sindh Sudhar* (started in 1866) and *Muaavan* (started in 1885), by 'Daavat-e-ghazal' (i.e. inviting one particular poet or some other poets to compose a ghazal in answer to a composition published already in the magazine); thus, it was a type of mushairo conducted through literary journals, in which one poet challenged another poet or poets in general to prove their poetic excellence in the composition of ghazal. The activity at first started with Persian ghazals, and later on switched over to Sindhi ghazals. Hence, most of the Persian poets of Sindh got inspiration to compose poetry in their mother tongue. The trend of Daavat-e-ghazal continued in some Sindhi magazines during the present century also.

Ayaz Husain Qadiri (b. 1924), in his thesis entitled *Sindhi ghazala ji osari* (The development of Sindhi Ghazal', published in two volumes in 1983-1984), mentions that the beginning of Sindhi mushaira was made by Mir Abdul Husain 'Sangi' (1851-1924). Almost on every Sunday, a number of Sindhi poets would present their ghazals in poetic gatherings organized by Sangi under his chairmanship. Later on, such activity of mushairas spread in other parts of Sindh also. 'Bazm-e-Mushairah' of Larkana (established in 1915) was perhaps, the first centre in Sindh, which conducted mushaira on a large scale, and was the first to publish the selected ghazals; presented in mushaira, in literary journals. As a result of his, many young poets got inspiration to compose poetry in Sindhi, and in course of time, Larkana became popular as Bulbuluni jo akhero (The nest of the nightingales). Thereafter organizing mushaira on various occasions and in literary conferences became popular in different towns of Sindh.

After Independence, the mushaira activity has undergone many changes. It is not limited to compositions of ghazals or other Persianized forms of poetry, produced in response to a particular poem. Nowadays, almost on the occasion of every literary conference, one or two sessions are exclusively devoted to presentation of poetry by different poets. Generally a well-known Sindhi poet presides over the function. Different poets recite or sing their poetic compositions, based on Persian or Indian metres, or even without following any metric rules. Hence, the Mushaira in Sindhi, which started strictly on the basis of Persian poetry, especially that of ghazal form, has undergone great change. Now, it is a 'Kavi sammelan',

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where different poets, including protagonists of 'Nai-kavita' (new poetry) and '*A-kavita*' (Anti-poetry) occupy an important position.

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M.K.J.

MUSINGS (Telugu) is a beautiful and unique work in Telugu literature. During the nineteen-twenties Chalam revolted against the institution of marriage. He fought for the freedom of women all through his life. He wrote hundreds of short-stories, several novels, essyas and plays to enlighten the Telugu public on this social problem. Of all his writings *Premalekhalu* (Love-letters) and *Musings* are the best.

Chalam wrote his stray thoughts and recorded his feelings on men and matters in a special kind of writing which he called *Musings*. He expressed his thoughts beautifully and at times powerfully.

Chalam is a poet by temperament. In *Musings* one can find his poetry at its best. He dedicated the book to his sweet-heart Leela. Chalam started his *Musings* while he was working as an invigilator in the examination hall. He put his unending stream of thoughts in a literary form.

Chalam praised *Yenki patalu* (written by Sri Nanduri Venkatasubba Rao in folk-style). He loved 'Yonki' for her purity and innocence. He mused on several topics like Tagore's *Gitanjali*, ladies who pretend that they are doing social service, Brahmosamaj, jasmine flowers, women, cruel head-master, the children who suffer from the present system of education and several other things.

Musings has been a favourite book with the enlightened readers for four decades.

K.R.R.

MUTHIRINGOD BHAVATHRATHAN BHATTATHIRIPAD (Malayalam; b. 1905; d. 1944) was a well-known author and a distinguished leader of the movement aimed at reforming the Namboothiri community. His name as recorded in the histories of Malayalam literature is Bhavathrathan Namboothiri.

He had erudite ancestors on his paternal and maternal sides. He was a follower of the *Sama Veda*. Tarka and Vedanta were the other principal subjects he studied. He had his English education under private tutors.

Having founded the youth wing of the Namboothiri Yogakshema Sabha, he started a magazine called *Unni Namboothiri*. To this and other periodicals like *Sahiti* and *Yogakshemam* Bhavathrathan contributed articles exhorting the Namboothiris to discard their superstitious practices.

His contribution consists of four books, namely *Apphante makal* (The paternal uncle's daughter), *Poomkula* (A bunch of flowers), *Atmarpanam* (Self-dedication) and *Marupuram* (The other side). The first is a social novel widely acclaimed, and regarded as his masterpiece. Its characterisation, atmosphere, development and style have been admired by critics. The second and third are collections of short stories and the last is a collection of essays.

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K.S.N.

MUTIYARASAN (Tamil; b. 1920), is a poet of repute in Tamil. He was born at Periyakulam in Madurai District, Tamilnadu. His parents were Thiru Subbarayan and Thirumati Seethalakshmi Ammal. He had his early education in his birth place. A poet in the footprints of Puratchik Kavinar Bharatidasan, Mutiyarasan got his 'Pulavar' title from Ganesar Chentamilk Kalloori at Melaicchivapuri. After serving for two years as Tamil teacher in the Muthialpet High School in Madras, he joined the Minakshi Sundareswarar High School at Karaikkuti.

Mutiyarasan had participated in hundreds of poetry symposiums at various places in Tamilnadu. His passion for Tamil is reflected in almost all his poems.

His collection of poems under the title *Mutiyarasan kavitaikal* won him an award from the Government of Tamilnadu. At a festival held to celebrate the memory of the benevolent Chieftain Pari of the Sangam Age, in 1966, Tavattiru Kunrakkuti Atikalar honoured him with the title 'Kaviyarasu' (A king among poets).

Apart from *Mutiyarasan kavitaikal*, the poet has written two epics, viz. *Punkoti* and *Vira kaviyam*.

Punkoti is an epic in thirty-one 'katais' or parts. Following the pattern of *Manimekalai* of Chittalai Chattanar (2nd century A.D.), Kavinar Mutiyarasan has portrayed the main character, Punkoti. Just like Manimekalai, the daughter of Kovalan and Matavi, who lived as a spinster, spurning worldly pleasures and preaching Buddhism, Punkoti also did not get married and lived for the propagation of the Tamil language and literature.

The work, in each and every part, speaks of the richness and beauty of Tamil. There is no other work which is written for the cause of Tamil. Preserving all Tamil classics, producing new books, protecting the purity of Tamil language from the influence of other languages such as Sanskrit and making Tamil the medium in all walks of life are the four main principles propagated by Mutiyarasan in this epic (*Punkoti*, Part 29, lines 44–52).

Kaviyappavai is a collection of lyrics. *Kaviyarankil Mutiyarasan* contains the verses of the poet recited at many symposiums held in various parts of Tamilnadu.

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His other works include *Pantiyanukku,* a collection of essays in the form of letters and *Patum paravai.* Some of his poems have been translated into Hindi and English for the Sahitya Akademi.

R.K.

MUTIYETTU (Malayalam) is one of the theatre-forms of Kerala having a folk origin. In mutiyettu, puranic stories are dealt with. Unlike in the classical theatre of kathakali, in mutiyettu the characters talk, and sing with musical accompaniment. Dialogue is satirical. The dialogues are very interesting and humorous also. Stories like *Darika vadha* are presented on the stage by characters wearing simple folk costumes. Mutiyettu has devotional content, with an emphasis on ritual.

The performers are of the 'Kakkan' community, a nomadic people. Mutiyettu is popular in some villages of South Kerala.

V.S.S.

MUTTASSI (Malayalam) is a collection of 21 short poems written by the eminent poetess, Balamani Amma. Her five-decade long, dedicated, eventful life as daughter, wife, mother and grand-mother and the richness and variety of her experiences are clearly reflected in the collection. Published in 1962, it won her the Kerala Sahitya Akademi Award in 1964 and the Sahitya Akademi Award in 1966.

The collection is remarkable for the meditative expression of the poetess's deep affection for children. In the very first poem entitled 'Dukkham', we enter the superrational realm of poetic experience along with the poetess and find that sorrow itself is transformed into bliss.

The title poem 'Muttassi', which means grandmother, was written in 1959 when she actually began to enjoy the company of her first grandchild. This glorifies the charm, sweetness and innocence of small children. "I feel," says the poetess in a part of the poem, "a pleasure hitherto unexperienced spreading throughout my body like an electric current when your charming face touches my breast." Perhaps she believes that this is the best in the whole collection.

The poems were composed in her fifties, between 1958 and 1962. In the preface to the collection she herself has made this clear. Now she is over 78 and is still writing poems now and then.

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M.A.

MUTTOLLAYIRAM (Tamil) is a post-Sangam Tamil classic of which only a part is available. Its date of composition and the name of its author are lost and there are perhaps no hopes of retrieving them. The poem itself gives no historical account of this that can be dated and no personal details account of this that can be dated and no personal details about its author.

It is evident that the classic was known to the learned commentators of the 12th, 13th and 14th centuries. They seem to have had the text before them in complete form. Perasiriyar for instance commenting on sutra 239 of *Tolkappiyam* in the section on prosody gives *Muttollayiram* as an instance of what Tolkappiyar called 'virun-tu', a poetic composition in a new style and form. Naccinarkiniyar the other commentator tells us that the majority of verses in *Muttollayiram* consisted of four lines while some were of six; this information is confirmed by Perasiriyar also.

The name 'Muttallayiram' seems to imply either a total of nine hundred verses or of two thousand seven hundred verses hundred verses depending on how we interpret the name; it might mean the three together nine hundred or the three nine hundreds. The implication seems to be that the original work consisted of three equal number of poems (either three hundred or nine hundred each) on the three kings of the Tamils—the Cheras, the Cholas and the Pandyas. But only 109 verses are available of the work today, the rest being irretrievably lost. Of these 109 verses 56 are about the Pandya, 30 are about the Cholas. And there is no means of knowing which particular Cholas, Pandays or Cheras are talked about. They are all styled by generic names and no historical contexts are indicated.

No personal details about the author can be gleaned from the verses available to us today except for a guess that he was a worshipper of Muruga and Shiva and for a far more distant guess that he was a dweller of the Chola country.

That the poet of *Muttollayiram* was a poet of considerable merit there can be no doubt. Working well within the conventions of his time he is able to array a series of metaphors and conceits that are memorable and unique. In one verse for instance he describes the flowering of the lotus in the pond, in these unique poetic terms;

> "When the red lotuses opened their buds and inflamed the well-watered fields, the birds, startled, try to protect their young in Kothai's land protected by his mighty spear.

The style here is a bit more sophisticated and advanced than in the Sangam poems. There is a larger influence of Sanskrit and a larger influence of Sanskrit and a larger number of Sanskrit words than in the Sangam poems.

Even talking of a conventional topic like the love of a teenage adolescent for the prince of the land the poet manages to make it somewhat original.

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"Open the doors wide when Urantai's king walks the street wearing cool garlands lest any young girl die of disappointment not having been able to behold the noble chief".

In yet another example of the poet's art:

"Pearls are produced not only on Korkai shores:
Nor are they all of oyster origin;
They roll from maidens' eyes also
when they behold Korkai's lord with the bloody spear."

The rediscovery of the *Muttollayiram* verses that we have now came about in this way. From the times of the commentators except for the one verse quoted in full by the commentator Ilapurannar, nothing else was known of the text till at the turn of the twentieth century. Scholars came upon 44 of the verses in an anthology known as *Purathirattu* under several heads and in an appendix to it of 65 poems dealing with love and together pieced out what we have of the *Muttollayiram* now. The author is likely to remain unknown for all time. The date of the composition of the poem by a single hand as the poems themselves seem to evidence it was sometime between the sixth and the thirteenth centuries. In what order the poems were written or originally composed and put together by the poet we have no means of knowing.

The first edition of the present text of *Muttollayiram* was published in 1905 and was reissued in 1935 edited by Mahavidwan R. Raghava Iyengar for the Tamil Sangam, Madurai. Subsequently, it had several editions, and also an English translation by P.N. Appuswami (Published by Kurinji, Calcutta, 1977).

K.N.S.

MUVAR ULA (Tamil). Ula, considered as one among the ninety-six varieties of minor poems (termed 'chirrilakkiyam' in Tamil) is explained as having its roots in the *Tolkappiyam* colophone 'Urotu torramum urittena molipa' and its germination in the epics. A king or a chieftain, or deity is chosen as the hero and is picturised in the ula as riding over an elephant, when women belonging to the seven successive stages of womanhood, namely the 'petai' (5-7 yrs); the 'petumpai' (8-11 urs); the 'mankai' (12-13 yrs); the 'matantai' (14-19 yrs); the 'arivai' (20-25 yrs); the 'terivai' (26-31 yrs) and the 'perilampen' (32-40 yrs) rave madly and give vent to their feelings of endearment over him.

The first work to appear under this genre was *Tirukkayilaya jnana ula* (8th cent.) in praise of Lord Shiva. The others to follow were many in number.

Muvar ula (i.e. The ulas of the three kings), considered the second best only because, unlike the *Inana ula*, it protrays earthly kings as its heroes, is actually a compilation of three works on three Chola kings of three successive generations (12th cent.), viz., Vikrama Chola, Kulottunga II and Raja Raja II of the imperial Chola dynasty. It was written by Ottakkuttar.

Vikrama Cholan ula alone was first published in 1914, in the journal *Chentamil* by the Tamil Sangam of Madurai. Next, all the three together, under the title *Muvar ula* were published by the Tamil Pandit A. Gopala Iyer, in 1926, followed by U.V. Swaminatha Iyer's with an old commentary, notes, special notes and text variations in 1946 and one in 1960 by T. Sanku Pillai through S.I.S.S.W.P.S. LTD.

Ottakkuttar, the author, was a great court poet of the 12th century, an erudite scholar of pedantic but sweet and imaginative style in a Sanskrit mixed-Tamil language. Ottakkuttar, a native of Manakkudi of Thanjavur district, being a scion of the warrior caste Sengunthar, composed two war poems *Takka yaga barani* and *Iitti ezhupatu* apart from so many minor poems.

In the *Muvar ula*, the first part deals with the ancestral glory of the Chola dynasty and praise of the present hero's valour and deeds. Then follow his awakening to the accompaniment of music, the ceremonious bath in incensed water, adorning himself in attractive attire and then riding over the state elephant to go in procession around the town. The second part of the book consists of the emotions and expressions of the women of the seven stages. The book ends with the note: 'thus, amidst great pomp, splendour and adoration, the hero came in procession around the streets of his capital'.

The book written in couplets called 'kannikal', surpasses all the others belonging to this genre, in its literary merit which lies in the highly imaginative and rhythmic verses. To cite a single example from each, in the *Vikrama Cholan ula*, the lines depicting the beauty of the petumpai stage, run as follows:

"To the parrot, she gave her lisping,
And borrowed from flute, sweet music;
Before dusk she gave Mullai her laughter
And replaced by pearls the teeth which glitter;
The maiden's coy look, she gave it to the deer
In their place fixed two poisonous spears;
The curves to Matavi, the creeper, she gave
And got them back from the sky's lightening wave."

In the second book, the innocence of the petai is beautifully expressed thus:

"The unruly curls tried into a knot
Flying in the breeze, a war they fought
The string of pearls around his broad chest,
The stream for her swan, she considered just
His necklace of feathers, the home for her parrot
His elephant huge, the hill for her peacock,
His umbrella, she called the moon with shadow
She begged and bellowed to have them her own"

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In the third book, a woman is pictured as lamenting over the attack of Cupid and beseeching the lord to save her:

"O king, your weapons that save all the world
Won't they kill Cupid and suck the blood?
Your bow that sent an arrow to dry the sea
Won't it send an arrow to save poor me?
The Chakra that killed the bereaved crocodile
Won't it kill the fish? I cry in vain.
Won't your sword cut the moon that kills?
Won't your conch blow in the morning that I live?
Oh, will my doubts ever have an end?
Oh, will my pining never have an end?"

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T.M.

MYMANSINGHA GITIKA (Bengali) is a collection of ten poems selected and edited by Dineshchandra Sen and published by Calcutta University in 1923. They belonged to the oral tradition of the peasants of the district of Mymensing of Bangaladesh. They were collected by Chandrakumar Dey. Like all folk literature these compositions are also anonymous. Occasionally names appear in the text but they are only the names of their singers, not their authors. What is singular about these poems is that they are predominently secular in tone and often end in tragedy whereas most other contemporary tales are religious in character and normally end in comedy. These works are undated and it is impossible to fix with any certainty the dates of their composition. But internal evidence indicates that they could not have been composed earlier than the eighteenth century. It is possible that their authors were influenced by the romantic tales of Laila and Majnu which the Muslims had brought with them to Bengal. Some of these compositions can be truly described as ballads while the rest are folk tales and devotional stories in verse.

The incidents described in the ballads are mostly dramatic. The characters among whom the women predominate, move very fast and take vital decisions on urgent matters of life, e.g., marriage and death with utter disregard to their parents or to the approved social code. They obey the dictates or their conscience only. Mahua, a gypsy girl, disobeys her foster-father, marries and then dies for the cause of love. Mahua disobeys her husband and Chandravati turns herself to stone as she refuses to see the face of her beloved even at the time of his self-inflicted death. Thus the women of the ballads are unlike the traditional Hindu women and this is what impresses the readers most.

Social life as depicted in the *Maymansimha gitika* is altogether from different from those of the Hindus and the Muslims prevailing at the time. There is no rigid social code for marriage. Parents normally do not interfere and arranged marriage is not the use and wont. Young men and women choose their own partners of life. Woman are more faithful in love and marriage than their men. There is no caste or social restrictions in marriage. Rigidity of the Hindu caste system and the Muslim *purdah* system do not seem to exist. Marriage ritual presided over either by a Brahmin priest in the case of a Hindu or by a Maulavi in case of a Muslim marriage is generally observed. Chastity of the women is not made much of and society do not always take any serious notice of sexual lapses.

D.C. Sen believed that the ballads were composed in a remote age when the Brahminic influence had not yet spread upto the other side of the Brahmaputra. But it appears that the society in which these ballads originated was basically of a tribal character inasmuch as it was relatively more permissive and egalitarian. Probably the basic population of the society belonged to the Bodo group of Assam which was matriachal in character like the neighbouring Garo and the Khasi peoples of Assam.

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As.B.

MYSORU MALLIGE (Kannada) is a collection of K.S. Narasimhaswami's 45 lyrics first published in 1942. It is perhaps the most popular collection of songs in modern Kannada poetry, having run into seventeen editions. It contains the poems that were composed from time to time between 1931 and 1941 and had been earlier published in *Prabuddha Karnataka*. In these simple and effusive songs the poet sings the paen of married love, and creates a tender world of warmth and devotion. What we find here is the simplicity and directness of folk-poetry, the drama and poetry that are inherent in the ordinary, everyday incidents of life. Almost every line is poetry springing straight from life, always intense, vivid and utterly spontaneous, and eminently singable. 'When she lets her dark hair spread/All over her shoulder, it's like/Night's garland lining the distant hill tops/..../ 'She never longs for jewels and ornaments/My beloved golden girl/' 'On the coconut fonds, the Full Moon comes/Milching the silvery cows/' 'We paddle the stars, row beyond the moon/We are one in love/We know no pain, no death/' 'Her cheek like

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the dusk/Her eyes, the little star in the clear sky/' Such lines are legion and they breathe a spirit of naivete conjuring an atmosphere at once touching and sweet. And occasionally, sorrow breaks in causing a mild flutter in this rain-bow world of silken fancy. But it is sorrow which can be laughed away when love in pair canters cheek by jowl.... 'Laugh, my darling, let a tiny pearl drop away/ Laugh, quickly, casting off our care/'. Narasimhaswamy's mastery over liquid syllables and pictorial phrases is amazing. But his best works were still unwritten.

H.K.R.M.

MYSTICISM (Assamese). Mysticism is not only a loaded word, but it lends itself to many different kinds of interpretations. It can be broadly defined as a state of consciousness and a part of man's religious experience. Mystical traditions of the different religions spring from varied religious traditions. The Upanishadic mysticism of Hinduism is different from Sufi or Christian mysticism. Religions of Indian origin are in their higher form essentially mystical. Within Hinduism there are different traditions of mysticism which at times may appear to be very different form one another. But though the religious traditions may be different, there in a common thread which binds all mystical experiences together.

One aspect of religions mysticism may be found in the cult of bhakti. Hindu bhakti can be seen as theistic mysticism. The story of Prahlad's devotion to lord Vishnu is an important myth for the Bhakti poets. Prahlad's love unites him with Vishnu. In such a state the personal beloved Lord of ordinary theistic religion expands into the mystical All-Being which is the Supreme One. Mysticism of the Assamese Vaishnava saint poets would come under this category. In the Vaishnavite literature of Assam the mystical element is present in the awareness of God being at the heart of all creation, though his manifestation may be different. Shankaradeva has a narrative poem on Bhakta Prahlad which tells of Prahlad's mystical experience of oneness with the Lord. But Shankaradeva does not always convey the intense mystic experience of bhakti in his writings though the realisation of the oneness of all beings is present in his poetry. It must, however, be said that the mystic experience of bhakti is a secondary experience in him. He is more concerned with bhakti as faith and as a social reform movement. Though mystic bhakti experience appears to be of the secondary type in Shankaradeva, we must not forget that he was inspired by the old Hindu mystical bhakti texts like *Vishnu-purana*, *Maha Bhagavata*, and the *Bhagavata-purana* in which mystic devotion to the Lord takes the supreme place. In the *Namghosha* of Madhabadeva the usefulness of the path of bhakti in attaining communion with the Lord is stressed. The "rahasya" or mystery which the mystic poets want to comprehend is in Hari's (Lord's) name. So chanting the name of Hari and Rama has assumed mystic significance for the bhakti poets of Assam. There is no doubt that this efficacy imputed to the reciting of the name of the Lord is imbued with a clear mystical significance as otherwise it becomes a meaningless ritual. S.N. Dasgupta regards the bhakti type of worship as one of the chief forms of Indian mysticism.

Before the advent of Shankardeva and the Vaishnavite movement in the 15th and 16th centuries in Assam, the bhakti cult was prevalent in the area now known to us as Assam. Sacrificial mysticism was prevalent in Assam then known as Kamarupa. *Yogini Tantra*, an important tantric text, was composed in Kamarupa, and it can be definitely said that tantric mystic rituals formed an integral part of the religion there. As in other religious mystical experiences, so also in scarificial mysticism there is no rational explanation as to why by sacrifices certain mystical results could be achieved. S.N. Dasgupta has written on the mystical significance of the Vedic sacrifices and Hindu religious rituals. The shakti cult in Assam is imbued similarly with a belief in the value of scarifice and in the ancient time even human sacrifice was made in some of the temples to propitiate the Goddess and to bring good fortune to the king or to the one who made such sacrifice. There are references to sacrificial mysticism in the shakti literary texts as well as in the popular religious literature of Assam which have come down to us in the form of popular religious devotional songs. The shakti cult was widespread among the original Austro-mongoloid races of Assam who brought their own non-Hindu religious traditions of the worship of the mother to the shakti cult. These races also attached mystic significance to mother-worship and fertility rites. So the Hindu and the Buddhist tantric mysticism had a curious blending in ancient Kamarupa. There were religious communities practising tantric mystical rites around temples such as Kamakhya and many other such shrines which are scattered throughout Assam. Along with the convergence of Chinese-Buddhist-Taoist mysticism and Hindu tantricism a new indigenous shakti mystic cult was born. This was a creative achievement of cultural transformation and interaction. But apart from the *Yogini tantra* and some other Sanskrit texts, the literature of this cultural creativity is mostly found in oral form or in the form of art works and icons and images in the temples. Oral literature in the form of devotional songs, stories and myths have come down to us from this pre-Vaishnava and ancient history of the tribes of Assam. But we do not find much literature regarding the shakti mystical tradition in Assam. This was perhaps because it gradually became a secret cult whereas the Vaishnavite mystical tradition of bhakti remained an open and all-embracing religious tradition in Assam leaving behind a rich crop of creative literature.

The romantic movement in Assamese literature started with the publication of *Jonaki* from Calcutta in

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1889. The Assamese romantic poetry has mystical poets within its canon, though we cannot say that the mystical tradition is a powerful tradition in Assamese romantic poetry. In modern times Lakshminath Bezbarua (1864-1934), a pioneer of romanticism in Assamese literature in its various genres, has written a few very beautiful mystical poems. He was deeply inspired by the bhakti poetry of Assam and had a deep love and reverence for Shankaradeva's "Namdharma". In one of his poems, written after the death of his young daughter, Bezbarua finds that the notes of sorrow merge into those of 'ananda' (joy). In the poem which has the key line "Aketi surar bahiti bandha aketi ananda gan" (the notes of sorrow and joy merge into one another), the joy and sorrow are according to the poet not different notes, but they form a harmonious whole. This realization of the unity and harmony which the poet conveys so successfully at the moment of sorrow, is surely a mystic experience of the first order. In the poetry of Chandrakumar Agarwala (1867-1938) we find traces of nature mysticism. Mafizuddin Ahmed Hazarika (1870-1958) is famous for his collection of poems *Jnan malini*. The elements of sufi mysticism can be seen in his poetry which has a deceptively simple style. A sufi does not recognise that he is separate from God. He believes that man's lower instincts have to be constantly refined until they are made instruments of a higher purpose. He also believes that God should be worshipped for his enternal beauty and that God's love precedes man's love of God. The sufi mystic poet also sees God's hand in every minute act of creation. Sufi poetry describes the growth of the soul in images taken from gardens. These aspects of sufi mystical poetry are seen in Mafizuddin Ahmed Hazarika's poetry. In his preface to his verse collection *Jnan malini*, he describes his mystical visit to the garden Hafez perhaps referring to a sufi saint poet by that name. The poet returns with a garland from this celestial garden and writes of God's mysterious creation—the universe. He also exhorts his fellow brothers to prepare themselves to receive God's higher knowledge and be fit for God's love. In beautiful homely rural idiom the poet urges us to think of the eternal life and not be merely engrossed in the mundane in life. Hazarika's poetry in clearly sufi mystic poetry and he has assimilated sufi mystical insights.

Ambikagiri Roy Choudhury (1885-1967) is another important mystic poet. Through yoga sadhana of various types, the mystic loses contact with the transient outward reality and an inner light shines forth in the soul. This realization is the awareness of God-head in himself which is the mystic's supreme achievement. It may happen through tantra advaita or bhakti forms of mystical experience. The mystic seeks in all his life to achieve certain moments of extreme ecstasy and glory through self-transcendence. But as such a state is rarely achieved, the mystic laments his separation from his God or Beauty or by whatever name he may call that Supreme Being. Ambikagiri's poems "Tumi" and "Bina" have been described as mystical poems by Maheshwar Neog in his book *Modern Assamese Literature*. The preface to "Tumi" is a clear mystical document. Nilamani Phukan's 'Manasi' is also a mystical poem. Nalinibala Devi is a mystical poet of the early twentieth century. In her poem 'Shesh argha' (The last offering) a mystic experience is conveyed to us. Her love is passive but intensely passionate. The pining for the beloved even at the fag end of her life takes the form of love which transcends even death.

In the nineteenth century Assam's horizons opened and poets wanted to comprehend the whole universe. They were also, no doubt, open to the influence of the English romantic poets many of whom were nature mystics. The Assamese romantic mystic poet wanted to see the universe in a particle of dust. He wanted to be in harmony with the universal soul which pervaded all creation, more particularly the beautiful. Modern Assamese literature deals with the part rather than the whole. As it deals with the fragmentary in experience and does not often venture to be comprehensive, mystical vision is lacking in such litrature. Moreover, the mode of apprehending reality is now analytical rather than mystical. Mystical mode of apprehension is not often trusted by the modern poet or writer. However, in the works some individual poets with vestiges of romanticism still present in their consciousness, we can yet see in flashes a mystical insight. Such a mystic poet of our time is Parbati Prasad Barua (1902-1964). His poem "Ahiso baragi andhar batat" (The ministrel on the dark path) conveys a mystic experience which has not yet achieved fulfilment. The poet is hesitant and yet he hopes to finally unravel the universal mystery. Mystic elements can also be seen in the poetry of Durgeswar Sarma (1885-1961) and in some of the poems of Nilmani Phukan, Jr. (1933).

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Aso.B.

MYSTICISM (Bengali) As a religious practice mysticism is a quest for the hidden truth or wisdom. Its goal is union with the divine or the sacred. The path to that union is usually developed by the following four stages: purgation of bodily desires, purification of the will, illumination of the mind and unification of one's will or being with the divine. Some literary qualities can easily be found in at least some of the expressions of religious thought, sermons, and the devotional songs of any ancient people

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of any land. The early Bengali literary specimens, like those of other Indian languages, can be traced in the practices of various religious sects existing in Bengal during the 9th and 10th centuries, when the new Indo-Aryan speech was taking shape from Avahatta or proto-vernacular stage of Apabhramsha. Curiously enough, specimens of the earliest Bengali literary works were mystic songs known as 'charyagiti' or practice-songs. Approximately dated between 1050 AD and 1200 AD these songs, originally discovered with an elaborate commentary in Sanskrit, incorporate the mystic practices of some Buddhist Tantriks and non-Buddhist Yogis. Tantrism in Bengal was generally professed by the Mahayana Buddhists, the Shaivites and the Vaishnavites, and all these sects took women as mates in their practices. This is evident from some of the charyas where the fatal amour of a shavara couple and the love of Kanha, one of the charya poets, for his Dom mistress are clearly mentioned. The 'yoga-sadhana', however, forbids such amours and insists on celibacy; and songs by Lui, Saraha, Bhusuka Kanha, etc. echo thoughts of such strict austerities of the yoga. On the other hand, a few names and terms such as Tathagatas, Nirvana, Mara, Heruka and Buddha clearly testify to the Buddhist Tantric beliefs of some poets. The term 'sunya' mentioned in many songs and not exclusively a Buddhistic term, also indicates the mystic practices of both the Buddhist (Mahayana and Sahajayana) and the Shaiva sects of that period. These charya songs carry a double meaning or 'sandha bachana' (code language), the outward meaning guarding the inner sense which suggest mystic practice, experience and emotion of the masters in their process of self-realisation. Among the poets of the charya songs we can detect at least two generations of writers. Lui was the guru of Darika and Kanha refers to Jalandhari as if the latter were his guru. If this Jalandhari were the commentator of Suddhivajrapradipa of Saraha, as suggested by Sukumar Sen, we should find at least three generations of poets of these old Bengali mystic songs: Saraha to Jalandhari to Kanha.

The writers of these mystic songs were generally known as Siddhacharya inasmuch as they were spiritual masters and were believed to have attained the final spiritual goal or siddhi. some were reputed as great yogis (mahayogis), others were known as avadhuta (literally, purified i.e., washed clean of ignorance and delusion). According to the yogis or mystics the human body and mind form a mircrocosm and the outside universe, the macrocosm, is only its replica. When a person succeeds in controlling his body-functions, when he commands his vital and mental operations, and when he attains the blissful state of complete neutrality (technically called 'sahaja') by liquidating volition, he becomes truly immortal in the sense that life and death become indistinguishable stages to him. Kanha, in one of his songs addressed to his disciple who grieves at the imminent death of his guru says: 'Only a fool suffers grief at the annihilation of a mere appearance. Can breakers ever drain out the sea?.....In this existence no one really comes in or goes out. With this attitude Kanha the yogi enjoys himself.'

Being mystics the make-up of the mind of the mystic poets was predisposed to poetic fancy. But as the poets were anxious to hide the real meaning of their songs from the curiosity and sceptic attitude of the merely learned, they adhered to the old tradition of the riddle verse in a few songs. Thus reads a song ascribed to Dhendhana by an anonymous follower: 'Not a grain of rice is left in the boiling pot, but lovers are always (knocking at the door). The stream of life flows on swiftly; but can milk, once milked out, ever go back to the teat (of the cow)? A bullock has claved while the cow remains barren, and he gives milk in pailfuls thrice daily.'

Some poets wrote songs in the older literary tradition of Avahatta. These songs were used only in the secret rituals of Trantric worship and were called Vajragiti (the song of thunder) some of which were invocations of Heruka, the deity of the thunder, by his beloved yogini, put in the form of a passionate appeal from a girl trying to awaken her sleeping mate. The third type written in the same archaic dialect but didactic in nature was called 'doha'. These doha songs of ten explain straight away the difficulty of exposing the secret truths coming down to the yogis from their masters.

Through the Buddhist Tantra, Indian religious thought along with mystic practices saw new developments. The spirt of pure devotion, the attitude of absolute surrender and the highest revernce for the guru—all these characteristic features of the Vaishnava movement of the 16th century had already been evident in the workings of some of the Buddhist mystics. The form and subject-matter of the charya songs reappear with necessary changes in the sixteenth century and later in the Ragatmika (belonging to mystic love) songs of the Vaishnava Tantriks, generally known as the 'bauls'. But mystic poetry was always outside the pale of accepted literature.

The Turkish invasion at the beginning of the 13th century followed by the Muslim occupation of Bengal shattered the cultural set-up and silenced the pundits and poets writing in Sanskrit, but not the singers of the mystic cults and the rhapsodists of the popular deities. During this dark period of the literary history of Bengal, indigenous myths and legends from the various ethnic and cultural groups began to blend and crystalize round popular deities or semi-mythical figures like Manasa, Chandi and Dharma, and a new myth cosmogony evolved. The new cosmogony received some new tales which included the legends of the Natha-gurus and that of Dharma worship. These legends have some mystical elements in them as they came under the influence of the Shaivite asceticism and tantric yoga in the later period. The story of Gorakshanath and Minanath (known as

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Gorakshavijaya or Minaketan) came to figure together in the legend of the Natha gurus, Minanath being very much known to the early Buddhist mystics. During this dark period (13th-14th centuries) the tradition of the Siddhas was already forming among the Buddhist Tantriks. The high lord Ratna, son of Nrisingha, wrote at the instance of a female mystic (Dakini) two works describing the glorious activities (abadana) of fifty Siddhas and thirty-five Jnana-Dakinis, some of which can be traced later in some middle Bengali dramatic and narrative poems.

With the advent of Chaitanya and his followers (15th, 16th century), a new creative urge was felt in the spiritual and intellectual life of Bengal, particularly among the Vaishnavites. The traditional lyrical writings based on the love of Krishna and Radha coming down from Avahatta literature and enriched by Vidyapati and other poets of Mithila and Gaud were already there. With this tradition the 16th century poets, particularly the Vaishnava poets, took Chaitanya as an 'avatar' representing Krishna and Radha simultaneously, and sought mystical union with them or either of them through Chaitanya. After the death of Nityananda, the main propagator of Chaitanya's faith, the Vrindavana school of Vaishnavism dominated the Bengal Vaishnavites and somewhat smothered the Bengali lyrical outbursts by their stress on theology. Still the Bengal Vaishnavites, tinctured with the tantriks, found a way for their own Sadhana and thus Krishnadas Kaviraj in his *Chaitanya charitamrita* attempted a synthesis of the learned theology of the Goswamins of Vrindavan and the mystic approach.

The bauls of the later centuries were the true representatives of what may be called the underground mystic school of Vaishnavism. There is a dash of Sufism in it, but some touch of it was already there in Chaitanya's faith as one of his right-hand man, Haridas, was a Sufi before he had come to the Vaishnava faith, and Sufism was not unknown to Sanatan and Rup, the two brothers who followed Chaitanya's faith.

In the seventeenth century court of Arakan, a neighbouring province of lower Burma, Alaol, a sufi poet and a Persian scholar, abridged and revised the story of Jaisi's famous narrative poem 'Padmavati' at the request of Magan Thakur, a minister of the king of Arakan and an admirer of Sufism. Some portions of the free translation of the poem particularly that which relates to Ratan Sen's efforts to win the heart of Padmini or that which describes the elusive beauty of Padmini bear witness to Alaol's mystical experience. In the eighteenth century, Ramprasad Sen in some of his devotional songs appeals to the Mother Goddess or Shakti in such a manner as to express his mystical union with her in a very frank and homely way. In some of his songs the Mother turns to a typical Bengali daughter (Shakti) who comes to stay for a few days in her father's house (agamani) only to return back (bijaya) to her husband (Shiva) for the rest of the year, and the father-poet or the mother-poet expects eagerly for the daughter or craves for her longer stay with her parents. This father-daughter or mother-daughter relationship between God and man is definitely a new dimension of the mystical experience in our literature.

Besides these Shakta and Vaishnava mystical songs some religious sects retained their own way of seeking truth in spite of Aryanisation of so many of non-Aryan religious sects. These sects, not getting sanctions from the Hindu theologists, imbibed and blended some characteristic practices of the various Shakti and Bhakti cults only to survive among the lower classes of people for their own religious cravings. Among these popular songs baul, kartabhaja, marfati and gurusatya deserve mention baul being the most powerful and influential among them in expressing a complete surrender to the inner being (maner manus) after the style of lover-mistress relationship of the Vaishnava mode of worship.

This search for the inner being became the motto of the Romantic school of poetry which started with Biharilal Chakravarti in the early fifties of the last century. His *Saradamangal* (1879) and *Sadher asan* (1888-89) describe, though rather loosely, the tryst with the Deity of poetic imagination and give us a taste of the mystic experience of a vision of beauty underlying this vast universe. A great admirer of Biharilal, Rabindranath Tagore in his romantic outbursts during the Swadeshi period starting from 1905, pinned his faith on the bauls of Bengal some of whom he had met in North-Central Bengal. The baul mode influenced his patriotic and mystical poems and songs particularly those of *Kheya* (1906), *Gitanjali* (1910), *Gitimalya* (1914) and *Gitali* (1914). Even when he came out of his shell to respond to the greater call of humanity he was called from within himself and throughout his life there was a continuous duel between the ego and the super-ego. It is evident, for instance, in one of his songs from the 'Crossing'. 'This melody that overflows my life only I know and my heart knows. Why I watch and wait, what I beg and from whom, only I know and my heart knows'. This mystical and devotional strain continues in the songs of Atulprasad Sen, Rajanikanta Sen and Nazrul Islam. Like Tagore they blended skilfully the two apparently contradictory tendencies; political response and mystical devotionalism. From the 1930's onward, in a changed social perspective, the mystical-devotional approach has gradually receded though the search for the inner being is and will always be there.

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U.M.

MYSTICISM (Dogri). Dogri poetry has a fairly large segment of devotional element in it, but the bulk of it is

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inspired by the tradition of 'Saguna bhakti' (worship of the Divine in the form of gods and goddesses and local deities), although one comes across the glimpses of mystic trends and strains here and there. These stray expressions of mysticism in poetry are not enough to justify their inclusion in the category of mystic poetry. Two Dogri poets, Swami Brahmanand Tirth (1891-1962) and Gogaram Sathi (1926-1984), however, are essentially mystic poets. A monograph on the former under the 'Markers of Indian Literature' series by J.C. Sathe, has been published by the Sahitya Akademi. Swami Brahmanand's mystic poetry finds of place in his work, *Shri Brahma sankirtan*, published by the Research and Publication Department of Jammu and Kashmir State Government in 1958, and *Amrit varsha* and *Shri Brahmanand bhajanmala*, both published by Dogri Sanstha, Jammu in 1959. Gogaram Sathi's work is included in his three books of poetry, *Dikhane ali akh nayin*, *Hirakhi dhage* and *Manai da ata*, all published by Dogri Sanstha, Jammu in 1972, 1981 and 1985 respectively.

Swami Brahmanand was a sanyasin, well-versed in the Sanskrit texts on Yoga and Vedanta, *the Quran*, *the Bible* and poetic works of sufis like Farid and Nirguna saints like Kabir. He sang of divine bliss and merger with the Supreme as the ultimate goal.

Amar Sukhan di ichha jagi
Surg bih pichh-chhen rehi gaya
(When the aspiration for the
eternal bliss rose
The charms of paradise even were
of no use.)

Gogaram Sathi belonged to a scheduled caste, worked in army messes and retired to the life of a farmer. He started writing poetry and in course of time became so popular that his lyrics are widely sung in religious congregations, particularly in his native environs, even after his death. Even the titles of his works are significant: *Dikhane ali akh nayin* means there are no such eyes that can see Him. No human eyes can see God; one has to look within:

Andar terai Sajjan
there baithe chup-chapiten
Jhund guhari tun nin dikheya andar jhanki
mari nayin
(Your beloved is sitting silently in your innerself Only you have not lifted your veil and glanced within).

Gogaram, like Kabir, draws his images and symbols from the peasant life around. He found the symbol of human life in a spinning wheel, like Kabir who saw life as a woven cotton sheet. According to him, prayers and rituals do not help. There must be a call from within.

Sh.

MYSTICISM (Gujarati). In India since early times mysticism and poetry have been closely associated with one another. In the Vedas and especially the Upanishads we have a clear evidence of mystic poetry. In fact the Upanishads are replete with mystic descriptions of religious experiences. This resulted in the development of an idiom which suited to the expression of the peculiarities of an ineffable spiritual communion between the individual seeker's self and the universal self or God.

Generally mysticism means a direct relationship between the soul and god. God is actually supposed to dwell in the soul that is in a state of charity and grace. In a mystical experience, apart from theological notions, the mystic knows that God is in him and with him and his body has literally become a 'temple' of the holy spirit.

It is well known that most of the medieval saints of India who expressed their yearnings and feelings through different Indian language as such Hindi Marathi, Kannada, Gujarati etc. followed, by and large, a mystical cult called the Sahajiya cult. Coupled with the principle of the Sahajiya cult were the prominent traits of sufism. Even the devotional songs were influenced by these cross currents of a religious nature.

All in all in ancient and medieval times, a deep quest of mysticism has been made in this country, and many a beautiful composition is imbued with that concept. This tradition dates back from Kabir, Surdas, Tulsi to Rabindranath in the present century. We are fortunate that in India mystic poets have created immortal compositions in enlightened languages full of deep insight in all the regions of India. In Gujarat poet Narasinh Mehta, the saint, comes out with mystic creations in all their deep dimensions. Meera, Bhalan, Morarsaheb, 'Jeevan Sakhi', Anandghan, Dhiro, Mitho, Premanand, Brahmanand, Nishkulanand, Nirant, Padmanabh, Raje Dayaram, Manilal, Kalapi, Balashankar, Makarand Dave etc. all these poets have composed beautiful poetry counched in experiences of attaining oneness with the ultimate reality. Their poems ring with the tunes of love and unity and mysticism of knowledge and understanding. They are the fascinating documents of melodious wisdom of God and Nature. These verses sing the immortal experiences of the supreme peace of the soul, There are poems of romantic mysticism savouring of the experience of separation and a longing for a meeting. In them one sees a deep quest for attaining the entirely of world's mystery, thus making Gujarat and India rich in wisdom with their contributions.

Y.T.

MYSTICISM (Hindi). It is difficult to define the term 'mysticism' (rahasyavad) precisely. There is always something inexplicable about it because of its being experiential by nature. The word 'rahasya' is derived from the root 'rahas' with the suffix 'asun' added to it. 'Rah' means

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'renounce', but when conjoined with the suffix, it denotes loneliness, seclusion, secret, and becomes synonymous with 'secrecy'. When the word 'vad' (ism) is added to 'rahasya' it denotes a tendency. In coining this word, the English term 'mysticism' was perhaps the determining force. In other Indian languageswe have many other terms for mysticism. In Marathi, it is 'gurhgunjan' or 'gurhvad', in Bengali, it is called 'marmiyavad'. The English word, mysticism, itself is derived from the Greek word 'mustes' which means an initiated person who attains the knowledge of the secrets of life and death.

Thus the word 'rahasyavad' implies such knowledge or experience of the Supreme which cannot, normally, be expressed in words, but which has a great significance. It is an experience beyond the reaches of understanding, a communion with the Absolute Self which fills one's being with transcendental ecstasy. Kabir calls this experience pudding for the dumb, one that cannot be adequately described.

In India, the knowledge enshrined in the Upanishads, refers to mystic experiences. The very first mantra of *Ishopanishad* proclaims it. *Mundakopanishad, Kathopanishad, Swetasvatar upanishad* have many mystic observations. Tantric, Yoga and Siddha literatures too have contributed to mysticism. There is a mystic element in Bhakti also. The *Gita* too expounds the mystic cult by pointing out that it is through mystic love that a devotee attains proximity to the Supreme.

In Hindi, the 'Nath yogis' and the followers of other kindred sects were the first to write about their mystic experiences. Their emphasis was on 'kaya siddhi' (discipline of the body) and 'yogabhyas' (ascetic practice), and they spoke of their experience in highly esoteric terms. Later, in Kabir and other 'sant' (saint) poets of the 'Bhakti yug' we find the influence of the 'yoga' tradition. The mystic poems written by them, particularly by Kabir, are extremely personal, sometimes even paradoxical, but rich in the expression of the music of the soul. Besides these 'Nirgun' saint-poets, there were some 'Sufi' poets also who wrote mystic poetry. They sought the knowledge of heart (Ilmeseena) rather than the knowledge of the book (Ilme-safina). The best known amongst the Sufi poets of Hindi are Jayasi, Kutuban, Manjhan, Usman, Mubarak and Sheikh Nabi who wrote in allegories about their mystic experiences.

For the next greatd flowering of mysticism in Hindi poetry, we have to wait until we come to the close of the Dwivedi Age. This was the age of 'Chhayavad', and poets like Prasad, Pant and Mahadevi Varma wrote remarkable poetry, highly symbolic and intensely personal. When we analyse the mystic trends in their poems, we find Prasad rooted in the cultural heritage of the country, Pant expressing a certain pantheistic vision of the cosmic reality, and Mahadevi revealing the anguish of the soul, seeking relationship with the Absolute. Here is poetry rich in new metaphors or analogies of metaphysical significance. In fact, mysticism is one of the natural urges of man, seeking liberation from the mundane and aspiring for an ecstatic vision of the Supreme.

Vi.S.

MYSTICISM (Kannada). Traditionally, literature is broadly divided in India into secular and religious, the latter accommodating the various forms of the devotional strain also. By the beginning of the twelfth century, Karnataka saw the rise of new movements representing the masses, and protesting against the outworn and encrusted dogmas of orthodoxy which had kept them out of the spiritual values for centuries. The movement in its inception was mainly of individual mystics like Devara (or Jedara) Dasimayya who devised a new literary form of poetic prose known as vachana to share their treasured experience of God-realisation in a commonly understandable lanaguage, without the technical jargon of the Sanskrit darshanas or philosophical schools. Their inspiration was drawn from Tamil Shaiva saints. We might note here a single specimen of Dasimayya's vachanas which embody a mystic vision in figurative imagery, without losing the fresh breath of rhythm and melody, inherent in the spoken idiom of Kannada:-

> This earth is thy gift, its harvest too,
> The wind that blows around is thy gift;
> What is one to say of curse which praise thee not,
> O Ramanatha!

(The last is a pseudonym embedded like a seal into the composition, which is a characteristic of literary forms like vachana and pada in Kannada).

Soon this movement assumed wide dimensions and swept over the country under the guidance of saints like Allama Prabhu and Sri Basavesvara at kalyan. Innumerable were the sharanas who heralded the new socio-economic as well as religio-cultural protest movement of Virashaivism. But the stalwarts at the centre of it all were the great mystic saints like Allama Prabhudeva whose perfection was admitted by one and all, and Basavesvara, who combined profound faith with executive ability and selfless service devoted to the new cause. Their epigrammatic sayings or musings were preserved with profound reverence by posterity and collected into anthologies compiled by scholars in the reign of the Vijayanagar emperior, Praudhadevaraya (1419-1446).

In the present century, several translations and studies of the major mystic vachanakaras have sppeared in English also. Hence we might content outselves here with specimens taken at random. It should be noted, however that that this vast galaxy includes not only godmen, but also women like Akka Mahadevi dedicated to God-realization. But the father figure remains Allama Prabhu, whose words are as universal and esoteric as his intuition

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is original and far-reaching. Often his sayings appear like riddles which require the aid of an extensive commentary by the adept. These 15th century compilations of text and commentary are known as *Shunyasampadane*. This is a dimension of mystic composition which is unique to Kannada literature. Here is a specimen vachana of the great mystic saint, Allama:-

My body I have made a garden, My mind a spade.....

I have dug up illusion's weeds,
Broken up the clods of worldliness,
Harrowed the earth, and sown the spirit's seed.
The thousand-fold lotus is my well,
My water-wheel, my breath;
From my subtle never I have channelled the water.
And to keep out the bulls of sense
That might trample my crops,
I have set up all round
Patience and poise as fence.
Behold, O Gohesvera!
Night and day I have lain awake
To protect my tender plants.

Basaveshvara's musings abound in poetry and similies solidified as in:-

The 'Chakora' waits, intent
The moonlight's silver dawn;
The lotus' heart is bent
Upon the splendid morn;
The bee's on the flower's scent.
Even thus, for Thee, even thus,
My heart is tremulous,
O, Kudala Sangama Lord!

Akka Mahadevi, who renounced her queenly comforts and went in a quest for Lord Mallikarjuna, her self-chosen husband, addressed every tree, bird and beast in the forest telling them about her spouse; when she got the realization at last, she sang fervently:

Thou art the wood,
Thou the trees in the wood,
And the birds and beasts
Playing in the wood.
O Chennamallikarjuna!

Reveal thyself to me
In Thy myriad form!?

Her mystic vision rings true in her passionate words pulsating with feeling.

The sixteenth century saw the rise of two other mystic Vaishnava saints in the Vijayanagar empire. Both were influenced by the great Vaishnava teacher Vyasaraya. The first was Purandaradasa (1484-1564) and the second Kanakadasa (1509-1607). Both were musicians of a high order, and they evolved to perfection the literary form of pada to be sung to the accompaniment of the lute and the cymbal in classical ragas or melodies. This form, which might have arisen earlier, undoubtedly reached perfection in their hands; and all the simple musical compositions capture the glory of Lord Vishnu with anecdotes of his human incarnations found in the puranas and delineate all the nine types of Bhakti recognised by the *Bhagavata*.

R.D. Ranade observes that Purandaradasa must have passed through what the European mystics call 'the dark night of the soul' in 'padas' like:

"I am an absolute stranger to this place. There is no friend, no relative, no king will show me any consideration. There is no vigour left in my body. The strength of my limbs has passed away. Whatever I desire never comes to fruition.

When I look ahead of me, there is a big boar to swallow me. When I see behind me, there is a big tiger to pursue me. I stand between the two. How shall I be saved, O God!"

I have been trying to cross the over-flooded river of existence by means of a small leather basket. How is it possible for me to cross this ocean? Where shall I go? I shall go into a deep whirlpool where the poisonous cobra resides. He will surely make a mouthful of me. Oh, save me, my Lord!

And here is a sample of his capturing the supernal experience in radiant words:-

"When the devotee sings the praises of God in a sleeping posture, God sits up to listen to them; if he praises God in a sitting posture, God stands up to listen to it; and if the devotee prays in a standing posture, God listens to him in a pleased and nodding pose; and if the devotee praises God while nodding himself, he throws opon the doors of heaven, makes him the master of heavens, and allows him to plunder its treasures".

If Purandaradasa is a greater musicologist, Kanakadasa is a more accomplished poet, besides being a great mystic. Here is what he sings about his God-realization:-

"For all these days, I was thinking that Vaikuntha, the city of God was far far away. But when I saw it with insight given by my master, I found it here, in my heart, in the form of God Rangashayi, the Lord of creation. Vaikuntha was wonderfully beautiful on account of the dense forests, beautiful gardens, and great overflowing lakes, and on account of majestic places with golden turrets.

I came out triumphant like a hero after having crushed eight 'madas', and defeated the six enemies; after having trodden under feet the five mischievous vices, and having murrdered the powerful and troublesome opponent, viz., 'egoism'.

I saw the refulgent main door of the palace, and inside it the beams of diamond set in jewels of different kinds, and the houses of the best gods, and last of all, God Rangashayi, who is the destroyer of the wicked. I saw a number of sages, who

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had conquered old age. I saw in this palace of God, the nymphs, Ramba and Urvashi, Tumbuuru and Narada and the main gods, including Brahma, Vishnu and Rudra.

Nijaguna Shivayogi (17th century) is the last of the great mystics in Karnataka who have also given expression to their ineffable experience. R.D. Ranade is all praise for what he calls the 'super-advaitic' or the absolutistic position in contemporary philosophy. The highest aim of meditation, according to him, is an absolute tranquillity which even transcends and supervenes upon an already achieved state of the highest spiritual realization. His *Vivekachintamani*, a philosophical work in Kannada, was translated into Sanskrit by King Lingaraja of Coorg in 1775. How high he held this work is indicated in the eulogy he offers at the beginning of his work. It seems Brahmadeva weighed in the scales the weight of this *Chintamani* against the weight of Devendra's heavenly *Chintamani*, and found that Nijaguna-Shivayogi's was greater! His other works are: *Kaivalya paddhati, Anubhava-sara, Paramarthaprakashike* and a number of padas meant to be sung musically.

Indeed, the number of sharanas and mystics who have followed in the footsteps of these masters and contributed to mystical literature in Kannada is almost countless; and their representatives are to be found even today. But the most outstanding and leading lights only we have noticed as representative of all these.

In modern times, the two stalwarts in the realm of Kannada letters, viz., 'Ambikatanayadatta' (D.R. Bendre) and 'Kuvempu' (K.V. Puttappa) have imbibed in their vision the western strain of mysticism also besides the Indian. In the former, we find the subtle influence of W.B. Yeats, while in the latter, the nature mysticism of Wordsworth and Vedantic visions of Shelley are subtly present, though they have suffered a seachange by their influence of the mystic visions of Tagore and Aurobindo in the former and Ramakrishna Paramahamsa and Vivekananda in the latter.

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K.Kr.

MYSTICISM (Kashmiri). Poetry is the only guide to explore, understand and unveil the various phases of mysticism in Kashmiri literature. So far as the different schools of mystic thought are concerned, nothing original or outstanding has attracted our attention in prose. Everything written in prose on mystic trends in Kashmiri is based on second hand sources and has not the virtue of perception and experience.

Madhyamika philosophy of Nagarjuna (150-200 A.D.) is the earliest school of mysticism which has a direct and dominant impact on Kashmiri poetry from the very beginning. It is strange that this phase of our poetry has not received any attention from the scholars so far. The reason of the impact of Madhyamika on Kashmiri poetry is not very difficult to discover. Kashmiri remained the centre of 'Mahayana' for a long period. Kashmiri monks and pandits preached the doctrine of Mahayana in Central Asia, Tibet, Mangolia and China. Nagarjuna, the great Buddhist philosopher and Bodhisattva, lived in Kashmir during the rule of Imperial Kushans. In the 7th century, the great Chinese traveller and savant Hiuen Tsiang had his education in Madhyamika Shastras from a Kashmiri scholar during his stay in 'Jayendra Gihara' at Srinagar. Although Buddhism, as a living religion of Kashmir, disappeared from the scene in the late Sultanate period, yet its philosophy of 'Shunyavada', which befitted the speculative mind of mystics, is still a living reality. Shunyavada has been given the name of 'Kaihna' or 'Kaina' in Kashmiri. It appears for the first time in the vakhas of Lal Ded. We could interpret this kaihna as the 'Neti-Neti' of Vadanta, but Lal Ded is by faith a 'Shiva-Yogini' and is opposed to the 'Mayavada'. She interprets her conception of 'Shunya' in a way which has nothing to do with Vedanta, but is very close to Madhyamika:-

I questioned my perceptor ten hundred times.
Tell me what is that which is beyond the name and form.
Asking him again and again I am broken now,
I perceive it is void that is the reality above all,
It is this void which is the source of something that exists.

It is not at one place only that Lal Ded explains void with poetic glamour. This word occurs at several places in her vakhs with the same shade. The philosophy of Shunyavada discussed by other Shaiva and sufi poets include, besides Lal Ded and Nund Rishi, Rahman Dar, Asad Parrey, Quadir Sabkaihna, Shams Faqir, Samad Mir and Ahad Zargar. To illustrate the influence of Shunyavada in Kashmiri, I would like to quote a few examples from some later and modern sufi poets:

What is heard and experienced is a void beyond expression
I delved deep in self
There is nothing other than the void.

The seers have come to understand that the eternal truth is nothing other than the void and Ahad Zargar has to say in this connection:

The void is the sum total of all the spiritual quest
The void is the source of our very breath
It is this void which is the confluence of celestial beauty
I have experienced nothing other than void with my eyes.

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Another important mystic trend in Kashmiri is the 'Monistic Shaivaism'. There is a lot common between Madhyamika and 'Kashmiri Shaivaism'. It is very difficult to draw a line of demarcation between the two schools. Lal Ded is the first great genius poetess who made the philosophy of Shaiva School public for the first time through her vakhs. After Lal Ded this school of thought has greatly influenced the 'Nirgunavada Shiva bhakti' school of poets. Some sufi poets too have derived inspiration from this source. The Shaiva school has some influence of 'Vaishnava' and 'Nathpanthi' philosophy also. In addition to Lal Ded, other poets of the school include Lacha Kak, Bona Kak and others. That portion of Kashmiri peotry which has been placed under the head of vakh is in letter and spirit the expression of the experiences of Shivayoga.

The poets of Kashmiri 'Rishi' order form a separate school. Rishis were by faith Muslims, but in practice they seem to be more Buddhist monks than Muslims. These Rishis were more near to Hinyana and had a little common with Mahayana. Nund Rishi, the symbol of our cultural fraternity, was the founder and the remarkable poet of this order. Practically this school has come to an end, but its impact on Kashmiri literature is still a living force. The echo of Rishi thought can be heard in the poetry of some of the later sufi poets. The main features of Rishi school of mysticism are vegetarianism, celibacy, asceticism, public welfare and universal botherhood. Like Shaivaism, Rishi order also preaches that for understanding the eternal, one should understand and know his self.

One can infer the influence of Vedanta in the compositions of later bhakti poets of Rama and Krishna schools, particularly in the poetry of those poets who flourished in later 19th and early 20th century.

The last but not the least the school of mysticism is sufism that made its way in Kashmir from the 5th decade of the 14th century through Central Asian Islamic missionaries. After the advent of Islam in Kashmir, four prominent orders of Islamic mysticism have flourished here. The orders are 'Suhravardi', 'Kubravi', 'Naqshbandi' and 'Qadari'. All the sufi poets have been attached to one or the other order.

But they have at the same time benefited from the other local as well as foreign schools of mysticism. It is because of the multifarious influences that the sufi poetry of Kashmiri cannot be classed as purely Islamic in nature. The philosophy of unity of being is common between the Shaivite and sufi schools. Although this conception is un-Islamic in nature, it was absorbed by the Islamic mystics in the early centuries of Hijra under the influence of Indian and Greek philosophies.

At present the mystic tradition of Kashmir may be seen as a colourful rainbow containing the best of the important mystic schools, but having an individuality of its own.

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Mo.S.

MYSTICISM (Maithili). Maithili literature starts off on the track of mysticism, though it leaves the track abruptly. A host of Buddhist monks, called 'Siddhas', mostly drawn from Mithila, propounded a new cult of erotic mysticism at the universities of Vikramashila and Nalanda during the 9th, 10th and 11th centuries. They composed in old Maithili couplets and songs for popularising their theory and practices. These verses are known as Doha and Charyapada. The subject-matter of these verses is highly mystical, centring round esoteric doctrines and erotic and yogic theories and practices of Buddhism. *Bauddha gana mein tantrik siddhanta* by Jayadhari Singh is the best authentic treatise on the subject. *Varnaratnakara* of Jyotirishvara (b. 1250) enumerates the names of 88 Siddhas of this mystic cult. Vidyapati (1340-1420) has written a drama on the life of Gorakhnath, a great saint belonging to the said mystic cult, but there is no trace of mysticism as such in it. The lyrical poems of Vidyapati depicting the love episodes of Radha and Krishna have been regarded by a section of scholars as mystic ones. According to them, Radha and Krishna symbolise Prakriti (Nature) and Purusha (Supreme Soul) respectively. George Abraham Greirson was the pioneer of this theory and the neo-Vaishnavites of Bengal have been nourishing this notion traditionally, but the critics of Maithili tradition find no indication of mysticism or spiritualism in the songs of Vidyapati; rather, they see in them the fine expression of love of worldly man and woman in disguise of divine beings. Their tendency, therefore, is to interpret the songs of Vidyapati only in terms of social, cultural and historical background. Likewise the devotional erotic songs of Govindadas have nothing to do with mysticism.

During the 18th and 19th centuries Vaishnavite saints like Saheb Ramdas and Lakshminath Gosain composed a large number of devotional songs. Some of these have a clear tint of mysticism, influenced by the sufi and Kabirite saints. We find in *Gitiratnavali*, an anthology of the medieval Maithili songs compiled by Kavishekhar Badarinath Jha, a few songs on the theme of mysticism or spiritualism expressed allegorically in folk-style. In the Modern period Jayanarayan Mallik, Buddhidhari Singh 'Ramakar' and others, in their lyrical poems, have occasionally dealt with the mystery of nature, but none of them deserves to be called a mystic poet. Manipadma in some of his novels refers to occult practices and philoso-

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phy which is in fact far away from the accepted meanings of the term mysticism.

Mo.B.

MYSTICISM (Malayalam). The essence of mysticism is in the human heart opening up to a larger reality. In the process of communion with this power, the mind is amazed, overawed, sad or ecstatic. The littleness of man and the vastness of Reality is sometimes a cause of despair and agony.

In Malayalam the foremost mystic poet was also the most eminent poet of the language. The poet was Ezhuttacchan, the Vaishnavite devotional poet of the 16th century. In his transcreations of *Adhyatma Ramayana* and *Valmiki Ramayana, Mahabharata* and *Bhagavata* as well as in his independent works like *Harinama kirtana,* Ezhuttacchan sings of the glory of the union with Vishnu in a lyrical manner. Vishnu is immanent in the human heart and is also the Oversoul with whom the cosmos is identified. In his *Harinama kirtana* he sings:

Whatever I see is Narayana's form
Whatever I hear is His name
Whatever I do is His worship
Whatever exists is all Him.
Let me bow to Narayana.

I cannot describe the anguish I feel
When you who are One
Is seen as Two by me.
Have mercy on me Lord
So that I see you as One as before.

Ezhuttacchan's poetry is suffused with this religious mysticism and has the dynamism characteristic of all mystic poetry.

In the 20th century mystic poetry in Malayalam was chiefly associated with the poet G. Sankara Kurup, recepient of the first Jnanpith Award in 1966. In the beginning Kurup's was a kind of nature mysticism. He stood with folded palms before the glory and mystery of nature. In his early poems he looks through the chink of a momentary phenomenon as lighting in a vanishing rain-cloud to see a permanent world of exquisite beauty as, for instance, when he writes:

I clasp my palm before Nature
That paints a beautiful rainbow
On the blue slate of a rain-cloud
And flashes the arcs of lighting
With her glorious bangles.

One could see in these lines the essence of a mystic experience in that a momentary beauty reveals an ever-lasting glory.

In the later phases of this poet's development, the mystic experience of love is conveyed through symbols like the sun-flower and the sun in the vast sky. The humble love of the human heart for Godhead is symbolised in the poem 'Suryakanti' (1933), in the tender love of the sun-flower for the sun, her lover. The destiny of the flower to fade and drop on the earth and the majestic heavenliness of the sun are a point of contrast that breeds fear and nervousness in the flower. And yet she lifts her eyes up to him when he fondles her while on his way across the sky. Kurup has used such eloquent symbols as the flute and the cuckoo to mean the heart of man in search of God as in *Odakkuzhal* (The flute, 1931); the flower, the cloud, the morning lamp are some of the other symbols he uses for the human heart. And there is 'Savita' to mean the Sun, the Cosmic Being. In a poem entitled *Anveshanam* (Quest, 1931), the quest of the human heart for God is the subject matter. The influence of Rabindranath Tagore was a powerful formative factor in Kurup's mysticism. In 1931 this poet translated the *Rubaiyat* of Omar Khayyam, the Persian mystic poet. The Malayalam work has the title *Vilasa lahari* (The intoxication of mirth). Kurup's theistic mysticism is evident in such later works like *Vishvadarshanam* (A universal view, 1960), *Jivanasangitam* (The song of life, 1964).

Another poet who came under the influence of Tagore was Tevati Narayana Kurup (1913-1963). He published a magazine by name *Tagore* for some time and wrote a number of poems. Some of them were collected together in a volume entitled *Atmagitam* (Songs of the self, 1935).

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K.R.P.

MYSTICISM (Marathi). A mystical vein of thought has been present throughout the development of Indian philosophy from the Upanishadic age downwards, but it assumes extraordinary importance when we come to the second millennium of the Christian era which sees the birth of the 'practical spiritual philosophy' taught by the saint poets of various Indian Languages. This can be called mysticism which implies "a direct, immediate, first-hand, intuitive apprehension of God". It was the natural outcome of a heart full of piety and devotion, a consciousness of sin and misery, and finally a desire to merge oneself practically into the Divine. It was a kind of devotional mysticism not only for men who lived in cloisters, but "Come one, come all" was the call given by the medieval Indian mystics like Tukaram and Kabir. As Ranade says, "As we pass from the Upanishadic mysticism to the mysticism of the Middle Ages, we see the spiritual life brought from the hidden cloister to the market-place".

In the field of Marathi literature it needs to be from

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the age of Jnanadeva downwards to the age of Ramdas, i.e., from the 13th century to the 17th. The beginning of the mystical line was effectively made by Jnanadeva who came from the spiritual line of the great Gahininath. The tradition was: Adinath—Matsyendranath, Gorakhanath–Gahininath—Nivrittinath—Jnanadeva. It was the Natha sect all right but as Ranade says, "Behind Matsyendranath, we have mythology, but after Matsyendra, we have history". The foundation of the mystical edifice was laid by Jnanadeva, on which Namdev and other saints later erected the divine sanctuary of which Tukaram became the pinnacle. Of the three works of Jnanadeva, the *Jnaneshvari*, the *Amritnaubhava* and the *Abhanga*, the *Amritan bhava* is a philosophical work, the *Abhanga's* or devotional lyrics, are mystical, while the *Jnaneshvari* contains both philosophy and mysticism. Ranade aptly characterises Jnanadeva's mysticism as intellectual mysticism because it is rooted in the firm philosophical groundings of the *Bhagavadgita*. Jnanadeva's most original contribution to the philosophy of mysticism is his theory of Asymptotic Realisation, or the Doctrine of Approximation, which he puts forth in the 18th chapter of his *Jnaneshvari*. The aspiring mystic according to him, goes on asymptotically approching God. Instead of there being a final and perfect identity between the mystic and God, the mystic moves towards God and meets Him at infinity. This is what Jnanadeva calls 'Karma-mukti'.

Based on the intellectual foundation laid by Jnanadeva whom Farquhar rightly calls 'the Coryphaeus of the whole Bhakti movement of Maharashtra', was erected the structure of the 'Bhagavata Dharma' by the contemporary saints led by Namdev. They came from different strata of the society and a kind of spiritual democracy was built up all round. The group included a simple maid-servant like Jani and a mahar, or an untouchable, like Chokha Mela, and all together sang to the glory of God. In the second place, all these saints are characterised by a contrition of the heart, the helplessness of human endeavour to reach unaided the majesty of God, by a sense of sinfulness inherent in human nature, by the necessity of finding out a Guru who may release them from the sufferings of the world, and finally, by the phenomenon of conversion almost in every individual case. Thirdly, they show an all-absorbing love for God which would not allow a rightful performance of one's duties before devotion. In fact, they gave themselves up to God-love, and forgot everything else before it. This intuitive and all-absorbing faculty of God-realisation is well brought out in an abhanga of Namdeva.

> Who sends the calf to the udders of the cow?
> Who makes the mogara flower give out fragrance?
> So also, says Nama, the art of realising God is inborn.

All of these saints including the great Jnanadeva and Namdeva, were devotees of god Vitthala of Pandharpur and the conflict between the Saguna and the Nirguna, or between the Personal and the Impersonal aspects of God, no more existed for them. As their leader Jnanadeva said,

> How should I call you, oh God? Saguna or Nirguna?
> But it's no problem;
> For the Saguna and the Nirguna are really one.

Jnanadeva thus solved once for all this philosophical problem in the typical mystic way and paved the path of God-realisation for the saints to come. He stands supreme as the pioneer of the Bhakti cult which flourished in Maharashtra for centuries.

There was another mystic trend born with Chakradhara, or rather reborn with him. He was a contemporary of Jnanadeva. His memoirs are collected in the *Lilacharitra*, his biography in prose, and they speak about his life as a mystic. His way was the way of contemplation of the Divine Name and as such it was not very different from the practice of 'Namasmarana' as taught by the Bhagavata saints like Jnanadeva and Namdev.

Coming back to the main mystical current originating with Jnanadeva, we find it rather dried up during the 'Dark Age' that followed him. For about two hundred years after Jnanadeva, Maharashtra was under Muslim domination and the influence of Sufism.

This blend of Indian Bhakti and the Sufi mysticism is seen in the life and writing of saint Ekanath (1533-1599) of Paithan. His age begins with Narasimha Sarasvati (1378-1458), the founder of the cult of god Dattatreya which arose probably as a reaction against the activities of the Sufis who were systematically encroaching upon the traditional religion of Maharashtra. This cult ostensibly initiated by god Dattatreya himself, shows a peculiar blend of Hinduism and Islam in its presentation of the life of Sripada Srivallabha (1323-1353) who is at once its first historical figure and the first 'avatara' of Dattatreya. His life-story is narrated in the *Gurucharitra* (Ch. V, IX). Narasimha Sarasvati is the central figure in the cult of god Dattatreya who was in a way the forerunner of Ekanath and Ramdas who synthesised mysticism with humanism. His life-account is narrated in the *Guru-charitra*, the basic religious book of his cult, and forms a kind of sacred 'mantra' with a piety all its own. This work occupies an important place in the religious life of Maharashtra even today, and is almost held in awe and read devoutly by the common man in the faith that it is a great healer of ailments, both physical and spiritual.

The blend of Hinduism and Islam inherent in the cult of god Dattatreya is reflected by Janardana, the guru of Ekanath, who, according to recent researches, belonged to the Sufi tradition. The story of god Dattatreya appearing before Ekanath in the form of a Muslim mendicant (malanga) is a clear twist of the historical truth about the guru of Ekanath being a disciple of a Sufi in the line of Sijra-i-Kadri. Ekanath himself was a very powerful writer

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carrying on the tradition of Jnanadeva and adding a social bias to it. His insistence on the singing of the Divine Name, or Kirtana-bhakti, had a popular basis and his mysticism is rightly called Democratic mysticism by Ranade. There is a unique reconciliation of worldly and spiritual life in him unattained either before or afterwards. With Jnanadeva, mysticism had reigned the clouds; with Ekanath, it came down on the earth and dwelt with humans. His teachings, whether in his work on the *Bhagavata* or in his heart-felt abhangas, are such as could be appreciated by the populace. It is principally Ekanath who made the ideas of mysticism and devotion familiar to the man in the street.

If the mysticism of Ekanath was democratic, that of Tukaram was personal. He exhibits all the doubts and the disbeliefs, the weaknesses and the sufferings, the anxieties and the uncertainties, through which every aspiring soul must pass before he can come into the life of light, spirit and harmony. Tukaram will be known for the human element predominent in his abhangas which are the outpourings of his heart full of devotion.

Ramdas, who was a contemporary of Tukaram, follows the same path and experiences the same vicissitudes of spiritual life; but he was an activist by nature and naturally his teachings are slightly different from those of the other saints. Ramdas, more than any other saint of the 'Maratha' school, called people's minds to the performance of duty, while the heart was to be always set on God. He tells us repeatedly that the first thing that a man should do is to believe in God, and the next thing is to do his duty to himself and to the nation. For it is only when our efforts are backed by devotion that they are likely to succeed. It is of course true that while the other saints like Jnanadeva and Tukaram went one way, Ramdas went the other. But their ultimate goal was the same and that was God-realisation. The means were also the same, namely devotion to God, and it is from this point of view that the mystical teachings of all these saints are identical. Mysticism in Maharastra never degenerated into eroticism as it did in the North. It was for the Maratha saints always a rational and sober way, unpolluted by either blind faith or magical charms or the Madhura bhakti. Here we have literature that takes us from the bewildering diversity of the phenomenal world to the soul-consoling kinship of the Ultimate Reality.

S.G.T.

MYSTICISM (Punjabi). In Punjabi literature, the middle age is found to be the most fertile ground for the manifestation of the mystic tendency. The earliest poets (Natha Yogis—Gorakh, Charpat, Chourangi, Ratan, etc.) were the exponents of a truly mystic way of life. They aimed at controlling the chittavritis or tendencies of mind with the help of an integrated spiritual practice (Sharir-Man-Prana-Sadhana). The poetic compositions of these Natha Yogis present various thematic patterns woven with the mystic outlook which looks upon the world as a mystery to be understood through intuition of spiritual knowledge rather than reason.

The poetry of the *Adi granth* also contains a very powerful element of mysticism. But mysticism is only a part of its total world outlook. Its other major concern is ethics. As a consequence, the world-view presented by these saint-poets becomes mystico-ethical in nature. Whereas the mystic element of Gurubani projects the ideal of the ultimate union of man with the Divine, its ethical content aims at harmonious social relationships. This variety of mysticism advocates a way of self-transcendence where the narrow boundaries of the 'self' and the 'other' are dissolved, and the good of all (sarbat da bhala) becomes the *summum bonum* of human existence.

In order to analyse and elaborate the theme of mysticism as reflected in the poetic universe of Gurubani, the exposition of its metaphysical speculation is imperative. This speculation is based on the three fundamental categories, namely 'Braham' (The Absolute), 'Jagat' (The cosmos) and 'Jiva' (man). The Braham is the ultimate Reality as well as the ground and source of all being. He is also the creator, sustainer and destroyer of the whole cosmos. The cosmos is nothing but the material manifestation of the Braham Himself. The Jiva has his being as a result of His will and is bound eternally by His order. The spatio-temporal existence of Jiva or man is the primary cause of his bondage which is metaphorically expressed as a state of separation or alienation from the Divine. The other major poetic tradition of medival Punjabi literature where the tendency of mysticism manifests itself is the Sufi poetry. Baba Farid is the first Sufi mystic who created the Punjabi Sufi poetic tradition with his 'shabada' and 'shlokas'. Other Sufi saints like Shah Hussain and Bulhe Shah enriched this poetic tradition which was followed by succeeding generations of Sufi poets well into the modern period. The mystic experience of these Sufis finds expression in the imagery of love. This imagery introduced into Punjabi 'kissa'-writing provides another form in which mysticism has entered Punjabi literature and consciousness. Muqbal and Waris Shah of the eighteenth, Hashim of Ghulam Rasul and Kishan Sal of the nineteenth centuries can be cited as the writers of such 'kissas'.

In the poetic works of modern Punjabi literature, the mystic tendency is often dissociated from the sacred realm and the expression takes the shape of nature-mysticism. The poetry of Puran Singh provides ample evidence of this mystic tendency.

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Jagh. S.

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MYSTICISM (Rajasthani). Numerous definitions of mysticism have been attempted and, on that very basis, instances of mysticism have been found in the preachings of various ascetic saints. The encounter between 'Atma and Parmatma', or the Soul and the supreme Soul, and the pursuit related to the encounter constitute the essence of mysticism which is essentially religious in this country. Realization of Parmatma (the Highest Truth) is the ultimate goal of mysticism. The pursuit of mysticism is a spontaneous and natural activity of mankind which transcends barriers of country, age, gender and creed. This pursuit is inspired by intuitive knowledge and sometimes direct experience. The attraction towards the Supreme element, inquisitive urge, astonishment, curiosity, desire, eagerness for a union, and the joy of the state of union that can be known only by experience, all these constitute the experience of mysticism. In this experience the 'knower' and the 'known' are united. Mysticism which begins with the attraction towards the Supreme element is not a subject of knowledge, but rather a matter of experience. For them experience is truth and not the sayings of the learned. Mysticism is a matter of the heart and not a subject for learned speculation.

Basically, there is no difference between the Soul and the Supreme Soul. The utterances such as 'Tattvam Asi' (you are That), 'So Aham' (I am He), and 'Aham Brahmasmi' (I am Brahman) articulate this eternal truth. Similarly, the soul of man is also beyond description and beyond the senses. By a proper spiritual pursuit one can attain the knowledge of God. The exponent of mysticism takes for granted 'mayavad', or the unity of man, God and the universe. Accepting both the doctrines, he believes in the similitude of the 'Atma' and 'Parmatma'. First comes belief and thereafter one acquires knowledge and experience.

It is worth noting that in the preachings of the Nath sect that are available, the influence of Rajasthani mysticism is highly predominant. In the preachings of Gorakhnath and other Naths one finds several references or allusions to the nature of the Supreme element residing in the inner soul and the mode of realising it.

The saint-literature (sant sahitya) of Rajasthan is enormous in volume. In the preachings of nearly every saint and spiritual seeker in Rajasthani and Pingal languages, there are striking suggestions and descriptions of mystical experience, but a mention is made here of only a few major saint-preachers. In the Padas by Pipaji (1383–1453), we find an expression of his faith in the indissoluble nature of the relations between him and God, and of his feelings experienced through submission of his self at the feet of Lord Rama. There is a joyous description of his vision of God, the drinking of the nectar of Ramanama, and the manifestation of the Lord in the organic and the inorganic world. Qazi Mahmud (14th. century) and Mirabai (1498-1547) are exquisite mystic saints. Their pursuit of spiritual love and articulation of the experiences related to it are expressions of mysticism of the highest order. One finds in his compositions the deep absorption in love depicted with pristine innocence and allusions to union with the Beloved. His padas are impregnated with depiction of mystical experiences. Mira's poetry is in fact a description of her total self-dedication to her Beloved. Such experience and expression of self-dedication is rarely found elsewhere. In the various worldly manifestations, she saw only the supremacy of Krishna. It is only through the Padas of Mira that one can get the right idea of the various ordeals that the soul has to undergo before it can attain Brahman. There are numerous emotionally rich Padas depicting her experience of separation and her passionate and irrepressible eagerness to be united with her Beloved. He, too, appears before her but she unfortunately remains asleep. Such mystical experience is rare elsewhere. In the poetry of Udoji Nain (1448-1536), we come across stricking utterances of experience of God and separation from Him. There are to be found several descriptions of the desire for union with the beloved, the joy of union and the emotional states following union all treated from the feminine point of view. At the same time the gradual evolution of spiritual pursuit connected with these processes also manifests itself.

In the preachings of Jambhoji (1451-1536), there is a very powerful description of the utterances 'Main Brahman hun' (I am Brahman), and 'Main vahi hoon' (I am That) based on an experience of one's own self. In no other saints' work does one ever come across such an expression. He provides a striking description of the Supreme element based on experience. In the preachings of Jasnathji (1482-1506) also, one finds a description of the identity between the soul ('Atma'), and the Supreme Soul (Parmatma), as well as the form of the Supreme element. In the preachings of Haridasji Niranjani (1445-1453), there is mainly an exposition of philosophical subjects and abundant suggestions towards the experience of attaining the Supreme element. Devotion to the 'Formless' aspect of the Godhead, and Yoga are the techniques to be adopted.

In the poetry of Dadu (1543-1603), there is a blend of humility, love and sweetness. He portrays the 'Formless' in the form of a personal god through his preachings. While doing so, he has presented unique pictures of love. In the padas of Dadu, which deal with the theme of separation, there is an extremely heart-rending depiction of the craving of the finite for the Infinite. Acharya Parashuramdevji (1520-1600) has dealt with the existence of the all-knowing Brahman that pervades every particle of the universe like a seed. There is an undertone in his preachings that he had come face to face with the omnipresent Brahman.

Laldasji (1540-1648), laid emphasis on remembering

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the name of one's deity. His devotion is the one based on love. He regards Brahman who resides within his heart as the greatest of all and he bids him to manifest himself to him. It appears from his preachings that he himself achieved such an experience.

Barhat Isardas (1538-1618) has laid stress on God as a lover of his devotees. For him, Rama alone is everything; he is the sole support. From his work, *Hari rasa*, one comes to know of his spontaneous mystical experience. While singing of the greatness of Ramnath, Santdasji (1642-1749) makes a mention of the possibility of an encounter with Brahman through 'Nijatma Bodh' and its reactions. Dariyavji (1676-1758), while pointing out that the 'formless' and the 'concrete' are not different, has presented a unique depiction of love towards the Supreme element. From his padas one gets a hint of his having had a vision of that element in the firmament. Charandasji (1703-1782) presents a description based on actual experience of the name, form and location of the Supreme element and its attainment. Ramcharanji (1719-1798) has given an unequalled description of love towards Rama and of the form of Rama. He regards the path of love as of prime importance. He furnishes hints of his acquisition of knowledge of the self and enlightenment by the Supreme Light. According to Hariram Dasji (d. 1778), love of Rama is the very essence of life. He describes the attainment of the Supreme element and also depicts its form. His work, *Ghaohar nisani*, is a composition on yoga in which he discusses the worship of Rama on the pattern of yoga. The recitation of Rama's name in an incessant manner is the very basis of the spiritual pursuit of Ramdasji (1726-1798). The flame kindled by 'Ramanama' (reciting His name) burns out the craving for pleasures of the senses, and a vision of Rama becomes manifest in the soul. His works give a hint of such a vision.

While dwelling upon the greatness of God, Opo Adho (1752-1843, approx) lays emphasis on the worship of God because He never disappoints. He has attempted a very fluid and influential depiction of a steadfast faith in God, and an indissoluble association with Him.

According to Lalgiri (19th century), the Lord resides in nothingness. A good teacher imparts us knowledge of the word, Brahman. While expounding the identity between 'I' and 'You', he expressed its actual experience. To his technique of composition the vocabulary and methodology of yoga are acceptable. It may therefore appear that the experience and the vision that three saints talk of are mytic in that. They can be attained only through an intuitive understanding of life and reality which reason cannot fathom.

Hi.M.

MYSTICISM (Sindhi). Mysticism in Sindhi literature is associated with sufism and manifests itself through the influences of vedantic thought, neo-Platonism and Judaic, Christian and Islamic teachings. Plotinus (205-270), the founder of neo-Platonic school, held the same belief about the existence of God as the Upanishads had held long before him. The same old doctrine holds it possible for the human soul to find the Super Soul, to see God and to be one with Him. The Semitic thought as contained in the Judaic, Christian and Islamic teachings shows that the prophets of these traditions were different person in the state of 'uruj', or exaltation. They were at that time the Person Himself. The other state of 'nuzul', or downed spirits, brought them a sense of separation from God and was responsible for their teachings in general as enshrined in their holy books.

Qazi Qadan (1463-1551) was the first major Sindhi mystic poet who provided a great link in the history of Indian sub-continental mysticism, which is essentially monistic. Indan mysticism has been through the centuries describing the relationship between God and humans as between the familial husband and wife. This conjugal relationship is the basic metaphor for the fuller understanding of our material and spiritual life. No type of mysticism outside India has in it the sweet and sublime resolution of the antithetical forms of subject and object of love. For instance, Kabir (1398-1518) says, "Rama is my Husband and I am His little bride." And Qazi Qadan extends this metaphorical relationship to include the in-laws, the relatives on the Husband's side, also. He says:

> True are my relatives on the Husband's side,
> They dwell in the city of Truth;
> Whatever they speak comes out from truth;
> They say the truthful words.

Historically from the days of Abu Ali Sindhi Sufi, the instructor of Bayzid Bistami (d. 874) to this day, the Sindhi sufi poetry has deeply influenced the Indian subcontinental sufi poetry and made it distinct from the purely Islamic sufi poetry, if any, produced elsewhere. In fact, sufism as Islamic mysticism is a contradiction in terms, for mysticism as an idealistic philosophy does not lend itself to a label of any organised religion. Moreover, sufis have had no comfortable place in Islam.

Though far beyond the labels of religions, mystics, particularly sufis among them, came to belong to some orthodox orders. But the Sindhi sufis do not seem to have belonged to any of these orders, for these orders observed the routine of prayers and fasts and did not bypass 'zuhd', 'ibadat', 'taqwa' and 'riyazat', the limits set by their founders. Shah Abdul Karim (1536-1623) says, "Some people engaged themselves in reading holy books and some in other occupations, but I learnt the 'sama' the mystical dance, and did not care for any other occupation". He says:

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First lose yourself,
Then only you find Him;
The Beloved is not separate from you,
just turn your face within.

The mystics hold that the world contains no other reality except the Absolute Spirit. Everything except the Absolute is an illusion; the so-called individual soul is the Absolute itself, and no other. Consciousness or soul admits of no limitation and denomination; it admits of limitation only with reference to something which is not consciousness. When related to a body and mind, it is called an individual. The unrelated and unalloyed Consciousness is the one, of which individuals are only appearances. Every individual is this One Consciousness, basically. There is no duality. Duality is fiction; non-duality, or not-two-ness, is reality. Shah Abdul Latif (1689-1752), the premier Sindhi mystic poet, says:

Damn the two, go to the One.
He tolerates not even a single difference.
And you, o squint-eyed, talk of three.

In the context of the Sindhi mystic poets, Christopher Shackle rightly analyses that "It is through God's indwelling in man that the mystic may come to find Him and realisation of this entails the rejection of a dualistic level of thinking and its concomitant reliance upon the exterior commandments of one particular religion." Sachal Sarmast (1739-1827), who followed the same mystic tradition, held opposite of what the orthodox priests of his days said:

To be one with Him
Set aside the chapters of 'shari' ah' (law)
and be 'kafir' (infidel).

Hinduism is not a religion in the Semitic sense of the term. The Semitic religions of Judaism, Christiantiy and Islam make a distinction between God and man and establish a personal relationship between them. But the Hindū 'religion' (the term is used for the sake of convenience) doesn't make such a distinction and has nothing to do with the religion's etymological sense (based on Semiticism) of "binding together" or "relatedness". Hinduism means the 'Way of Life' (dharma), even as sufism means the 'Path' ('tariqah'). Under the canopy of Hinduism and sufism, man does not relate to God in the manner he does under that of the Semitic religions. Whereas he cannot identify himself with God under the latter, he does so within the former ('Tat twam asi', or 'thou art That'; 'hame ost', or 'everything is He'). The real mystical experience is possible in the pantheistic Hinduism and sufism, for in both of them man identifies with the Universal Being and is a part of the unity of existence. Chainrai Sami (1743-1850), another distinguished Sindhi mystic poet, wrote 'bayts' (which he called 'shlokas') embodying the central doctrine of mysticism, i.e. unity of existence. He says:

Six, eighteen, four describe the only One;
Why do you then go from door to door?
He is in you, look within
And experience His Presence now and here.

Dalpatrai (1769-1849) echoed what his senior contemporary Sami said in his poetry. As a rule, mystics can never he communal in their outlook. He (Dalpatrai) criticised the communal hatred if it showed up in Sindh sometimes, the generally prevalent sufi ideas notwithstanding, and posed a pertinent question to his fellow-beings:

From where comes this disharmony among the people?
If God is in the 'Peepal' tree,
Who is there in the 'Babool' one?

Mystical dimensions of Sindhi poetry present one of the finest expressions of Indian composite culture.

Mo.J.

MYSTICISM (Tamil). If mysticism is taken to mean intuitive awareness of the unknown, an intensity of contemplation which transcends the pathways of reason and empirical experience and if such flashes present a unity, the earliest intimation of such intuitive flights may be discerned, in the Tamil context of literary and philosophical tradition, in Karaikkal Ammayar, the woman saint-singer of the 6th century A.D, who saw herself as a ghost; she was an ordinary housewife given to the worship of Shiva, before she became a saint. While a set of her poems, *Mootha tiruppadiyam*, is a masterpiece of achievement in evolving the spine-chilling atmosphere of cremation ground where Shiva performs his 'Oorduva tandavam' with admiring reverence, where the horrid becomes beautiful and are inspiring, in other set of poems, particularly in *Arputha tirvuvandadi*, as she waxes in appreciative eloquence of the outlandish appearance and choice of dresses and ornaments of Shiva, she rises to heights of mystic profundity on the formlessness of form, the infinite expanse of it, the personification of the five elements, the knowability of the unknown by the unknowing in an unknowing realisation and so on. It is this mystic awareness, not reached by scholarship, but realised in the intense fire glowing within, that spurts out spontaneously out of these saints/singers in varying degrees. One can see the peak of such attainments in the mystic pronouncements of Manikkavachakar in *Tiruvachakam* and Nammalwar in his several 'pasurams'. Both these appear towards the end of the 8th century to mark the climax of the bhakti wave of 'Nayanmars' and 'Alwars'. Their visions are expressed, not in abstract formulations but in descrip-

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tions of intense emotional outbursts of experiences in simple language, for they were not men of scholarship. Most of them were unlettered, engaged in ordinary occupations of life.

There is Nammalwar, for instance:

"When I see
The, 'poovai', the 'kaya', the 'neelam', and the 'kavi' flowers,
Unworthy though I be
My weak spirit and body thrill and grow in pride and joy.
that all these are but Lord's form (*Peria thiruvantati*, 73)

He is within, and he is without
If you say He is within
He is,
And all these are His forms
If you question it,
Why, all these shadows
Are His shadow
But He is, He is
With these twin attributes
Being within, being not within, He is.
(*Tiruvai mozhi* 1-!-7)
(A. Srinivasa Raghavan's translation)

It is evident that Nammalwar talks of his own experience and the joy of it and leaves it to the Acharyas who come later to give their interpretaions armed with Upanishadic texts.

Right from the 6th century to the 10th century A.D. which was the Bhakti era, such mystic insights are discernible in Tamil, Of these, Thirumoolar, who is canonised as a Nayanmar, was an intellectual rather than a mystic or a visionary. Thirumoolar is said to have come from Kailasha (Himalayas) and his arrival on the Tamil scence closely followed the time of Pratyabhigna Darshanam (the Kashmir Shaivism). In his deceptively simple, but profoundly abstract *Timmandiram*, he establishes his own system of Shaiva Siddhanta, merging Agamas with Vedanta, a comprehensive system of Yoga, Tantra, Gnana, etc. But he lived and spoke as a mystic, an outsider to society and the religion around him in his time and perhaps for this reason, he is revered as the leading light of the disparate band of social drop-outs who lived between the 14th and 16th centuries known collectively as 'Siddhas', though Thirumoolan himself belonged to the 6th century. These Siddhas were rebels in all senses of the term, for they acknowledged nothing their contemporary society regarded as sacred. They lived as mendicants, castigated all the prevalent and established social mores, wrote poetry in a colloquial tongue. Each of them is different from the other known by fancy names like 'Pampatti siddhar' (snake charmer), 'Idai kattu siddhar' (the shepherd)', 'Kudambai siddhar' (the one with the girl's ear ornament)', 'Ahappei siddhar' (who has the ghost of a mind) and so on. Often what was commonplace and trite, they spoke in the language of their occupation, but their sayings meant something entirely different and profound that has univesal significance. For instance, a poem runs like this:

There was a humble man
in a garden, full of bloom
He begged and begged the potter
for month, four and six
and got his pot, at last
But, he danced and played
and broke the pot and lost

This means that human life is a precious gift of the Lord and once obtained it is spent in frivolous pursuits and wasted away.

In the middle of the 18th century from the world of music and philosophic scholarship rose a mystic who renounced the world and lived under his Guru. He was fond of philosophic disputation and one day his Guru admonished him, "Why don't you keep quiet?" He never spoke in his life thereafter. But it didn't, however, stop him from composing kirtanas of undying sweetness and spellbinding profundity. He was Sadashiva Brahmendra, who was hated, and banished from society for his amoral and unconventional mode of life.

Late in the 18th and the early 19th century Tamil land saw the emergence of two great mystic visionaries as poets, Thayumanavar and Ramalinga Swamigal. Though nominally they were Shaivite poets, their visions and utterances had a universality, where the name of Shiva, when at times they chanted, did not evoke the image of Shiva but of the Supreme Godhead. Ramalinga Swamigal preached Universal Brotherhood that transcended all social barriers. These saints did not belong to any established Shaivite religion or institution of which there were powerful many, but they were on their own, as individuals, conversed with the masses moving from place to place and singing their verses.

Subramania Bharati (1882-1921), the modern poet, is no less a heir to this tradition. He was as much a nationalist and modern a minstrel as a heir to the Nayanmar/Alwar tradition and occasionally to their emotional intensity. He was very much, on occasions, prone to losing the awareness of his own self. The rising levels of transcendance have been achieved by some of his poems like 'Qzhi koothu' (Dance of destruction), 'Kuyil pattu' (The song of the cuckoo) or the Kannama poems. Many a time the imageries he employs, which may superficially look as fanciful metaphors, are in fact verbalizations of realised experiences of a mystic mind. Such instances show that there was a streak of the mystic in him.

Lastly Ramana Maharshi is the mystic in the Vedic tradition who lived in Thiruvannamalai and died in 1948. As a boy of 10 he left his home and withdrew into a cave and he did not return home or to society thereafter. Late in life he met those who went to see him in his Ashram in Thiruvanmamalai.

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His realised experience could be capsuled in just two words; 'Know thyself'. This might sound dangerously like a cliché. He was self-taught, to the extent one could have taught oneself as a recluse in a cage from the age of 10.

Ve.S

MYSTICISM (Telugu). According to *Oxford Dictionary*, a mystic is one who seeks by contemplation and self-surrender to obtain union with or absorption into the deity, or who believes in the spiritual apprehension of truths inaccessible to the understanding. According to the *Encyclopaedia Britannica*, 'mysticism is a phase of thought, or rather perhaps of feeling... It appears in connection with the endeavour of the human kind to grasp the divine essence or the ultimate reality of things, and to enjoy the blessedness of actual communion with the highest... the thought that is most intensely present with the mystic is that of a supreme, all-pervading, and in-dwelling power in whom all things are one. Hence the speculative utterances of mysticism are always more or less pantheistic in character. On the practical side, mysticism maintains the possibility of direct intercourse with this being of beings, intercourse not through any external media... but by a species of transfusion or identification in which the individual becomes in very truth "partaker of the divine nature"... God ceases to be an object to him and becomes an experience.' Further, mysticism is "the tendency to draw near to the absolute in moral union by symbolic means".

There is some difference in opinion among Telugu scholars in suggesting a native equivalent to the word 'mystic poetry'. C. Narayana Reddy suggests 'devotional poetry' while Duvvuri Rami Reddy suggested 'marma kavitwam'.

Mystic poetry has three channels: 'Paramatmika kavitwam', 'Madhura bhakti kavitawam' and 'Tatwika kavitwam'.

The poet thinks that the whole visible univese is but an imperfect picture of the infinite. The moonshine, the cool breeze, the murmur of the bees, the colour of the flowers, the tenderness of the buds, the infinite variety of sounds, sights and scents that vary by the minute are all the sheer smile of God, an invitation, a beckon from the infinite. The earthbound being strains at the bonds that tie him down, yearns to rise up, tries to leave behind this 'samsara', to shed all material effects and longs to reach up to the beyond. The twin poets Venkata Parvateeswara Kavulu in their *Ekanta seva* write nothing but this, the bhakta renouncing his self and surrendering himself totally at the feet of the divine. Devulapalli in his 'Mahati' echoes the same sentiments, praying to the Lord to permit his lowly wayside flower to be in the garland round his neck. This lowliness, this self-effacement culminating in an assurance and guarantee of absolution epitomise the 'Paramatmika kavitwam'.

In Madhura bhakti the poet adopts the stance of a woman and craves for union with her lover, the God. In this, too, total self-surrender to and intolerance of separation from God are the two important factors. The cult of Gopikrishna shringara, or 'rasa lila' dates back to the dusty dawn of ancient Sanskrit literature. To examine but a few, Jayadeva's *Gitagovinda*, songs of Mirabai, *Maha Bhagavata*, *Krishna karnamrita*, songs of Annamacharya, Pothana's *Srimad Andhra Maha Bhagavata*, songs of Kshetrayya and so on are cast in this mould. In the modern times we see the ancient tradition remodelled by a novel influence, that of Tagore's *Gitanjali*.

Among the modern Telugu poets we can cite *Ekanta seva* of Venkata Parvateeswara Kavulu as a typical example of mystic poetry. The eternal yearning of the human soul for the union with the being of all beings has been brought out in a beautiful manner in this poem. The two strands of devotion and love have been harmoniously blended. In this poem the poet turns into a woman longing for the mere sight of her lover, craving for his presence and yearning for a union with him. She (the poet) requests the help of the bees and the nightingale, her confidantes, and sends for the flower car of the love's garden to bear her love-message to her Lord. At last the two come face to face, eyes locked in desire, their bodies, hearts and souls fused together in fast embrace—this in brief is the theme of the poem. The ultimate goal a soul seeks is the union with the Eternal, the Purusha, entire nature, Prakriti, being the eternal female.

Devulappali Krishna Sastry's *Anveshanam* is a poem describing the magic of Krishna's flute and the intolerable love pangs roused in the Gopikas. Karuna Sri's *Karunamayi* depicts the picture of love-lorn Radhika in her separation from Krishna. Basavaraju Apparao's *Gopika gitamulu*, Vattikonda Visalashi's *Pranaya bhiksha*, Vedula's *Radha*, *sandhyanveshanam* and others belong to this branch of poetry.

In the tradition of Madhura bhakti, 'Venu gana' (the music of the flute) is of the greatest importance. It is not a mere sound bewitching the Gopikas, it has a profounder purport. Now the jivatmas of Gopikas are separated from the Paramatma, Krishna. The mortal souls, once indivisible and inseparable from the eternal soul, long and yearn to attain that erstwhile unity. The longing is two-sided and Venu gana is nothing but that strong bond between the two entities drawing them into an unbreakable unity.

Works like *Prabodha chandrodayam* in Telugu literature contain 'tatwika karitwam' or philosophicial poetry. This brings out the Jnana marga (the intellectual path), one of the roads to salvation. The essential spirit of this is the urge to know. It is characterised by mystery and sometimes obscurity. Duvvuri Rami Reddy is one of the very few modern Telugu poets who have walked this path. The special feature of these poets is the treatment of death as a dear thing. Death binds, according to them, two

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consecutive lives. Duvvuri's 'Mrityuvu' (death) contains this philosophy. He says death and life are twins. He describes death as the gateway to another birth and another life. The twin poets Venkata Parvateeswara Kavulu, too, treated the same philosophy in their 'Vichara lahari'.

'Madhu kalasham' of Rayaprolu, 'Panasala' of Duvvuri, 'Omar Khayyam' of Madhavapeddi Butchisundara Rama Sastry, 'Amaruka' of Ramachandra Apparao and others propound the philosophy of drink (madira tatwa). Though they propound the Epicurean philosophy of physical pleasures at the surface, profound depths are suggested. The words 'madhuvu', 'pana patra' and 'saki' stand as symbols for jivatma and paramatma. This contains the sufi philosophy in symbols. Omar Khayyam is the pioneer for this 'madira tattwa'.

Thus in Telugu literature mystic poetry has the three clear strands—the mysticism of poets like Blake, the emotion and imagination of poets like Keats and Shelley, and the suggestiveness and love of nature of poets like Wordsworth. It has also the deep, fresh and strong influence of Tagore's *Gitanjali*. It has the age-old traditional background of 'madhura bhakti' and the inborn Indian concept of the inseparable duo, the jivatma and paramatma. What the modern Telugu poet had to do was merely to raise a poetic superstructure which he has been able to do successfully and sometimes superbly.

S.P.R.

N

N.G.O. OR GUMASTHA (Telugu). Acharya Atreya's *N.G.O.* (1949), along with Sunkara and Vasireddi's *Mundadugu*, has ushered in a new trend of play-writing in Telugu. Both of them represent two branches of the same problem play—one representing the urban and the other the rural—inspired by the growing tension between the 'haves' and 'the have-nots'. While the former dealt with the conflict between the lower middle class man's growing necessities and the social evils and allurements around him, the latter dramatized the sufferings and agonies of small farmers and labourers under the crushing sovereignty of the local landlords.

N.G.O. is a typical problem play. It deals with the sad plight of a clerk in a Government office caught betweeen exploitation and survival, between the gloomy reality of existence and a conscience-keeping moral uprightness. The play and the production had the germinal ingredients of a new theatre movement. The difficult survival of a lower middle class man in an urban society was, for the first time, recognised as a potential subject matter for drama. Ranganatham, the clerk, is a real victim-hero. His meagre income incapacitates him to make both ends meet. His ailing father is dying without proper medical care, though his doctor-friend helps him from time to time. His sister's wedding has been a constant irritant, for he cannot provide for the dowry. His unemployed brother, turning against established corruption, goes to a bus-stand to sell tooth-powder which, again, enrages the brother because that would mean demeaning family prestige. The growing needs of the family, the hiked rental charges and the responsibilities of a householder weigh upon the already burdensome life. These, in a weak moment, tempted him to accept a bribe from the Seth and he was soon caught by the police. The play ends with the father's collapse at hearing about his son's arrest and the brother's curtain lecture which questions the society whether temptation of this type is worse than the corruption in the higher echelons of society and as to why a single man is made a victim for social evils.

The theme and its treatment—a victim-hero and his confrontation with the society—has blazed the trail for a new kind of protest drama and angry theatre. The play's melodramatic end, its implicit moral stance with the main characters created as mouth-pieces of two opposed ideals and the sharp crescendo of successive incidents—all these characteristics mark *N.G.O.* as a well-made play. Ranganatham, the clerk, and his brother, Gopi, are the chief characters of the play. The doctor-friend, the clerk who collects rents, Gopi's friend, who makes fun of Gopi and his social environment, the Seth, who tempts the clerk with a bribe, are all external forces that corner Ranganatham into a state of helplessness and Gopi into a rebel against the establishment. The domestic recriminations intensify the suffering and, instead of acting as deterrents, quicken the process of tragedy.

The individual characters in the play, mainly chosen from the newly-emerging types, victim-hero, the angry young man who protests, the rich man who bribes, etc., are drawn very sharply. Atreya's flair for dramatic language, charged with emotional strength, has also set a pattern for future dramatic writings in Telugu because short crisp dialogues which helped to build up the tempo of the play now replaced the old, leisurely, monologues of the plays of previous years. Though there seems to be a certain lack of focus in characterization and an awkwardness in dramatic structure, the play's importance as a trend-setter, especially in the context of the development of Telugu dramatic literature, is undeniable. The genuineness and the extensive nature of the problem discussed, the emotional intensity of the plot and the dramatic feel for theatre language make *N.G.O.* a worthy play of protest that has helped extend the thematic boundaries of Telugu dramatic subjects by founding them on firm social realities.

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(Hyderabad, 1969); M. Saraswathi 'Acharya', *Natya kala* (Telugu Theatre Centenary Number, ed. M. Nagabhushana Sarma, 1981).

M.N.S.

NA DHUPE, NA CHHAVEN (Punjabi) is a collection of poems by Harbhajan Singh, a widely-known contemporary Punjabi poet.

Na dhype, na chhaven was first published in 1967. Being a poet of modern sensibility, he talks more of his inner-self than outer-self. In fact, most of the poems in the collection depict his inner crisis. Intricacies and knots of life baffle his mind and consciousness. At times he bewails that his life is useless and valueless, a tree without leaves. There is no direction, no destination and certainity in life. Ignorance is a bliss for most of the people. Those who have acquired inner-awakening and deep insight cannot enjoy this bliss.

Harbhajan Singh presents his views with a powerful and penetrating satire, and the reader has the feel of the poems, enjoys them and learns from them. He is pained and perturbed to see the hollowness and hypocrisy of life. He is again distressed and disturbed to see corruption everywhere. He feels that godly men do come in this world again and again, but even then evil does exist here.

In some of the poems, the poet talks about love and its impact on life. Sometimes love entices him and gives him solace and satisfaction and at others, it tortures and torments him. But love is not lust or physical craving for the poet. It is the union of minds and souls. Again in this world livelihood is more important than love.

Throughout the book a sense of anguish and uncertainty keeps peeping out, yet it is not defeatist in outlook. Symbolic presentation strains the reader a bit to reach the core and heart of the poems. But the poetic diction, poetic approach and poetic portrayal make the book interesting and thought-provoking. The poet fully knows what to say, when to say and how to say. No doubt he is quite serious and sober, yet he nowhere talks loudly or burdens the readers with his views and opinions.

Aj.S.

NAAT (Kashmiri). Poetry devoted to love and praise of Prophet Muhammad is specifically called 'naat'. It owes its origin to a well-known poetic genre of 'qasida' (panegyric). It is restricted to the devotion and love for Muhammad, conveys the experiences of a devoted lover, which are full of pathos and hope for mercy, and makes beautiful description of his unique beauty. The poets usually aspire to see him in a dream, to have his one glimpse and to get his mercy on the day of resurrection. The poor poet cannot traverse lengthy journey to reach 'Madina' to kiss the threshold of his beloved, and so deputes the morning breeze, the nightingale, the crow and the full moon to convey his woeful story to the 'Emperor of Madina'.

The verses of the *Quran* contain praises of the beauty and virtue of the Prophet, and so naat composing was taught by the *Quran* itself. The companions of the Prophet composed beautiful verses in praise of their beloved leader and guide. In his life time a great Arab poet read a beautiful qasida in his praise and in return received the gift of a blanket for his personal use, more precious than treasures of the world to a lover and devotee.

Hence, the qasida in prasie of the Prophet became a rule in Arab poetry, and with the development of Persian language, qasida even dominated it from its very beginning. With the evolution of ghazal in Persian, the diction of naat was also remodelled accordingly.

Islam became the religion of the masses in Kashmir within a short period in the 13th and 14th centuries under the influence of the Ulemas, Syeds and saints who came from Iran and Central Asia. They spoke only the Persian and established centres of their missions in every corner of Kashmir. As a result of this contact, Persian left a deep impact both upon the spoken Kashmiri as well as its literature.

Kashmir was already the cradle of devotional poetry and hence the first contribution of the Persian-influenced Kashmiri was also in the same field. The genres of 'manajat' (poems in praise of the Almighty) and naat were immediate additions to the poetry of Kashmir.

The fourteenth century saint-poet, Sheikh Noor-ud-Din Nurani (1377-1441), introduces both manajat and naat. The number of the former is much more than the latter and his manajats are in the form of longer poems (the recognised form), but on the other hand, naat is mainly in 'shruk' form (smaller poems: a few verses). In his naat, the Sheikh has performed the duties of a preacher rather than those of a poet or lover. He had to teach the newly converted common man the true concepts of Islam. The foreign missionaries had taught him in an alien language; the Sheikh had to teach his pupils in the language which could leave an impact on them. He, therefore, wrote his poems in a simple language and touched on the commonly intelligible ideas. The characteristic is also dominating his naat in which he was making his audience understand the contribution of Muhammad to the cause of humanity and persuaded his listener to follow in the footsteps of the 'great leader of all times'.

Both Khwaja Habibullah' Naushahri' (1555-1618) and Mirza Akmal Din Beg Badakshi. Akmal' (1642-1717) were great saints and poets. They left volumes of Persian verses and the both made a contribution to their mother tongue, Kashmiri, also. They wrote naat in Kashmiri; but one fails to appreciate why they could not write as good a naat in their mother tongue as they did in Persian.

In the latter fifties of the 18th century, Kashmir produced a very great poet who made a great contribution to ghazal and laid the foundation of

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'Masnavi' writing, introduced the intricacies of mysticism in poetry and wrote a good number of naat both in Persian and Kashmiri. Mahmud Gami was born in Doru Pargana of District Islamabad (Anantnag) in 1765. He was a genius and had sufficient control over Persian, Kashmiri and Arabic. However, in his naat he has not been able to maintain his greatness as a lyricist or masnavi writer, but we cannot ignore that it was after him that a caravan of naat writers dominated the field of literaure. His contemporary was Waiz Qutb-ud-Din (d. 1857) of Chari Sharif who introduced the lyricism of Jami and the diction of Amir Khusrau in Kashmiri naat.

The main centres of the development of Persian literature were, besides Iran in Central Asia, Afganistan and India in the 14th century when Islam became the religion of Kashmir. Abdul Rehman Jami and Amir Khusrau were representative naat composers of the Persian world. Their naats immediately dominated both the pulpit of the mosque and the parties of music. Kashmiri poets, therefore, desired to introduce the diction of these two poets in Kashmiri naat, and Qutb Waiz discharged this duty successfully. Another contemporary of these two great poets was Waliullah Matu (d. 1860) who, while hearing religious sermon in a mosque, heard the preacher reciting the opening of Jami's Persian naat and immediately left on foot for Madina. This great lover of the Prophet has written naat with devotion, sincerity and love.

Hyder Waiz (d. 1880) succeeded Qutb Waiz in his family. He wrote detailed naat describing the beautiful features of the Prophet and narrated his miracles. He has taken the similes and metaphors from his surroundings instead of imagining them.

Abdul Ahad 'Nazim' (d. 1865) of Bijbeda is one of the great naat poets of all times. He has, on the pattern of Qutb Waiz introduced the diction of "Wanawon" (folk songs being sung by women on marriage parties) in naat. In spite of the high ideas conveyed in his naat, it dominated all shades of social life and were memorised even by illiterate women.

Sanaullah Kreri (1813-1875) introduced a new diction in naat. He, like a separated lover, wished to break the chains of his bondage and reach the threshold of his rose-like beloved, and aspired to quench his thirst by drinking only from the spring of 'Zamzam'.

Maqbul Shah Kralwari (1820-1876) is the king of the domain of masnavi. He has made everlasting contribution of wit and humour, wrote very good elegy and has been a popular naat poet. In masnavis, his *Gulrez* is a masterpiece. The vicissitudes of life had made him a frustrated man and this frustration he narrates to his patron in his naat. His naat is full of pathos, tears and devotion.

Two brothers, Ghulam Ahmad Jaid (d. 1908) and Hassan Shah Khoihami were great scholars and poets of the Persian language. Besides, Hassan Shah (1839-1899) is a great historian. Both have contributed immensely to Kashmiri naat. Maulvi Sidiqullah (1833-1900) has written long descriptive poems in praise of the physical beauty of the Prophet and has given the lucid details of his virtues and miracles.

Abdul Ahad 'Nadim' (1840-1911) was born in Srinagar and brought up under the care and influence of his two great maternal uncles, Jaid and Hassan. He developed a taste for poetry at an early age and the love for the Prophet was the result of his surroundings from his very childhood. He lived in Bata Har village, district Budgam, and spent the last days of his life in Tulmulla Ganderbal. He died in the village Gamro Bandipora, where he is buried. Nadim is the towering personality among the naat writers of Kashmir. His naat has the diction of his own. It is rich with similes, metaphors and poetic symbols, and it leaves a deep impact upon the mind. In recognition to his eminence as naat writer, the State Academy has fixed a memorial plaque on his grave and the State Government has named the Junior College of Bandipora as Nadim Memorial Higher Secondary Institute.

Abdul Wahab Parrey (1846-1914) was an outstanding poet. He rendered *Shahnama* of Firdausi in the Kashmiri language. Besides, he has contributed to other forms of poetry as well. As a lyricist he is the first Kashmiri poet to have written a diwan. He has in masnavi form composed *Shimailnama*, a long poem describing the beauty and contribution of God's apostle, Muhammad. Abdul Gaffar Taib (1825-1914) has, besides hundreds of verses in praise of Muhammad in the Persian language, contributed beautiful naat to Kashmiri literature. Syed Amir Shah Kreri (1846-1905), Miskin Mohi-ud-Din (1865-1921), Ashiq Trali (d. 1882) and Saif-ud-Din 'Aariz' (d. 1895) made considerable contribution to this genre.

Pir Azizullah Haqani (1854-1928) wrote naat in a unique diction full of pathos and hope, devotion and reverance, content and skill. Santram Nadim Trali (d. 1933) introduced a Sufistic approach in naat. Muhammad Ismail Nami (d. 1938) wrote naat with devotion in the masnavi form. Like a Muslim Sufi, Anand Ram (d. 1939) wrote naat with sincerity and devotion. His naat is a manifestation of the fact that being a Hindu he was conscious about the status and stature of Muhammad. Haji Ilyas (1862-1942) versified the biography of the Prophet. He was probably influenced to write this biography by the Shibili Niamani's Urdu (prose) *Siratun-Nabi*. The book is yet to be published. His naat is good, but burdened with Arabic and Persian words. Darvish Abdul Qadir (1865-1948) has also written rich naats. Dilsoz Kashmiri (1919-1945) died at a very young age. In spite of his youth, he has written mature naat in a forceful diction. Ghulam Nabi 'Aariz' (1911-1965) was a poet of the masses. Like his lyric, his naat is also popular

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with the common man. Tanha Ansari (1914-1969) wrote very good naat and his ruba'is in praise of the Prophet are very sweet. He has written a parody on a famous Persian naat of Qudsi.

In recent years, a few eminent naat writers passed away. Among them were Qazi Nizam-ud-Din (1907-1967), Ghulam Jilani (1900-1978), Khamush Kareri (1912-1973) and Maulvi Jalal-ud-Din Shah Waiz (1921-1981).

Among the contemporaries, G.A. Fazil (b. 1914) has contributed greatly to Kashmiri naat. The compilation of his naat *Anwar Muhammadi* is one of the few books which was published nine times between 1958 and 1980. Mir Ghulam Rasul Nazki (b. 1909) has in his ruba'is skilfully blended the lofty ideas in naat. He seems to be influenced by the naat of Allama Iqbal and Maulvi Rumi's thought. Ghulam Muhammad Beg 'Arif' has also written naat in a mystic pattern. Dinanath 'Nadim' (1916-1988) is the pioneer of modern poetry. He is original and skilful in chiselling the phrases, coining new words and introducing metaphors. He has added a few naats to our literature which exemplify modern diction. Tak Zangire (b. 1924), Pitambarnath 'Fani' (b. 1919), Syed Mohi-ud-Din 'Nawaz' (b. 1926), Rashid Nazki (b. 1932), Nishat Ansari (b. 1930), Mashal (b. 1933), Mohi-ud-Din 'Gauhar' (b. 1933), Ghulam Muhammad Mushtaq (b. 1934), Ghulam Nabi 'Gauhar' (b. 1934), Margub Banihali (b. 1935), Rasul Pompur (b. 1940) and Rafiq Raaz (b. 1950) have also made considerable contribution to this genre, giving new dimensions in style and technique.

Till the early thirties the naat literatre was scattered in manuscripts or preserved in the memory of priests and singers. A leading firm, of Ghulam Muhammad Nur Muhammad and Sons, Srinagar, took the initiative to collect this scattered treasure and published various volumes of *Gulshan-i-naat*. Thereafter some poets, who were living then, got their naat published along with their other poems. In 1958, Fazil Kashmiri published exclusive naat compilation entitled *Anwari-Muhammadi*, which has undergone various reprints. In 1972, A.R. Nazki edited, on behalf of the State Academy, *Kulliyat-i-Nadim*, containing all the naats of Abdul Ahad 'Nadim'. Many poets got their naats published at various occasions in *Gulrez* magazine from 1950 onwards, and magazine of the State Adademy, from 1950 onwards, and the magazine of the State Academy, *Shiraza*, has also contributed by publishing naat of various writers. In 1981, the State Academy of Jammu and Kashmir celebrated 15th century Hijra and during the year several 'Natia mushairas' (poetic symposia confined to recitation of naat) were held, which immensely added to the contribution of naat. The naats recited during these celebrations are being published soon. The weekly newspaper, *Kashur Akhbar*, of the Kashmir Cultural Organisation also issued special numbers, publishing naats of various poets. In 1981, a combined collection of Kashmiri and Persian naats under the title of *Nalai bedilan* was published by Anjuman-i-Mizin of Kanqahi Maula, Srinagar.

G.N.G.

NABABABUBILAS (Bengali) published in 1823 is a prose work which satirizes the manners of the 19th century 'babus' of Calcutta and their way of life. Its author was Bhabanicharan Banerjee (1787-1848) who was a renowned and powerful journalist associated with the periodical *Samachar chandrika*. He wrote under the pseudonym of Pramathanath Sharma.

The book describes the life of the nabababu or the neo beau in a pungent style. The author describes in detail the huge amount of wealth earned by the ancestors of naba babu, his education under different teachers and at last his initiation into the life of a babu. The babu ultimately lands himself in trouble. He loses everything including his health and wealth and is at last imprisoned.

Such affluent young men of Calcutta as were sarcastically described as 'babus' came in for stringent and satiric comment in this book. The book reflects the anguish and mortification of the conservatives at the social and moral depravity of the Young Bengal. The work has a coarseness about it but it is redeemed by the author's sense of humour which lends the work a refreshing hilarity.

Nababababubilas is important as a prose work written at a time when Bengali prose was not much developed. Its style is lively and racy and it advanced the developmeant of Bengali prose.

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C.L.

NABHADAS (Hindi; b. 1570, d. 1662 approximately), a contemporary of Goswami Tulsidas, ranks as one of the leading poets of the 'Rambhakti' tradition. One of the front-ranking disciples of Agradas, he flourished in the fifth generation of the lineage of the celebrated Swami Ramanand. Nabha was ordained by his mentor to compose *Bhaktamal* which remains the most outstanding source of his fame and is rated as the best in the Bhaktamal tradition of Hindi medieval literature. Blind by birth, Nabhadas was abandoned by his helpless poverty-stricken mother, further ravaged by famine, in a forest from where the five-year old child was picked up and reared as his own by his mentor, Agradas. Tradition has it also that he was cured of his congenital blindness by the mystic power of his Guru.

It is believed that *Bhaktamal* was composed in or about the year 1592. There is, however, no clear indication about the time for, according to one source, the book was completed in the year 1658.

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A close study of *Bhaktamal* proves undoubtedly that Nabhadas was well-versed in Sanskrit poetics, prosody, and other allied disciplines. *Bhaktamal,* which forms the corner-stone of his fame, is an account of the lives of the medieval poets of the devotional school in general and of the Ramanand sect in particular. It is reckoned as an authentic work of the medieval period. The author's popularity can be gauged from the fact that *Bhaktamal* commenced a series of such compositions. There were others who wrote commentaries on his work. The language of *Bhaktamal* is Braj bhasha. The metres used are popular metres, such as Chhappaya, Doha, etc. The style reflects maturity, refinement, and a deep understanding of the nuances of words.

A comprehensive study of *Bhaktamal* is essential for any student of the medieval devotional poetry of Hindi and the various philosophical schools to which their pioneers and poets belonged.

Apart from *Bhaktamal,* Nabhadas is also credited with the composition of *Ramashtayam,* comparatively a less known work.

Ma.C.

NABI SHEIKH (Hindi; b. 1689, d. 1750), better known as 'Rasleen', had Sayyid Gulam Nabi as his full name. His father's name was Sayyid Mohammad Bakar, and the family had links with the Hussaini tradition. In his early childhood he lived in Bilgram, district Hardoi. His maternal uncle Mir Abdul Jameel 'Bilgrami' was a well-known Hindi poet. It was from him that Rasleen got the inspiration to write poetry. He was not only a poet, but also a soldier and an excellent horseman. Pleased by his marksmanship, Nawab Safdarjung appointed him in his army. Firm in his loyalty and unflinching in his bravery, Rasaleen died in a battle with the Pathans near Agra.

The main source of Rasaleen's poetry lies in the Arabic and Persian tales of love and the 'Nayak-Nayika Bhhed' tradition of love poetry in Sanskrit. Shivsingh Sengar maintains that he was an Alim Fazil in Arabic and Persian. His famous book *Arg darpan* was written in 1737. Consisting of a hundred and eighty dohas, it depicts the exquisite physical charm of a Nayika in a highly embellished style. In the tradition of the love-poetry of 'Ritikal', the book gained extreme popularity, as it is replete with attractive 'prem-suktis' (love couplets). One of his dohas is so popular that it is often quoted, though by mistake it is often attributed to Bihari:

> Amiy halahal mad bhare, shwet, shyam ratnar,/Jiyat, marat, jhuki jhuki parat jehin chitawat ik bar.

His next book is *Ras prabandh* (1741). It is a collection of one hundred and fifty-five dohas. This book follows the poetic conventions of 'Nayika-bhed' and 'Barahamasa', but the portrayal of 'rasa' is so perfect here that an ordinary reader need not study any other book to understand the theory of rasa. His use of Brajbhasha excels in music of words and marvel of expression. His originality marks him out as a gifted and sensitive poet of 'Ritiyug'.

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K.P.

NACCHINARKKINIYAR (Tamil). The period between 10th and 16th centuries may be called the age of commentators. The earliest available commentary was written by Ilampuranar for *Tolkappiyam.* Nacchinarkkiniyar's period must be sometime after the 14th century and he may probably be considered the last in the great tradition of the commentators of medieval period. From a verse eulogising his commentary, it is evident that he hailed from Madurai and belonged to Bharadvaja gotra and it is clear that he wrote commentaries on *Tolkappiyam, Pattuppattu, Kalitogai, Kuruntogai* (20 verses only) and *Jivakachinthamani.* The last four chapters of *Tolkappiyam Porulatikaram* and his commentary on twenty verses to *Kuruntogai* are not available now. Nacchinarkkiniyar is the first commentator who has written commentaries on both grammatical and literary genres of early Tamils. His commentaries are not only a proof of his scholarship in the field of both language and literature but also specimens of his prose style with clarity of diction and sophistication of syntax. He is vehement and bold in his interpretation of the texts and he tried to establish the authenticity of texts. Nacchinarkkiniyar was condemned for his way of interpreting ancient texts and even scholars like Marimalai Adigal started to reject the commentaries of Nacchinarkkiniyar as the distortion of literary texts and poetic sensibilities and wrote new commentaries on those works. In spite of all this, Nacchinarkkiniyar still remains undoubtedly one of the pioneers in the field of commentary-writing and his contribution through his commentaries is immensely valuable to the students of Tamil language and literature.

C.Ra.

NACHARI (Maithili). It is a sort of devotional folk-song, propitiating Shiva with or without his consort, Gauri. It is usually sung by devotees while dancing before an idol or image of Shiva with a 'damaru' (string drum). This dance is said to have originated from the ecstatic dance of Shiva. Accordingly, it is derived from 'Nrityacharika Nachcharia Nachari'. Thus literally it means the worship (charika) by way of dance (nritya).

Perhaps, originally it denoted all kinds of devotional dancing songs addressed to any deity. This is why

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Jagajjotirmalla (1613-1637), king of Nepal, called some of his songs Ganeshastuti nachari, Suryastuti nachari, and the like. Surprisingly he extends the range of nachari even to those songs which have erotic and secular themes. Abdul Fajl finds the 'lachari of Bidapat' lightly erotic. Nachari has a set of its own traditional tunes having no parallel in Bhojpuri or Magahi. Any song whether devotional or erotic might have been termed as nachari on the ground of having this tune. But in present-day Mithila it always means songs relating to Shiva, and the above tunes are exclusively used in such songs.

The first occurrence of the term nachari has been traced to 1424, when Lakkhan Seni, a Hindi poet of Jaunpur, paid tribute to Vidyapati along with Jayadeva and Ghagha: 'Vidyapati kai gae lachari' (the poet Vidyapati sang nachari songs). The next reference is found in the famous chronicle, *Ain-i-Akbari* of Abdul Fajl (16th century) where he remarks: "Those in the dialect of Tirhut are called Lachari, and are the composition of Bidapat and in character lightly erotic." It is remarkable that in the both these references nachari is associated with Vidyapati. and we can easily conclude that he was widely known in the West as well as in his home-land for nacharis, whereas in the East (i.e., Bengal and Assam) he was acclaimed only for his erotic songs depicting the love of Radha and Krishna. It is, however, surprising that nachari is only a small part of Vidyapati's songs extant in written sources. Nevertheless, in the oral tradition of Mithila a large number of nacharis are attributed to him, although their language betrays their later origin. Perhaps most of his nacharis were lost or suffered metamorphosis in course of time. It can, therefore, be safely concluded that nachari reached its climax during the time of Vidyapati, and this presupposes an earlier stage of development of which little is extant today.

Unlike other types of Maithili folk-songs, nachari is more popular among men and is seldom heard in chorus. It is generally ranked with folk songs only because it has a long oral tradition. Nevertheless, it deserves the rank of a classical lyric inasmuch as it has a long written tradition mostly of known authorship and classical refinement. This type of double stratification is a remarkable feature not only of nachari, but also of many other types of Maithili folk-songs like joga, lagani, sohara, etc.

On the basis of its theme, nachari may broadly be divided into two distinct categories. Deep devotion and glorification, at times even accusation, of the Lord are the high tones of the first category. The second category presents the interesting episodes of the amorous, ludicrous and paradoxical life of Shiva and Gaura (vulgar or popular version of Gauri). There is an interesting controversy over the range of meaning of the term nachari. Some of the scholars hold that nachari covers the songs only in the first category, and the term mahesabani stands for those in the second category. According to others, nachari covers both the categories and the term mahesabani (Sanskrit Maheshavani, the songs of Mahesha) is only a synonym of nachari. If the distinction between nachari and maheshabani is taken for granted, the former is more devotional like a hymn and less poetic, but the latter is more poetic and less devotional.

Right from Vidyapati to Chanda Jha almost all Maithili poets have more or less enriched nachari. The most prominent among them are Paramahamsa Vishnupuri (1425-1500), Govinda, Umapati (1570-1650), Lala, Lakshinath Gosani, Karna Shyama, Kanha Ramadas and Chanda Jha (1831-1907). The vogue of writing nachari is not yet extinct in Maithili and we have some good poets still writing nachari.

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Go.J.

NADALITE (Kannada) is a collection of 50 Kannada lyrics by Dattatraya Ramachandra Bendre published in 1938. This is one of the major works of poetry of the Navodaya Age. Love, the beauty of nature, man's self-made destiny, the enduring power of Mother India, the mystery of the creative process, social problems—these are some of the subjects treated in this collection, and a wide spectrum of feelings and attitudes, introspection, assurance, hope, despair, wonder, spiritual ecstacy, nostalgia and self-contenment appears here. The experiments in metres and the power and vividness of the language made an immediate impact on the readers. The subjects are treated in a language which is a selection from the common man's language of the Dharwad area. With his extremely memorable utterances, intensity of feeling, a twang of folk-lore touch, and, more than all, with his magic of expression, Bendre carried poetry to the common man. This collection contains such immensely popular poems as 'Kurudu kanchana' (Blind money), 'Annavatara' (The incarnation of the God of food), 'Sachchidanandа' (The everlasting bliss), 'Nee heenga nodabeda nanna' (Do not look at me so), 'Nanu badevi' (I am a poor woman), 'Beludingala noda' (Look at the moonlight) and 'Elu kannikeyaru' (The seven maidens). Masti Venkatesha Iyengar has, in his illuminating introduction, enumerated the excellences of Bendre's poetry. There is excellence of feeling, of expression and of style. Bendre's poetry throbs with life. Poetic expression comes naturally to him. Masti says that some of the songs in the collection have a place in world literature, a compliment richly deserved.

Su.N.

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NADIM, ABDUL AHAD (Kashmiri; b. 1840, d. 1911) was born in a family having a respectable literary background. Some renowned men of letters of Kashmir come from his mother's ancestry. His parents lived at Ran'vor, Srinagar, and he was brought up by his relatives, namely, Ghulam Rasul Sheva and Hassan Shah, in the lovely village of Gamur. The tranquillity of the country and the patronage and affection of his learned uncles nurtured in him a calm and speculative mind. He was a child when his father died.

Nadim was greatly moved and inspired by the emotional intensity and unconstrained rapture of Kashmiri marriage songs, and he used to remain awake for nights on the occasions of marriages and loved to be carried away by the melodies of marriage rhymes sung by women. This unusual taste found an outlet for his latent in fervent religious adoration, especially his love for the prophet Muhammad. He wrote highly devotional naats drawing on the ecstatic rhythms and imagery of Kashmiri marriage songs called 'vatsun'. The quantity of Nadim's work is small, but it bears the mark of a very high quality. Nadim's naats gained immediate popularity and these are still sung on all marriage occasions. His naats have a charm and dignity of their own. His naive sincerity of sentiment has produced sublimity without using Persian expressions. He wrote in the familiar and simple style. His lyrics express the uncouth and naive devotional sentiments and passionately imagined visions of true religion as examplified in the life of Muhammad. He drew upon nature for his imagery. This strength lies in his ability to combine a sense of the infinite with an awareness of the concrete and the immediate.

Sh.S.

NADIM, DINANATH (Kashmiri; b. 1916 d.1988), considered to be the greatest Kashmiri poet of the century, was born at Srinagar. He was the only surviving child of a middle class family, and the death of his father propelled him into an early adulthood. He was deeply influenced by the mother, Sukhsundari, who was largely responsible for the refinement of his sensibilities during his formative years. He studied while working mostly as a private tutor. He was involved with revolutionary activities at his college. He also started to write poetry in Urdu around this time. Public readings of his poems during the struggle for local self government led to his arrest and confiscation of his writings. He had to leave his college but graduated subsequently as a private candidate from Punjab University. He was also closely connected with the 'Quit Kashmir' movement. His first attempt at Kashmiri poetry was published in 1938 in *Pratap* magazine, under a pseudonym. The first public reading of his self-acknowledged Kashmiri poem 'Mutsravi bar te dari vesi' in 1946, led to his instant recognition, and he was hailed as a major new voice. He took the pseudonym of 'Nadim' (he was born Dinanath Kaul). He became a founder member of the 'Cultural Front' formed during the tribals' invasion of Kashmir in 1947. The entire corpus of modern Kashmiri literature stems directly from the formation of this Front. He was the founder editor *Kongposh*, the first ever Kashmiri periodical, now defunct. He began as an avowed Marxist, but towards the end of the fifth decade, he started steering clear of overt rhetoric. He was awarded the Soviet Land Nehru Award in 1970 for the totality of his works. He has also been honoured with the Kumaran Asan Award and the first Kalhana Award in 1984. He was given the Sahitya Akademi Award for his first collection of poems, *Shihil kul*, in 1986. He was proficient in Urdu, Hindi and English, besides his mother tongue. His poems have been translated into many languages of the world. He was an eminent educationist and a member of the State Legislature.

His contribution to the making of modern Kashmiri literature is phenomenal. His period has been rightly dubbed as the 'Nadim Era'. His innovations in form have been numerous, which left a deep impression on the future trends. He used the direct address-form which had its effect. Although his early poems are marked by the distinctly progressive tenor, his later poems, which are more introspective, use techniques like the stream of consciousness quite successfully.

Nadim wrote the first short story and the first sonnet in Kashmiri literature. He wrote the first opera in Kashmiri much before other Indian languages became familiar with this form. His seven operas constitute a major body of the dramtic works available in Kashmiri. He introduced blank verse and free verse to suit the compulsions of his content. The richness and the variety of his themes have enriched the content of Kashmiri literature in a profound manner. This has been recognised as a seminal contribution to Kashmiri literature. In this verse, the human being, the condition and predicament of his existence, find a sharp focus. His absolute mastery over the language and the inventive metaphor have enabled him to venture into uncharted territories of poetic experience. He displays a great feeling for the incidental. His series of short poems, *Haarysath* (Vicissitudes), is a landmark in the development of a post-modernist idiom in Kashmiri literature. His trend-setting poems of this peiod include 'Naabad to tethven' (Candy and Artemisia), 'Divur' (Stone temple) and 'Chaary kath' (Absurd relevance). These are not, however, a negation of his earlier progressive concerns. They are a seamless evolution. His protagonist is in an eternal vis-a-vis with the esoteric and the exoteric at once. His latest work reveals a broad metaphysical strain which posits another major departure.

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Sha.K.

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NADKARNI, DNYANESHWAR (Marathi; b. 1928) is an art-critic, journalist and creative writer writing in both Marathi and English. He did his M.A. from the University of Bombay and started teaching in 1953 which he continued till 1956. He entered the field of advertising and worked for four years in an advertising agency. In 1960 he switched over to journalism through free-lancing. He made his literary debut through a novel *Don Bahini* (1956) followed by another novel *Kaudi* (1958). *Paoos* (1956), *Bharati* (1958), *Chidghosh* (1966) *Prasthan* (1987) are the collections of his short stories. *Chidghosh* got him the Lalit Kala Award for best Marathi book in 1967. Nadkarni is a widely travelled writer and has written a travelogue, *Vilayati vari* (1959) after his tour to European countries. Nadkarni is better known as a literary and art critic than a creative writer. He has written large number of articles for different publications in India and abroad. For a few years, he worked as an art critic for *The Times of India*. *Ashwathachi salsal* is the collection of his articles on criticism. His *Picasso* is a biography of the renowned painter Picasso which has been widely acclaimed for his scholarly analysis of a genius.

He has written a very good book on the development of Modern Marathi theatre entitled *New Direction in the Marathi Theatre*. He has edited a volume *The Marathi Theatre*, a compilation of articles on the different aspects of the history and development of Marathi Theatre. He has written a monograph on Gaitonde, a noted Marathi actor for Lalit Kala Akademi. His latest book on Marathi theatre is *Balgandharva and the Marathi Theatre*, it evaluates the contribution of Balgandharva, the legendary actor of the classical tradition of musical drama. The book was released in 1987, in the birth centenary year of Balgandharva, as a tribute to him. Nadkarni has also worked as an Advisor to the National film division for the selection of films for import.

La.B.

NADUVATH ACCHAN NAMBUTHIRI (Malayalam; b.1841; d.1912), was a poet who used to take part in the private meetings of poets in the court of the Kodungallur royal family which gave shape to the so-called "pure Malayalam" school of literature. He was born in a poor family named Naduvathu Illam in Chalakkuti (Central Kerala). In order to differentiate between him and his son, who was also a poet, they were referred to as Natuvathu Acchan (Acchan-father) and Natuvathu Mahan (Mahan-son). He lost his father while still an infant and lived in utter poverty until the Maharaja of Cochin bestowed on him titles over the properties of two other Nambuthiri families which were about to become extinct. Hence he could start his Sanskrit education only late in his life and it remained incomplete. But this was compensated for by his close acquaintance with Malayalam poetry, especially with the humorous poems of Kunchan Nambiar and he started writing poetry in simple Malayalam. This tendency was strengthened by the influence of the gathering of poets at Kodungallur.

Naduvathu Acchan's poetical works are marked by clarity, simplicity and sweetness. In *Ambopadeshasm* (1886) the poet rejected the general tendency of the writers of those days to project amorous life as the sole ideal of women whose function, it was believed, was to uphold virtuousness, *Bhagavaddutu nataka* (1892), a play which depicts the mediation of Lord Krishna in the dispute between Pandavas and Kauravas, *Shringeri yatra* and *Ashtamiyatra*, two pieces which describe pilgrimages, *Bhagavadstuti*, written in praise of God, and *Balyudbhavam*, a poem composed in the form of a folk song are the other completed works. Besides these, there are numerous minor poems and incomplete works written by him.

K.S.N.P.

NAGACHANDRA (Kannada; b.11th centeury) flourished during the early part of the Kannada literature. It was Nagachandra alone who enjoyed high reputation as a poet following the trio Pampa, Ponna and Ranna, stalwarts in old Kannada literature. Nagachandra has to his credit *Ramchandra charita purana*, popularly known as *Pampa Ramayana*, and *Mallinatha purana*. Both these are rendered in 'champu' form and have marked distinction in literary world, the first one spread over 16 ashvasas with 2343 stanzas and the second in 14 ashvasas with over 1491 stanzas. However, his *Ramayana* has enjoyed more popularity at the hands of the readers. No other work is available that could be attributed to him.

We know little about the personal life of the poet. Balachandramuni is mentioned to have been his preceptor. In the beginning of his works, Nagachandra has expressed his reverence to a few Jain monks. They are Bhutabali, Pushpadanta, Jinasena, Virasena and others. He has also referred to the trio Pampa, Ponna and Ranna of the 10th century. Though he had several titles like 'Bharatikarnapura' and so on, he was well-known as 'Abhinava Pampa'.

Nagachandra's date of birth is highly controversial. The recent researches on the basis of epigraphs give us the idea that the poet lived between 1060 and 1140. There is no evidence to show that the poet enjoyed patronage of any ruler. However, some believe that he was a contemporary of a poetess by name Kanti and the court poet of the Hoysala king Ballala I, a ruler under the Chalukyas of Kalyana. Some say he lived during the regime of Hoysala Vishnuvardhana (1140-1141) or Chalukya prince Mallikarjuna (1105-1120). An inscription from the Bijapur district contains two stanzas from *Pampa Ramayana*. The poet has claimed in his *Mallinatha purana* to have built a temple for Mallinatha Jina at Vijayapura which clearly

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indicates that he belonged to the present Bijapur region in Karnataka.

Later poets like Karnaparya, Parshva, Janna Kamalbhava, Gunavarma II, Madhura, Mangarasa, Padmakavi, Devappa and many others have taken Nagachandra's name with reverence which simply adds to the reputation he enjoyed during his own life time and afterwards. Some of his poems also appear in Sravana Belgola inscriptions (*Ec.* II, 64, 1163, 127, 1115, 140, 1145, 158, c. 1100) to show again his outstanding place in Kannada literature.

As Ponna's *Bhuavanaikaramabhyudaya* is no more available today, Nagachandra's *Ramayana* emerges as the oldest Ramayana written independently in Kannada. This also stands out as the first *Ramayana* in the language written in accordance with the Jaina tradition. The poet has befittingly made use of Ravisena's (678 A.D) *Padmapurana* in Sanskrit, and probably Vimalasuri's Prakrit *Pauma chariu* also. The theme is about Rama and Lakshmana who were none but the eighth Baladeva and Vasudeva and Ravana being the Prativasudeva of the period of the 20th tirthankara Munisuvrata. The original has been appropriately amplified, condensed and adopted, thus welding the theme, events, characters and action all into a new design. His imagination has endowed many characters and events to blossom with more sublimity than they possess in their originals. The abduction of Sita, episode of Uparambha, transformation of Ravana's mind and attitude are certain touching events of the poem deserving mention. Ravana stays in the reader's mind as a tragic character par excellence.

Mallinatha purana depicts the story of the 19th *tirthanakara* in accordance with the 'digambara' tradition. Nagachandra is probably indebted to Gunabhadracharya's (898) *Uttarapurana* for his work. The story in a nutshell of 125 verses has spread wide over several ashvasas. King Vaishravana sees a banyan tree burnt to ashes struck by a thunderbolt and resorts to renounce the world. He performs penance and takes birth as Ahamindra. Then he is born as a son by name Mallinatha to king Kumbha, refuses to marry, renounces the mundane world, performs penance and transforms himself into a 'Kevalajnani'. This being the epitome of the plot, the poem deals with the description of the five kalayanas of tirthankara and also contains the 18 conventional types of descriptions with all their delight and ornamentation. Some of the significant events of the poem comprise Vaishravana's renunciation luxuries, enchanting descriptions of nature, etc. Nagachandra takes the credit for placing Mallinatha tirthankara who is seldom described in the whole of Indian Jain literature, on an exalted throne in Kannada literature.

As regards Nagachandra's style, his comely and mellowed manner of depiction and subtle expression of meaning are remarkable.

T.V.V.S.

NAGADAMAN (Rajasthani), the story of Krishna's subduing Kaliya Nag at Vrindaban has been a popular subject with many poets. Sanya Jhula (b.1575) was the foremost among those writers. Endowed with the genuine fervour of a poet, Sanya Jhula composed this poem in the early years of the seventeenth century. He was a court poet of Raja Sirohi and was awarded 'Lakh pasava' (a lakh of rupees). The poem *Nagadaman* consists of 121 stanzas and a concluding shatapadi. The main metre is 'Bhujang prayat' which is named so by prosodists as it resembles the movement of a serpent. Though essentially intended to be a devotional poem, it successfully depicted 'vatsalya rasa' at appropriate places. It is also commendable that without describing a battle as such, the poet has drawn a graphic picture of the medieval warfare by giving a long list of armour, weapons and other war equipment. The book is available in an edition by Moolchand 'Pranesh', (Bharatiya Vidya mandir Shodh Pratishthan, Bikaner, 1966). Copies in manuscripts form are also found which prove the popularity of the story. Devotees recite its text also in their daily rituals. There are other works too known as *Nagadaman*, but this one simply excels them all.

B.D.G.

NAGANANDA (Sanskrit) is one of three popular dramas of King Harsha of Kanauj who reigned from A.D. 606 to A.D. 647, the other two being *Priyadarshika* and *Ratnavali*. King Harsha was the patron of Bana, Mayura and others, and the hero of Bana's prose work, *Harshacharita*.

The Chinese pilgrim scholar Huen Tsung who came to India during Harsha's reign refers to *Nagananda* as a drama written by King Shiladitya (i.e. Shri Harsha) on the life of Bodhisattva Jimutavahana who sacrificed himself in place of a Naga, and says that this drama was set to music and was performed by a band of actors accompanied by dancing and acting. This drama has been one of those popular with the Kerala actors for detailed performane in the Kutiyattam style in the temple theatres for nearly a thousand years. *Nagananda* was translated into Tibetan (published by Vidhusekhara Bhattacharya, Calcutta) and became popular even outside India.

Nagananda by king Harsha is a drama in five acts dealing with the popular story of Jimutavahana's self sacrifice to save the Nagas. The first three acts give an account of the hero's love-affair and his consequent marriage with Malayavati and the last two acts deal with his self-sacrifice to save the Nagas from Garuda, who reforms himself, restoring to life all the Nagas he had killed, and promises not to injure anyone. Prince Jimutavahana who dies is brought back to life by Goddess Gauri who proclaims him as the Emperor of the Vidyadhras. Tolerance towards Buddhism and Hinduism is shown in the play. The story is found in the Buddhist *Vidyadhara jataka* and also in the *Kathasaritsagara* of Somadeva.

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The main rasa in the play is considered to be 'shanta' according to some and 'dayavira' according to others. The playwright has drawn the character of Jimutavahana consistently under various circumstances.

The unique characteristic of this drama is the invocation to Lord Buddha in the Nandi verse. *Nagananda* is considered one of the best examples of the dramatic compositions wherein the norms of dramaturgy are followed up to a considerable extent.

K.K.R.

NAGAR, AMRITLAL (Hindi; b. 1916) is an eminent Hindi novelist, short story writer, and playwright. He has been associated with various organisations, e.g. All India Radio, Lucknow (1953-56); U.P. Hindi Samiti (1973-76), U.P. Sangit Natak Akademi (1974). He was also in film production from 1940 to 1947. Besides Hindi and English, he knows Gujarati, Marathi and Bengali. Collections of his short stories and sketches started appearing as early as 1935, but his major titles are *Nawabi masanad* (Nawab's bolster, 1939), *Tularam shastri* (1941), *Seth Bankemal* (1944); *Adami, nahin nahin* (Man, no, no, 1947), *Panchwan dasta* (Fifth column, 1955) *Ek dil, hazar dastan* (One heart, thousand tales, 1955), *Pipal ki pari* (Fairy of pipal tree, 1963), *Kaladand ki chori* (Theft of time measure, 1963), *Meri priya kahaniyan* (My favourite short stories, 1970), *Bharat putra Naurangilal* (Naurangilal, son of India, 1972).

He shot into fame with the publication of his novel, *Bund aur samudra* (The drop and the sea, 1956) which depicts vividly the changing social order, underlining the interdependence of the individual and society. His later novels, which have been well received, are *Sataranj ke mohre*, 1959, *Suhag ke nupur* (based on the Tamil classic *Shilappadikaram*, 1960), *Amrit aur vish* (Nectar and poison, 1966), depicting the gradual change in social values from 1857 to 1965, *Sat ghunghatwala mukhada* (A face with seven veils, 1968), based on the life of Begam Samaru; *Ekada Naimisharnye* (Once upon a time, in the Nemisha forest, 1978); *Nachyo bahut Gopal* (I have now danced too much, Gopal, 1978), narrating the ups and downs in the life of a Brahmin girl who married a sweeper; *Khanjan nayan* (1981), based on the life of Surdas.

Collections of his radio-plays are entitled *Bat ki bat* (1974), *Chandan van* (Sandal forest, 1976), *Chakkardar sidhiyan aur andhera* (Spiral staircases and darkness, 1977). He also wrote stage plays, entitled *Yugavatar* (1956), based on the life of Bharatendu Harischandra, and *Nudkkad par* (At the corner, 1963). He translated into Hindi many classics, e.g. *Bisati* (Collection of Maupassant's short stories, 1935); *Prem ki pyas* (Thirst for love, 1937), Hindi adaptation of Flaubert's novel *Madam Bovary; Kala purohit* (Black priest, 1939), Hindi version of Chekhov's short stories; *Ankhon dekha gadar* (Eye witnessed mutiny, 1955), translation of Vishnu Bhat Godse's Marathi book *Majha pravasa*. He also translated K.M. Munshi's three Gujarati plays, and one Marathi play by Mama Warekar. His own novels *Bund aur samudra*, *Suhag ke nupur*, *Amrit aur vish* and *Manas ka hans* have also been translated into many Indian languages. He also wrote dialogues and scenarios for many Hindi films.

His novel, *Amrit aur vish*, won him the Sahitya Akademi Award in 1967 and the Soviet-Land Nehru Award in 1970; his other novels *Bund aur samudra*, *Suhag ke nupur*, *Manas ka hans* also won various awards. On him was conferred the degree of Sahitya Varidhi by the Government of India.

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M.P.

NAGARJUN (Hindi; b. 1911). His real name is Vaidyanath Mishra. He belongs to Barauni, district Darbhanga (Bihar), and has written in Maithili, Hindi and Bengali, but the most sizeable body of his work is in Hindi.

Nagarjun is a prolific writer. His *Patrahin gachh* (The leafless tree), a book of poems in Maithili, received the Sahitya Akademi Award in 1968, and his novel *Baba Batesarnath* was the recipient of an Uttar Pradesh Government Award. He has also translated Kalidasa's *Meghduta*, Vidyapati's *Padavali*, and Jaydev's *Gita Govinda* into Hindi. He has written books for children as well.

Nagarjun is basically a people's writer, and although the leftist writers in Hindi have long claimed him as their own, his best work goes beyond political ideology because of his genuine concern for the basic human values. Coming from a rural background, from a family of simple farming stock, his novels are an acute reflection of the rural life of India, both before and after Independence. The feudal set-up of the village power-politics and the claustrophobic, often decadent, joint-family system are powerfully portrayed in his novels, *Baba Batesarnath* and *Ratinath ki chachi*. His language is richly laced with local dialect and is racy and colloquial.

Again, as a poet, Nagarjun reveals in *Akal* (The drought) not only a deep sympathy with the poor, suffering people, but also an aggressive spirit against those responsible for chaos. He has never written long analytical prefaces to his poems, but simple and direct as they are, these poems demand of the reader a greater understanding of the people.

His latest volume of poems *Khichadi viplav dekha hamane* (We have witnessed a hotchpotch revolution) is a moving collection of poems written both during and after

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the Emergency. His deep mistrust of the soft-spoken politicians and his affection for the young who stood up against them are as moving as his disenchantment with Emergency, since it led the people from one chaos to another. Nagarjun has been a favourite with the masses for his twin qualities of unsparing honesty and earthy humour. His other works, include: Poetry: *Yugdhara, satrange pankhon wali; Pyasi pathrai ankhen; Talab ki machhaliyan; Tumne kaha tha; Bhasmankur;* Novels: (Maithili) *Paro, Navturia, Balchanama; (Hindi) Balachanama, Nai Paudh, Varun ke bete, Dukhnocha, Vgratara, Imratia, Janaia ka baba, Heerak Jayanti* (now available as *Abhinandan paro*).

M.P.

NAGARJUNA (Sanskrit; 2nd Cent. A.D.), a Buddhist philosopher, was the most important exponent and one of the earliest founders of the Madhyakama school of the Mahayana. He is supposed to have authored eight books, the most significant among them being the *Madhyanakakarika* (Versions of the doctrines of contentious argument). As a philosopher Nagarjuna aimed at systematizing the principles of the Mahayana Sutras and of the *Prajnaparamita* and arrived at the doctrine of emptiness (Shunyata) of existence. His argument centred round 'samvriti satya' (conventional truth) and 'paramartha satya' (Absolute truth) and he tried to establish the doctrine of nirvana through the juxtaposition of these two truths in terms of interesting paradoxes. An encyclopaedic work on this tradition of Mahayana school is *Mahaprajnaparamita-upadesha*, which is ascribed perhaps wrongly to Nagarjuna. This doctrine of emptiness or void (Shunyata), some scholars believe, mught have at least partially influenced the Advaita philosophical thinking of the school of Shankaracharya.

Nagarjuna may also be credited with the composition of Buddhist poetic epistles (lekhas) as well as philosophical stotras (lyrics) and parikathas (tracts). His followers like Matricheta and Aryasura carried this tradition of literary treatment of philosophical ideas to the later ages.

Scholars mention two other Nagarjunas, one of whom was a tantric and the other a teacher of medicine. The Tibetan tradition considers all the three of them as one person which perhaps cannot be true mainly because they lived in different ages.

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NAGAVARMA I (Kannada; b.10th century) A lot of controversy has loomed over the number of Nagavarmas in the history of Kannada literature. Despite that, the number of Nagavarmas cannot be decisively indicated. According to the author of *Karnataka kavicharite* and several others, there were two Nagavarmas: Nagavarma-I, author of *Chandombudhi* and *Karnataka kadambari* Nagavarma-I, author of *Kavyavalokana, Karnataka bhashabhushana, Vastukosha* and *Vardhamanapurana*. Though many are of the opinion that Nagavarma-I is the author of *Chandombudhi* and *Karnataka kadambari*, yet some hold the opinion that the authors of these two works are different individuals. The following account is based on the presumption that these two works are by the same author.

Chandombudhi gives the following account of Nagavarma; There was in Vengipalu a brahmin by name Vennamayya of the Kaundinya gotra, whose wife was Kaundikabbe. They had a son named Damamayya. He was married to Kundakabbe. Their first son was Vennamayya. His wife's name was Polakabbe. Nagavarma happened to be their son. It is learnt that Naki and Sayyadiyata were his other names. He also seems to have had several titles like Kavirajahamsa, Budhabjavanakalahamsa, Kandakandarpa, Negaltegoja (Master of reputation) etc. The following verses occurring in *Chandombudhi*, namely,

> The king was Rakkasaganga; the teacher
> Ajitasena of repute; the chieftain who
> looked after with affection was Anna—will these make others
> envy? Was Naki born in the night?
>
> * * *
>
> "When the benefactor chieftain was
> Raya, stalwart among the heroes and the messenger at
> missions during wars, who
> showered on me praise immense, will not (men on) earth raise
> Naki to the skies through their praise.

indicate that Nagavarma lived during the period of Rakkasaganga, and was under the patronage of Raya, i.e., Chavundaraya; and his preceptor was Ajitasenadeva. But some hold that the above verses are interpolations. However, on the basis of internal evidence, we could assign him to C.990 (A.D). Nagavarma seems to have been a warrior of repute. Bhojaraja had even honoured him with the presentation of horses of the finest breed. It is also stated that he was a Shaiva brahmin.

Chandombudhi has so far been the first extant work in Kannada on prosody. It consists of six books. In the book he states that Uma was first instructed in the pingala (prosody) by Shiva, and the poet takes pride in imparting it to his wife. The six books respectively deal with the following subjects: Samjna prakarana (noun), Samavrtta vivarana (description of the even quatrains), Ardhasamavritta (un-even quatrains), Matra and matrangana chhanda (lengths of utterances and metres in Kannada) and the Satpratyayas (the six types of metrical calculations). Nagavarma seems to have relied upon several works on prosody in Sanskrit and also epics in Sanskrit

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and the vernaculars for his delineation of the subject matter. In the description of Karnataka vishaya jati vritta (prosodical forms exclusive to Kannada) along with enunciations and citations *Chandombudhi* provides very important and fundamental information. Rhetoricians appearing in Kannada and Telugu since then have made proper use of the details available in Nagavarma. In a word it could be stated that *Chandombudhi* occupies an important place in the history of Kannada prosody from several points of view.

Nagavarma owes his eternal reputation to the *Karnataka kadambari*, a rendering into Kannada of the famous prose epic *Kadambari* by Bana Bhatta in Sanskrit. It is in the champu style and is divided into two parts. In the history of Sanskrit literature, while Kalidasa occupies the foremost position in relation to epic poems in the form of poetry, Bana Bhatta claims the same honour in respect of prose-epics. The statement that "the whole univese is just what is tasted and left out by Bana" ("Banochchhistam jagat sarvam") has almost become a proverb. The credit of bringing into Kannada a celebrated epic in Sanskrit for the first time goes to Nagavarma.

The original epic in Sanskrit is divided into two parts; the former half, composed by Bana; and the latter half composed by Bhushana, his son. Like-wise the Kannada version is also divided into two parts, although the entire version is by the same author.

Though Nagavarma states that his work is a rendering of the Sanskrit epic into Kannada, the very first impression that one gains is that it is not a literal translation of the original. It would therefore be proper to state that it is a recreation in Kannada. This work has been rendered into Kannada in the champu style without losing the charm of the original in Sanskrit. Nagavarma was able to perceive poetry in the prose of Bana, and render it into Kannada in the form of poetry. The genius he has displayed in this behalf seems to be unparalleled.

He has not effected any change in the plot of the original. But he has in several places, particularly in the descriptive portions, amplified the original; uninteresting and unnecessary descriptions have been abridged and paraphrased; and some have been totally left out. It is true that his inadvertance or complacency has given room to a few minor flaws. However, it is to his credit that he has, using his sense of discretion, suitably abridged the original with a few necessary changes of a very little importance, but taking care all the while to see that the plot is neither changed nor deformed in any manner. In spite of its being a translation, it creates an impression that it is a work originally composed in Kannada. Nagavarma has through this version, indicated the equipment and talent one must possess for the successful rendering of a work from Sanskrit.

N.Ba.

NAGAVARMA II (Kannada; b. 11th century) was a poet who most probably was a contemporary of Kalyana Chalukya King Jayasimha II (1015-42) who was a renowned Jain poet and scholar of Kannada literature. From what Janna (1209) said, it would appear that this meritorious poet of many-faceted scholarship had been appointed as the 'Katakopadhyaya', the poet-laureate at the court of Jayasimha.

Nagavarma's *Vardhamana-purana* has recently been discovered. The story of Vardhamana, the 24th tirthankara, which was briefly narrated as a part of *Trishashtilakshana-mahapurana* by Chavundaraya (978) is, now found for the first time as an independent and full-fledged poem in 'champu' style, spread over sixteen chapters. It follows the usual tradition and style of ancient Kannada poets like Pampa (941) and his successors of repute. Their impact is also visible. As the work employs a variety of rare and uncommon metres, and as its introductory portion records some unnoticed and significant material pertaining to old Kannada literature, it has an important place in the language.

Nagavarma's works on various scientific subjects are of greater significance. His *Kavyavalokana* is a standard Kannada work on poetics. It is the only comprehensive work in Kannada, that deals more or less fully with almost every subject relating to poetical composition. The 'sutras' are in 'kanda' verse; and they are copiously illustrated by stanzas which are mostly quotations from former or contemporary Kannada poets. The work is divided into five 'adhikaranas', each being again subdivided into 'prakaranas'. The first adhikarana, namely 'shabda-smriti', is devoted to the brief exposition of the Kannada grammar. It is the earliest work on the subject. The technique and the system of the Sanskrit grammars are closely followed here. The other adhikaranas are 'kavyamala-vyavrtti', 'gunaviveka','ritikrama' 'rasa nirupana', 'kavisamaya' respectively and they deal with faults in composition, merit of composition, styles and lastly poetical conventions. The poet has followed some of the ancient writers like Bhamaha, Dandi, Vamana, Rudrata as the occasion require. Inspite of several such borrowings, Nagavarma has recorded a few of his own reflections. According to R. Narasimhachar, "A large portion of the work bears the impress of the authors originality, while the arrangement and mode of treatment of the subjects are all his own". Both in treatment of subject and illustrative verses cited, the refined taste and the critical judgement of this scholar poet are very well exhibited. His work *Kavyavalokana* is verily the golden-treasury of the old Kannada literature. It is one of the source books for the study of the history of Chalukyas as also of other dynasties who preceded them.

Abhidhana vastukosha (1933) is a Sanskrit lexicon written in Kannada by Nagavarma in 3 kandas, namely, 'avibhinnartha kanda', 'samanya kanda' and 'nanartha

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kanda', In its compilation the author says that he has made use of Vararuchi, Shashvata, Amarasimha and other authorities. Among them, Halayudha, (96) the author of *Abhidhana ratnamala* (1940), has received greater attention.

Chhandovichiti of the same author, evidently a work on prosody, has not come down to us.

Karnataka bhashabhushana, also by the some author, is a work on Kannada grammar. This work is in Sanskrit sutras, each sutra being accompanied by a vritti, also in Sanskrit and with illustrative examples. The subject treated in its ten *parichchhdas* respectively are terminology, euphonic combination, declension, uses of the cases, forms of pronouns and other words, compounds, derivatives, verbs, indeclinables and particles. In all probability the work is modelled on 'Sarvavarma's *Katantra* grammar. It may be remembered here that the author is described actually as 'Abhinava Sarvavarma'.

T.V.V.S.

NAGENDRA (Hindi; b. 1915) is one of the most eminent critics, born at Atrauli, district Aligarh (Uttar Pradesh). He was educated at St John's College, Agra, from where he took his M.A. in English. He moved to Delhi and taught English for ten years at Sri Ram College of Commerce. Meanwhile, he did his M.A. in Hindi. His *Riti kavya ki bhumika*, earned him the degree of D. Litt. in 1946 from Agra University. After a brief stint at the All India Radio, he joined Delhi University in 1952 and shaped its Hindi department as a dynamic centre of higher studies and research.

Nagendra's first critical essay was on 'Chhayavad', published in *Hansa* in 1937, which was followed by a number of critical articles both theoretical and applied. The influence of Freud is apparent in many of these pieces, but there is a shift towards theoretical criticism also where he shows the influence of both Indian poetics (particularly the 'Rasa theory') and Western theorists like I.A. Richards, but he soon assimilated these influences and made them part of his own deep reading and creative thinking.

Nagendra writes with a deep sense of responsibility and commitment to his role as a critic, and discreetly by-passes all polemics. His approach is predominantly subjective which cautiously avoids a socio-historic interpretation. His evaluation of a writer is, therefore, based on an analysis of aesthetic experience. His choice of subjects is vast and varied both in expanse of time and in terms of genres. He has written on writers of all the periods and covered almost all genres in prose and poetry, but he has relatively written more on modern literature. His expertise in theotrical analysis has lent depth and seriousness to his criticism. The academic discipline which is so obvious in his writings makes for strict relevance and clarity in his critical analysis and interpretation.

Nagendra's literary sensibility is very much in tune with his age. The emphasis on the writer's self which is typical of the 'Chayavad' school of poetry is also apparent in him. For him literature is self-expression. This elevation of the self not only explains his subjective interpretation of the 'Rasa' theory, but also accounts for his consistent emphasis on the importance of emotion in literary activity as a whole.

His main concern as a critic, however, has been to establish a universal theory of literature through his prefaces to translations of almost all important theoretical treatises of Sanskrit as well as Western Poetics. His contribution in this field is remarkable because he offers not only a comparative study of theories but also underlines the common meeting-ground of the two systems. Besides this large body of theoretical criticism, he has edited a number of volumes in English also on important Hindi authors and trends in Hindi literature, such as Tulsidas, Surdas, Premchand, Novel. Among his important works are *Sumitranandan Pant* (1938), *Saket: ek adhyayan* (1940), *Riti kavya ki bhoomika aur Dev aur unki kavita* (1950), *Bharatiya kavya shastra ki bhoomika* (2nd ed. 1963), *Ras siddhanta* (1964), *Nai samiksha naye sandarbha* (1970), *Bharatiya saundraya shastra ki bhoomika* (1974), *Kavya bimb* (1976), *Shaili-vigyan* (1976) and *Mithak aur sahitya* (1979).

N.J.

NAGESH (Marathi, 17th century) in also known as Nagakavi, Nagajoshi, Nagendra and Nagesha Joshi Bhingarakar. Nagesh belonged to the first half of 17th century. He lived at Bhingar in Maharashtra. His traditional occupation was 'Gramajoshi'. He was a learned scholar in Sanskrit. He had studied prosody and rhetorics, and especially books on erotica. He had a good collection of rare books. He was a good artist himself. He handled the medium of words in his poetry with as much case as he handled the medium of colours and lines for his pictures. The characterisation in his poetry is particularly remarkable. He got interested in 'chitrakavya'. As against the then prevailing Marathi literary trend, he used humour in his writing.

Nagesh's available works are: *Chandravalivarnana, Sitaswayamwar, Rukminiswayamvara, Rasamanjari, Sharadavinoda, Aryatika.* The first two are available in printed form. *Chandravalivarnana* consists of 322 shlokas and are very popular amongst Kirtanakaras and their audience.

Nagesh has used various metres in his poetry. He is much fascinated by the experiments with words and rhyme patterns. Despite his provoking descriptions, lack of the unity of time and disregard for historical truths his poetry is attractive due to inaginative flavour and emotion, and depiction of 'rasas' with magnificent descriptions.

Nis. M.

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NAGESWARA RAO KASINATHUNI, (Telugu; b. 1862, d. 1938) was a great leader of Andhra and a freedom fighter. After leaving Christian College, Madras, he went to Bombay to try his luck there and discovered the wonder-drug 'Amritanjan' which made him a millionaire. Swept away by the winds of nationalism and patriotism, he founded the *Andhra Patrika* (weekly, 1908) to serve the needs of Telugu people. He shifted to Madras in 1914 and plunged into national politics; was arrested during the days of salt satyagraha. He had been a member of A.I.C.C. for twelve years. He promoted threatre arts and founded the prestigeous literary monthly *Bharati* (1924). An architect of Andhra Rastra, he is known for his unparalleled charities, unquenchable thirst for knowledge and a truly religious mind. The people of Andhra loved him dearly and conferred the titles 'Deshoddharaka' and 'Visvadata' on him.

BIBLIOGRAPHY: *Sri Nageswara 'Satajayanti Samichika* (Madras. 1968); Turlapati Kutumba Rao; *Jatinirmatalu* (Vol. I, Vijayawada, 1968).

G.Sr.

NAGIGOWDA H.L. (Kannada, b. 1917) was born in Heraganahalli in Karnataka. After studying in Heraganahalli, Channarege Pattana and Bangalore, he took his B.Sc. from Mysore University and Bachelor of Law from Poona University. He started his career at the Munsiff Court at Narasimhareja Pur. In 1941 he became a Revenue probationer. Then he served the government as Tahsildar, Asst. Commissioner, District Development Officer, Under Secretary, Deputy Commissioner and Sub-Division Officer, Managing Director of Bhadravat Iron works, Labour Commissioner and Member of the Public Service Commission. At present he is the President of Karnataka Folklore Akademy.

He began his literary career with the abridged translation of Scott's *Kenilworth* (1924). He has also translated *Travels of Marco Polo* (1956), *Tribal World of Varrier Elwin* (1967) and F.B. Thorber's *Coffee from plantation to cup*. His monumental translation work is *Pravasi kanda India* (India as seen by the travellers) in six volumes 1964, 1966, 1969, 1972, 1974 and 1977. He has also written a biography of Sarojini Devi (1959).

His contribution to folklore needs special mention. *Sobane Chickammana Padagalu* (1972) and *Padavave namma yedeyalli* (1976) are collections of folk-songs. *Karnatakada janapada kathegalu* (Folk-tales of Karnataka, 1977) is a collection of folk tales.

He has published 2 collections of poems: *Kathevyathe* (Collection of long poems, 1971) and *Nanaguve Gijagana hakki*. He wrote *Nannooru* (My village, 1968) which depicts in detail the various professions, customs, manners, dresses and rituals of a village community. It is a faithful record of a life style which has now disappeared. His most famous work is *Doddamane* (The big home, 1972). It is a regional novel depicting the story of three generations in a rural family. His third novel *Sonneyinda Sonnege* (From nothing to nothing, 1975) and his latest novel *Bhumi gilida gandharva* (1980) are based on the life of a musician, called Kempegowda.

BIBLIOGRAPHY: G.S. Paramashivaih et al. (ed) *Nagavalli* (Bangalore).

Su.N.

NAGRANI, BHOJRAJ HOTCHAND (Sindhi; b.1903, d.1984) was born at Hyderabad (Sindh), a city of learning, in a family having a high educational background. His ancestors had lived in the historic city of Shikarpur, in the upper Sindh region, but his father had moved to Hyderabad and taken to the noble profession of education.

Nothing much is known about his early life, except that he completed his matriculation at Hyderabad, and for his higher studies he shifted to Karachi and did his graduation in Sindhi literature with honours from the University of Bombay. Following the foot-steps of his father, he also entered the same profession by accepting the post of a lecturer in Sindhi in the Chellasingh Sitaldas College at Shikarpur, his ancestral home-town.

Having been disillusioned by the transitoriness of life, he wanted to retire to the Himalayas and practice 'Brahamcharya' and realise spirituality. He did wander in the company of another idealist friend, Dharamdas Kshatriya, for sometime in the mountains. But after seeing there the 'Sanyasins' immersed in the narcotics, they were shocked and they returned with a vow to live a celibate life and serve their people. They remained true to their solemn vow, remained celibates all their life and served the community dedicatedly in different roles.

In those early days in pursuit of the ideal of 'Brahamcharya', Nagrani had written a book in collaboration with his friend Dharamdas on the same subject and entitled it the same way. In his later life, Nagrani had shown keen interest in the academic field and plunged into the literary controversies that were raging in the thirties and early forties in Sindh. He also contributed to the magazines and college periodicals the articles on subjects of moral import meant for shaping the life of the young people to high traditional ideals.

After migrating to India, he continued his activities and helped thousands of refugees in Bombay and Ulhasnagar in their rehabilitation.

For his livelihood he joined Rishi Dayaram Gidumal National College, Bombay, as Head of the Sindhi Department and remained in that office till his retirement in April 1968. He was a crusader for every good cause and associated himself with many burning problems in the early stages of post-partition period. He made a big contribution in mobilising public opinion and building up

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movement for the recognition of the Sindhi language and its inclusion in VIII schedule of the Indian Constitution as one of the Indian languages.

Similarly, Nagrani campaigned for the introduction of the Sindhi language for post-graduate studies in the Bombay University and succeeded in his mission. Homeopathy was his great hobby, and he practised it for over 50 years, serving the needy either free of charge or with just token charges for the medicine.

The greatest contribution of Nagrani is his monumental three-volume work, the compilation of the poetry of great saint poet, Sami, one among the trio of the great classical poets of Sindhi. His original creative contribution to the compilation, entitled *Samia ja saloka*, is his evaluation of and commentary on the poetry of the great poet. It is a land-mark which wins for Bhojraj a permanent place in the history of Sindhi literature.

Ki.B.

NAGWANI, NARAYAN 'SHYAM' (Sindhi; b.1922, d.1988) has to his credit eight colletions of poems which include, besides characteristic Sindhi classical forms like 'doho', 'soratho' 'vai' and 'byat', the Persian forms of 'ghazal', 'nazm' and 'rubai' and Hindi 'geet'. He also experimented with the classical forms like French Villanelle, English Sonnet and Japanese Haiku.

Narayan Shyam was born in village Khahi Qasim in central Sindh, and had his schooling at different towns where his father, a Revenue Officer, was periodically posted. He did his B.A. (Hons.) in Persian from the University of Bombay in 1945, and joined service as a teacher at Naushahro, a taluka town in central Sindh. After the partition of the country, he moved to Delhi where he joined the central government service.

Shyam started his literary career way back in 1939 when his first ghazal was published in a local magazine at Karachi. In the beginning he composed poems on erotic themes like 'Gul-o-bulbul', 'Saghar-o-mina', etc., after the fashion of the day. But soon he changed over to writing in a romantic mode with pure and simple love for nature. This trend is reflected in his poems complied in *Roshan chhanvaro* (Bright umbrage, 1962) and *Maak bhina raabela* (Jasmines moistened by dew, 1964). The latter collection entirely deals with the love and play of nature. His earlier collection *Pankhiryun* (Petals, 1955) containing one hundred rubais (Quatrains) and a 'khand-kavya' (semi-epic) entitled *'Rupmaya'* (Play of beauty), in sonnet form. The poem is suffused with 'shrinagar' sentiment. It lyrically presents the message of a love-lorn 'nayak' to his 'nayika' through the description of her body, picking up images from the surrounding nature and deals with the pleasures of love-making in that season.

Shyam revelled in this trend for quite a number of years, and a bulk of his poetry represents that trend. With the publication of the collection of his poems *Varia bharyo palandu* (Skirt full of sand, 1968) he seems to have changed over to the depiction of the hard realities of life in his poems. The collection won the Sahitya Akademi award for 1970. This collection was followed by another, *Aachhinde l'aj'a maran* (Shy of offering, 1972), which clearly indicates his change over to a new trend.

Narayan Shyam is a master-poet, and he occupies an unequalled place among the Sindhi poets in India and Pakistan.

His other works include *Maak phura* (Dew drops, 1953) in co-authorship with Hari Dilgir; *Ranga rati lahira* (1953); *Band, lahirun ain samund* (The dam, the waves and the sea, 1987) and *D'ati ain hayati* (A divine gift and life, 1988).

P.A.

NAHAL, CHAMAN (English; b.1927). is a novelist, academic, editor and commentator. Nahal was educated at Murray College, Sialkot, and Hindu College, Delhi. He did his M.A, (English) from Delhi University and received a British Council Scholarship in Humanities (1959-61) for higher studies at the University of Nottingham from where he obtained his ph.D. He was a senior Fullbright scholar at Princeton University, U.S.A. from 1967 to 1970. He has been long teaching English at Delhi University where he is a professor now. He has also taught at Lake Island College, U.S.A., and in the Universities of Japan and Malaysia. His novels include *My True Faces* (1972), *Azadi* (1975), *Into Other Dawn* (1977), *The English Queens* (1979) and *The Crown and the Loin Cloth* (1981). He has also been editing a journal, *The Humanities Review*. He has brought out a collection of short stories too, *The Weird Dance* (1965). His two critical works are *D.H. Lawrence: Eastern View* (1970) and *The Narrative Pattern in the works of Hemingway*. His other works are *A Conversation with J. Krishnamurthy* and *Drugs and the other self*.

Nahal is chiefly a historical novelist. Most of his works written against the backdrop of the pre-Independence, Independence and post-Independence eras present intense human studies in characters and situations. He is an affirmationist who affirms the values of life, hope, faith and universal love. He views the changing epoch from the point of view of a humanist. *Azadi* won him the Sahitya Akademi award for 1977. *The British Queens* won the Federation of Publishers prize. His critiques of Lawrence and Hemingway are also penetrating studies.

B.R.N.

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NAHATA AGARCHAND (Rajasthani; b.1911, d.1983), was born at Bikaner and died there. He was known widely for his intimate knowledge of ancient Indian texts, especially those of the Jain faith. His vast collection of books known as 'Abhaya Jain Granthalaya', comprising some sixty thousand manuscripts, is almost a centre of pilgrimage for research scholars. He had an astonishing memory and could recall at once hundreds of references. He had travelled far and wide thoughout the country, visiting libraries and prying into catalogues and manuscripts. He was an eloquent speaker and a voluminous writer. Besides contributing hundreds of articles to magazines, journals and books, he edited a number of old texts. He was also an archaeologist and had a good collection of antiques including paintings, inscriptions, coins and other objects. Amongst his published works the following deserve special mention:

Rajasthan mein hastalikhit granthon ki khoj, part 2-4 (1948); *Jaswant udyot* (1949); *Dharmavardhan granthavali* (1960); *Samaya sunder krti kusumanjali* (1960); *Pirdanlalas granthavali* (1960); *Jinharsa granthavali* (1960); *Prachin kavyon ki rup parampara* (1964); *Sabha shringar; Maru Gurjar kavi aur unki rachanayen; Aitihasik Jain kavya sangraha;* Important works in colloboration: *Gyansagar granthavali, Bikaner Jain lekh-sangraha, Sitaram chaupai, Bisaldev raso, Prachin gurjar rasa sanchaya, etc.*

The list of publications is, indeed, too exhaustive to be reproduced here. He was honoured time and again, receiving several gold medals, copper plates, titles, etc. The Prime Minister of India, Shrimati Indira Gandhi, presented the felicitation volume, namely *Agarchand Nahata abhinandan granth,* to him, while the Vice President of India, Shri B.D. Jatti, honoured him at another special function.

S.N.J.

NAHUSH (Hindi) has been regarded as the first play in Hindi by Gopal Chandra, better known as poet Giridhardas, father of Bhartendu Harishchandra. The play is based on the mythological character of Nahush, the grandson of Pururava. It was written in 1814, and published in the first volume of *Kavi vachansudha*, later included in *Poddar Abhinandan Granth* (1953). Bhartendu regarded it as the first play of Hindi on the basis of dramaturgy and stagecraft. Mishrabandhus also supported this view, though other critics regard *Anand Raghunandan* as the first Hindi drama. Prior to *Nahush,* plays were written in verse, but they did not follow the rules of dramaturgy. As for style and form, there is not much difference between *Nahush* and *Anand Raghunandan*, but in the former we find a blending of Indian and Western dramatics. It is the first play that gives stage directions and does not end with 'Bharat Vakya'.

BIBLIOGRAPHY: Brajratnadas (ed.), *Bharatendu granthavali*; Vasudevsharan Agrawal (ed.), *Poddar abhinandan granth* (Mathura, 1953).

K.B.

NAIDU, SAROJINI (English, b. 1879, d.1949). Daughter of a Bengali educationist settled in the former princely state of Hyderabad, Sarojini Naidu was a precocious child and started writing poetry at a very early age. Sailing to England when sixteen, she studied at London and Cambridge for three years. Here her poetic talent developed under the influence of the Rhymers' Club and the encouragement given by Arthur Symons and Edmund Gosse, who advised her "to be a genuine Indian poet of the Deccan, not a clever, machine-made imitator of English classics." On her return to India in 1898, she married Govindarajulu Naidu, an intercaste and interprovincial love-marriage which met with initial opposition from her parents. Her first volume of poetry, *The Golden Threshold* (1905) was followed by *The Bird of Time* (1912) and *The Broken Wing* (1917). Meanwhile, social reform and freedom movement began claiming her energies. Now she wrote poetry only sporadically, mainly because of her involvement in the struggle for freedom as an acknowledged leader. Her collected poems appeared under the title, *The Sceptred Flute,* in 1946. *The Feather of the Dawn*, a collection of lyrics written in 1927, was published posthumously in 1961.

Sarojini Naidu is essentially a lyric poet. Her art has been strongly influenced both by British romanticism especially of the fin-de-siecle school, and by Persian and Urdu poetic modes. Her major concerns are the elemental subjects of all lyrical verse—love, nature, life and death, while the folk-themes and religious mythology are other recurrent motifs. Her love-lyrics, of which the sequence entitled *The Temple* is the crown, reveal several faces of Eros, including the agony and the ecstasy of love, the pathos of separation, the tragedy of frustration, and the joy of complete self-surrender. Her nature-poetry shows her zestful and uninhibited joy in beauty, especially of Spring, her favourite season. Like the romantics, she regards nature as a refuge from the cares of human life, though, unlike Wordsworth, she is hardly a Nature-mystic. Nor is she capable of the Keatsian sensuous apprehension of Nature, though she does skilfully evoke the tropical magnificence of the Indian scene. In her full-throated celebration of Love and Nature, she is also conscious of the omnipresence of sorrow and death in life, but her mystic faith in the immortality of the soul consoles her. Her songs about the traditional occupations, festivals and experiences of the Indian folk possess an unmistakable authenticity, and the religious myths and historical legends she sings of are characteristically drawn from both Hindu and Muslim sources. Among the least successful of

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her lyrics are the political and occasional verses in which poetry mostly yields to rhetoric.

Sarojini Naidu's finest lyrics have a neat structure and an exquisite finish, and she handles various metres and stanza-forms with equal ease. Of all the Indo-English poets she has perhaps the finest ear, and her mastery of word-music is beyond question. While her diction and imagery often run along conventional romantic grooves, her evocative use of images drawn from the Indian scene makes for unmistakable freshness. Her poetic output is rather too meagre for a major poet, and the reasons which virtually brought her poetic career to an untimely end are shrouded in a mystery. Perhaps giving to politics what could have gone to poetry, she failed to grow and develop as an artist. Her work, at its worst, suffers from sentimentality and vagueness, a cloying sweetness and a lack of intellectual fibre. This is probably because a committed romantic, she denied herself all-sided self-expression. This explains the curious fact that though she possessed a sharp wit, she did not allow it to function in her poetry. By the standards of modern poetic taste, her work appears outdated; nevertheless, it remains both historically significant and intrinsically important. By winning recognition in England, she brought prestige to Indo-English writing much before Tagore received the Nobel Prize; and her best poetry is not just a faded Indian echo of the feeble voice of decadent romanticism, but an authentic Indo-English lyric cry exquisitely tuned to the composite Indian cultural ethos, bringing home to the unbiased reader all the opulence, pageantry and charm of traditional Indian life.

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M.K.N.

NAIK, PUNDALIK NARAYAN (Konkani; b.1952) has been a poet, story writer, novelist and playwright. He passed the S.S.C. examination of the Poona Education Board and studied up to B.A. Part I. He taught Hindi, Marathi and Konkani at Santacruz High School, Goa (1974-1980). He was Assistant Editor (scripts) at All India Radio, Panaji (1980-1984). Presently he runs a printing press and devotes most of his time to writing. He won first prize for short stories in Konkani in competitions organized by *Rashtramat*, Margao, for three consecutive years (1972, 1973 and 1974). He won prizes for short stories in Marathi in competitions organized by *Gomantak*, Panaji and *Navayug*, Bombay (1972 and 1973 respectively). He was given first prizes for short story and one-act play also by All India Radio, Panjim in 1973 and 1975 respectively. *Bansundari* (Forest fairy 1974), an opera for children, was his first book to be published. *Ganvdhani Ganvkar* (Villager, the village boss, 1975), a collection of one-act plays, bears ample testimony to the author's potentialities as a playwright. *Ga ami rakhne* (After all shepherds we are, 1976), a collection of poems had special appeal for its readers for its spirit of revolt, compassion for the oppressed masses and socialistic overtones and boldness of idiom. Bambar (The muck 1976), a novelette, is certainly something par excellence in Konkani literature; the spate of criticism the book invited for its bold contents and style still remains unprecedented. *Pishantar* (The crazy 1977) and *Muthay* (Bunch of corn 1977) reveal Pundalik Naik at his best as a short story writer of outstanding merit. *Achhev* (Havoc 1977), the Kala Academy Award winner, is a full-fledged powerful novel depicting life in a Goan village set against the background of impending mining industry which brings about moral and social degeneration of traditional values. His full-length plays are *Khon khan mati* (Go on digging the earth 1977) which won the best play Award of the Konkani Bhasha Mandal and the Kala Academy, *Raktakhev* (Bloodbath 1978, KBM award), *Rakhan* (Protection 1979, Konkani Bhasha Mandal Award), *Muktatay* (Freedom, 1980, K.B.M. award), *Shabai shabai bhoujansamaj* (Three cheers to the masses, 1981), *Suring* (Blast, 1982), *Chaurang* (One act plays, 1982, Sahitya Akademi Award for 1984). The last volume includes 'Marnnakotto' (Bank of death) which won the All India Akashwani Award for the best play produced by the Panaji station of AIR in 1980.

P.G.T.

NAIK, RAMCHANDRA NARAYAN (Konkani; b.1901, d.1982), was a prominent Konkani writer. He went to Bombay at the age of 12 and had his education there. He did his B.A. (philosophy) from Bombay University in 1926. He was a teacher at the Ram Mohan High School, Bombay for 18 years. He worked in Gandhiji's Sabarmati Ashram for two years and taught the Harijans there. Later, he joined a school as teacher at Khar, Bombay, where he remained until his retirement as its Headmaster. He ran an orphanage at Vile Parle (Bombay) for some time and also worked for the Adivasi Sangha. He had a philosophical bent of mind and studied authors like Tolstoy, Gandhi, Gibran, Tagore, etc., some of whose writings he translated into Konkani. He compiled idioms from other languages in Konkani and was also working on childrens' literature. Most of his writing lies scattered in periodicals and magazines. His published works: *Dev ani Manis* (God and the Man, 1980) is a monograph on the Father of Konkani literature published by Sahitya Akademi in the series 'Makers of Indian Literature'. This book won the Konkani Bhasha Mandal Goa Award; *Gitanjali* (1983, published posthumously) is an excellent translation of Tagore's classic into Konkani.

P.G.T.

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NAIR, C.SANKUNNY (Malayalam; b.1894, d.1942), is one of the first critics in Malayalam literature. After passing the Vidwan examination he became a teacher at the Sanskrit College in his native place, Pattambi. He also worked for a time at Loyola College, Madras, and in the Malayalam department of the Government of Madras. He was the editor of the magazines, *Swarat* and *Arunodayam*.

His important works are *Upanyasangal* (Essays), *Rani Mallika* (novel) and four collections of stories, viz, *Urmila* (a translation), *Swarnapanjaram*, *Kathakalika* and *Mahatvavaibhavam*. *Upanyasangal* (1964) contains the critical essays and articles contributed by him to the journals, *Bhashaposhini* and *Atmaposhini*. It is divided into two parts, the first part containing essays on literature and the second those on science and humanities.

T.R.R.N.

NAIR, M.R. (Malayalam; b.1903, d.1943). Manikkoth Ramunni Nair (born at Tellicherry and son of Matavil Kunhiraman Vydiar and Manikkoth Paru Amma) is a great name in modern Malayalam satire. He was popularly known by his pen-name 'Sanjayan'. Educated at Tellicherry, Palghat and Madras he took his B.A. (Hons.) degree in English literature in 1927. He knew French and German also. For some time he was a clerk in the Huzur office, Calicut. Later he joined the Malabar Christian College as lecturer. He died of tuberculosis at the age of 46.

Sanjayan was a scholar, but it was as the editor of the humorous journal of the same name that he made literary history. He was a poet and essayist as well. His writings in prose and verse published in journals like *Sanjayan*, *Keralapatrika*, *Kavanakaumudi*, *Sahitya chandrika*, *Vishwaroopam*, etc. were interesting to all kinds of readers.

Within the short period of his life Sanjayan had to suffer a great deal, including the untimely deaths of his father, brother, wife, and only son. Further, he had to hide his own disease from his mother. Thereupon he found in humour a weapon to face all these maladies. What tickled him most were contemporary problems, and parody and satire were his forte. Thus the rationalist, the Calicut muncipality and mystic poetry-all were grist to the mill of his satirical genius. In the following lines he explains his idea of satire:

> Scolding only is not satire
> None shall forget it and ever.
> To the new rose plant of satire,
> Laughter is the flower and scolding is the thorn.

There was no malice in Sanjayan's writings. Though they were extremely trenchant and at times even devastating, they were aimed at only men's weaknesses and evils, never at the men themselves.

Sanjayan's humorous writings in prose have been published in six parts under the title *Sanjayan* in 1945, 1947, 1949, 1965 and 1966 respectively. There are about five hundred light essays in them. 'Sanjayopakhyanam' (The Sanjayan episode), 'Mahakavi' (The poet laureate), 'Conference', 'Changalamparanta Tagore' (Tagore of Changalamparanta), 'Lokavasanam' (The end of the world), 'Shunakagitam' (The dog's song) and 'Ko. mu. vilapam' (Lament of Kozhikode municipality) are examples of his painless pricks.

Anti jopaharam (1950) is a collection of his satirical poems. Irritated by hearing the singing of the National Anthem on unnecessary occasions Sanjayan wrote the following parody:

> Jana ganatala adhinayaka jayahe
> Vanchitha vanchi Vidhata
> Punjab, Cochi, Malabar, Maratha
> Dravida, Kannada, Vanga
> Sahyamahachala Arabisamudra
> Parayati takriti taranga.

Sanjayan's humour was quite biting. he was something of a crusader who criticised the foibles that came to his notice from the pedestal of a social reformer. He based his writings on events of topical interest, and hence they are not calculated to appeal to the succeeding generations as much as they did to his. But that would not dim his fame, his genius is too powerful to succumb to the passage of time. The like of him who waged a relentless war against humbugs of all kinds is indeed rare in literature.

Hasyanjali (1950) is a collection of his parodies, *Karnabhushanam* (Parody of *Karnabhooshanam of Ulloor*), *Kunhimatha* (parody of *Kochusita* of Vallattol) and *Mohitan* (Parody of *Mohini* of Changampuzha).

Sanjayan's scholarly studies on men of letters and literary topics have been published under the title *Sahityanikasham* in two volumes *in 1949*. Critical essays are included in the first volume and the second volume contains studies on humour in literature. Sanjayan has also translated Shakespeare's *Othello* into Malayalam.

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T.R.R.N.

NAIR, M.T. VASUDEVAN (Malayalam; b.1933) or 'M.T' as he is popularly known, is a popular short story writer, novelist and screen-play-wright. He was born in Kudallur in Poonnai taluk of Central Kerala. After completing his education, M.T. worked for sometime as a teacher. Later he joined the *Matrubhumi* weekly and subsequently became its editor. He resigned from *Mathrubhumi* in 1981.

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M.T is a prolific writer with several novels and short stories to his credit. His novels include *Nalukettu* (1958), *Patiravum pakalvelichchavum* (1959), *Arabipponnu* (written in collaboration with N.P. Muhammed, 1960), *Asura vittu* (1962), *Manju* (1964), *Kalam* (1969). His short stories have been collected in several books. Some of them are *Veyilum nilavum* (1954), *Vedanayute pukkal* (1955), *Olavum tiravum* (1957), *Kuttyedathy* (1959), *Nashtappetta divasangal* (1960), *Bandhanam* (1963), *Patanam* (1966), *Varikkuzhi* (1967), *Ajnatante uyaratta smarakam* (1973), etc. *Kathikante panippura* is a collection of essays on the process of writing. *Hemingway-oru mukhavura* (Hemingway, an introduction, 1964) is a critical evaluation of Hemingway, the writer. *Rantamuzham* presents a survey of the *Mahabharata*, with Bhimasena as protagonist.

M.T. took to writing when the tempo of progressive writing was on the decline and naturalism with a soft touch of idealism (as embodied in the works of S.K. Pottekkatt and Uroob) got established. M.T is therefore poetic, realistic and progressive with a romantic modulation. Born in an ancient family, his experience of childhood was centred within that courtyard and he, as a novelist, is at his best while dealing with the social forces that upset feudalism and with the middle class people who were hit hard economically and culturally. The strife and conflict experienced in the household has repeatedly been his theme. The decline of such a household is interwoven with conjugal love as in *Nalu-kettu* (with the four walls) and with abnormal psychology as in *Asura-vittu*.

M.T. is a noted screen playwright also. Some of the films based on his screen plays have bagged awards at the state and national levels. His *Nalukettu* received the Kerala Sahitya Akademi Award and *Kalam* received the Sahitya Akademi Award in 1970. *Rantamuzham* received the Vayalar Award.

P.N.K.

NAISHADHACHARITA (Sanskrit) or *Naishadha* in brief, is a Mahakavya of great reupte in the realm of Sanskrit literature, composed by Harsha. It describes the story of Nala, the king of Nishadha and his love for Damayanti, the princess of Vidarbha. The extant work contains twenty two cantos, the story depicting Nala's message through the swan, the intrusion of the Dikpalas, the marriage after swayamvara and the sojourn of the lovers at the royal abode. The poem contains beautiful descriptions of nature and places and kings, but it does not include the whole life of Nala as the title suggests.

The story of Nala and Damayanti is very popular in India. Tradition has accorded to it a religious sanctity. The 'Nalopakhyana' or the episode of Nala occurs in the *Mahabharata* (Vana-Parva, Chapters 49-70), where the story has been related to Yudhisthira by Brihadashva.

In *Naishadha*, Harsha inaugurated a new model of poetic composition. His vocabulary is extensive, but the language sometimes lacks lucidity. Even a learned reader can rarely approach the poem with confidence.

The ideas, though at time far-fetched, are yet fine and true. In fancy and imagery his descriptions are unparalleled. *Naishadham vidvadoushadam (Naishadha* is a learned man's alchemy) is a proverbial expression.

There are many commentaries on the poem. M. Krishnammachariar gives a list of 33 commentaries of *Naishadha* including those of Chandupandita (15th c.), Pedubhatta (Grandson of Mallinatha) and Gandhara.

Shrinatha translated Naisadha into Telugu in the 15th century. It was translated into English by Krishnakant Sandikai. The Hindi translation was done by Guman Mishra (18th c.) and Rishinatha Bhatta (1949).

S.V.

NAJABAT (Punjabi). No biographical details of Najabat are available except that the *Var of Nadir Shah* he wrote refers to Nadir Shah's invasion of India in 1738. In Najabat's *Var*, the account ends with the battle of Karnal, and there is no mention of the occupation of Delhi by Nadir Shah and the slaughter of the people in the city.

Najabat's *Var* does not conform to the contents which this type of poetry normally has, for there is no hero in it. The poet has not made complimentary references even to Nadir Shah, the conqueror. In fact, he has ridiculed the Iranian soldiers whom he describes as:

> Snub-nosed with heads large as pitchers and bellies like drums.
> They murder real brothers for the sake of women.
> Forts tremble before them, and water of the streams dries up.
> They have swallowed like a nostrum
> Iran, Turan and Ispahan.

The description is confined mainly to the fighting in the battle-field, though there is a reference to the empty boasts of Mohammad Shah, the derelict Mughal emperor of Delhi and condemnation of his minister, Nizam-ul-Mulk, who had treacherously invited the Iranian invader. The complete text of the *Var* is not available; only one thousand five hundred and one lines are available as collected by Edward Maclagan, who later became Governer of Punjab, and Hari Kishan Kaul of the Indian Civil Service.

S.S.S.

NAKAR (Gujarati, 16th century). Though the dates of his birth and death are not known, from the dates of the composition of his first and last works, *Harishchandrakhyan* and *Ramayan* it can be inferred that his poetic career spans the period between 1516 and 1568. Successor

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of Bhalan and predecessor of Premanand, Nakar enjoys a central place among the 16th century narrative poets of Gujarat. Himself a vaishya, he composed narrative poems and offered them to Madansu, a brahmin to recite them in public and earn his bread. He possessed noble qualities of a true vaishnav and looked upon poetry almost as a religious activity.

He is the first poet to bring the *Mahabharata* into Gujarati through his adaptation of its nine parvas (cantos) in the form of Kadava-bandh, the most prominent being 'Aranyak Parva' and 'Virat Parva'. His poetic calibre is revealed in the sequence of situations adapted in his descriptive power, lively characterization and depiction of pathos. His unpublished adaptation of Valmiki's *Ramayana* is one of the most ambitious attempts at writing epic poetry in medieval Gujarati. Premanand has borrowed in his *Ramayana* some of his fancies and rhythmic patterns.

He is also the first poet to write narrative poems on the themes of Lavakusha, Mordhvja, Chandrahas, Sudhanva, Virvarma drawn from Jaimini's *Ashvamedh*. Some of these poems are still unpublished. Besides, he has composed six other narrative poems, 'Nalakhyan', 'Okhaharan', 'Sagalpuri' being the most outstanding.

His unpublished lyrical poems like 'Krishna-Vishti', 'Bhramar-gita', 'Bhavani-no-chhanda' and 'Soogatha-no-garbo' reveal his capacity for feeling, his command of an alien metrical pattern like 'ovi', and his wit and wisdom.

Some poems 'Shiv-Vivah', Dhruv-akhyan' and others are attributed to him, but their authorship is doubtful and their manuscripts are also not extant.

The well-knit structure of the 'Akhyan' which he accomplished through the links between two Kadavas known as 'valan' or 'uthalo' and his adaptations of the *Mahabharat*, the *Ramayan* and the *Ashvamedh* are his major contributions as a poet. He has carried on the tradition of Bhalan and handed it over to Premanand. He has delighted and inspired many generations of readers through his poems which uphold human values and he has indeed enriched Gujarati poetry by his lofty idealism and fine artistic sense.

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C.T.

NAKHA-SHIKHA (Sanskrit—Ancient and Medieval). Beauty of the human body and particularly of a woman is a constant motif in ancient Sanskrit literature as evidenced in our epics and Puranas or mythological lore. The world of demigods like Yakshas, Apsarasas, Vidyadharas, Gandharvas, Kinnaras, Nagas, Siddhas and Kimpurushas is peopled by fairies, ever fresh in their youthful charm and grace, and accompanied by their mates. Love is the only aim of their lives. Then there is the kingdom of svarga or heaven whose lord is Indra and whose court is adorned by bevies of celestial nymphs like Rambha and Menaka. The mythopoeic imagination of the Indians created a presiding deity of Kamadeva or Love-god with his spouse Rati, his General Vasanta or spring, and unfailing arrows of flowers like lotus and jasmine. Valmiki, the father of Indian poetic tradition, already uses these motifs in the depiction of the beauty of Sita in the *Ramayana*. The messenger describes Sita to Ravana in these words:

> She is bathed in youthful charm and her limbs are well-proportioned. She is a gem of a woman and decked by gems. She is not a devi or gandharvi, not an apsara nor a Naga belle. How can anyone think of an equal to her among humans? (III. 31.29.30).

Next when we see Shurpanakha introducing Sita to Ravana, the stress is laid on the impeccable perfection of every limb or part of her beautiful person:

> Her tresses are lovely and her nose so charming! Her thighs are beautiful and like the Beauty Queen of this woodland she reigns in spendour! (III. 34.15)
> Her radiance is that of molten gold and her toenails are deep-red in hue and prominent. She is auspicious, with lovely curves and with a slender waist. Her lower region is wide as her bosoms are buxom. (Ibid. 19.20).

When he first sights Sita, Ravana himself compliments her for her incomparable charm in these words:

> Are you the goddess of Bashfulness or Plenty or Fame or Beauty, or a celestial nymph or Love incarnate?
> Your teeth are all even, well-tipped. smooth and radiant! Your wide and bright eyes have such lovely black pupils and a reddish sheen at the corners! Your body below the naval is wide, as well as plump; your thighs are like the elephant's trunk! Your breasts are well-formed, rotund, close and rising up; their tips are buxom and upturned, charming and sweet like two smooth palm-fruits, and enchanting as they are bedecked by glowing gems! You enthrall me by your smile and gait, your looks and charm, O damsel! (III.46.16-20).

Mythological imagery, comparison of each limb with a beautiful object in the world of Nature and graphic description reminding one of the pictorial art—all these three elements are fully present in Valmiki's epic itself. We also catch a glimpse of the two aspects of feminine beauty which were analysed later by the theoreticians, viz. over-all grace (samudaya-sobha) and the beauty of individual limbs (avayava-sobha); or as beauty innate and beauty superadded by ornaments. Vyasa's description of woman is illustrative of the former kind:

> She is ever fresh, although she has discarded all ornaments! She seems as if smiling by her radiance, though she has no necklace! Her gait is stumbling as it were, althogh she is not drunk! She seems to be talking to the onlookers by her very looks, although she does not speak a word! (cited in *Sarngadharapaddhati*, No.3372)

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Kalidasa's Sakunatala too is of this type. But the gaudily ornamented type is seen in the fashionable city-women like Vasantasena, the heroine of Sudraka's celebrated drama, *Mrichchakatika*.

Both Sanskrit prosody and critical theory gave pride of place to the delineation of feminine beauty in literature from the earliest times. This is evident in Pingala's naming the various metrical measures after beautiful women—Sikharini, Sragdhara, Malini, etc.—and Bharata,illustrating most of his figures of speech with verses devoted to feminine charm in the earlier text on poetics, viz. *Natyashastra*. The very first example given of 'simile of praise' is

Seeing that wide-eyed beauty the king was extremely delighted. His delight could be compared to that of the sages when they attained at long last the desired goal after great effort, since the woman was like the very embodiment of such siddhi of sages. (Ibid.,XVI.48)

Bharata notes the following as an example of simile with but a partial likeness:

Here comes my beloved with a face like the full-orbed moon, with eyes like the petals of a dark lily and with a gait like that of an excited elephant! (Ibid. XVI.51)

Similarly, the example noted by Bharata of a metaphor relates to a description of feminine beauty:

The women at the lake were lotus-faced and lily-smiled; the full-blown dark lilies formed their eyes veritably; the sweet cackle of the swans constituted their conversation with each other!

Even the first illustration of end-rhyme (padanta-yamaka) offered by Bharata relates to a typical description of the sungod's orb likened to a dazzling damsel's comely breast:-

Dinaksayat samhrtarasmimandalam
diviva lagnam tapaniyamandalam
vibhati tamram divi suryamandalam
yatha tarunyah stanabharamandalam/(Ibid., XVI.64)

(Tr. Oh. look! The red orb of the setting sun at the day's close with all rays withdrawn is shining like a ball of gold hung on heaven's canopy, as though it were the rotund shapely breast of a youthful maiden!)

In these examples we have a full glimpse of the Indian classical tradition of poets describing the beauty of women's handsome limbs comparing them with beautiful products of nature like flowers, creepers, birds and animals; and also describing the latter in comparison with the former. Nature is humanised and human nature is endowed with the divine quality found in different aspects of nature as revealed to an artist's eye.

All these trends reach their perfection in Kalidasa who sums up in himself all the best in his predecessors and becomes a model for all his successors in poetry as well as drama. In his *Meghaduta*, the wife of the yaksha in the city of Alaka is described in the words of Valmiki as a paragon of beauty:

Bubbling with youth, slim, with teeth so fine-tipped, with lips like red bimba fruits, slender-waisted with looks like that of a gazelle in fright, with a deep navel, and slow in gait because of her heavy hips, and slightly bent forward by the weight of her breasts—in a word, the very summit of beauty feminine ever fashioned by the Lord Creator! *Meghaduta*, II.22)

But there is the almost unnoticeable touch of refinement which is of the very essence of Kalidasa's art. This becomes even more clear in his portrait of Parvati in the *Kumarasambhava*. In fact, Mallinatha, the doyen of our commentators, recognises the passage (vv.3-48) as the first classical illustration of 'nakha-sikha' or 'Padadi-keshnatas-varnana' formulated by the theorists. He observes that while the beauty of celestials is described beginning from the foot's toe and ending with the hair adorning the head, the reverse procedure is adopted in the case of humans according to the convention of the orthodox theorists (dharmikas). The reason implied is that the suppliant devotee is supposed to start his salutations from the feet and proceed to other limbs of the deity in an upward order; but there is no such question of devotion involved in regard to human beauty. The poet starts admiring her beauty from head downwards. Here are some extracts from the unsurpassed description of Parvati's beauty by Kalidasa:

Her body, symmetrically developed by fresh youth, became handsome in all parts like a painting touched up by a fresh brush.
By the lustre of the raised toe and nail she seemd to spurt out redness as she stepped along; and the feet themselves acquired the beauty of land-lilies.
She learnt from the swans as it were the art of bending archly and taking graceful steps. In exchange, she has taught them too the music of her tinkling anklets!
Having exhausted all his stores of beauty in fashioning her shanks, the Creator had to strain himself further for moulding her other limbs!
Although partly comparable to her thighs, both the elephant-trunk and the plantain-stem failed to attain the status of proper similes, the former because of its hard skin and the latter because of its extreme coldness.
The lovely streaks of hair ending at her navel appear as if they are the pencils of light issuing upwards from the gem-pendant adorning the middle of her golden girdle!
The three folds on her mid-body were verily the three steps used by Cupid to mount the slope of her fresh youth!
The pair of her breasts, dark in the middle, were so pressing upon each other and so white that no space was left for even a lotus fibre to be put between them!
Her arms are far softer, I fancy, than the tender Shirisa flower; Otherwise how could Kama, even though defeated, turn them into nooses for ensnaring Shiva?

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Her neck and pearl necklace adorning her comely breasts set off the beauty of each other so well that each in turn was the thing adorned and the means of adornment simultaneously!
The goddess of wealth and beauty is indeed moving constantly, now to the moon and now to the lotus; when in the moon, she misses the loveliness of the lotus; and when in the lotus, she misses the glory of the moon. But when at last she shifted to the face of Parvatim she received the satisfaction of possessing the excellences of both!
If a flower could be encased in a tendril or a coral could contain a precious pearl, then it might have approximated somewhat to her smile shining with the radiance of her lips!
When she speaks in a nectar-dripping voice, even the song of the cuckoo appears to the listener to strike a discordant note on the flute!
The large-eyed damsel's looks indeed are as tremulous as the dark lilies shaking in a strong breeze. Did she borrow them from fawns or did the fawns borrow them from her?
On seeing the beauty of her arch eye-brows as if painted with a pencil in dark paint, and replete with grace, the god of love gave up the boast that his own bow was most beautiful!
If one could imagine feelings like shame in insentient animals, one might fancy that the chamari deer would discard their pride on having such luscious and massive hair in their tails if they ever saw Parvati's hair.
Thus it appears as though the Creator who desired to see in one place the summation of all part-beauties, each put in its proper place—all those things in Nature that could serve as ideal similes for the different limbs of the human body—created at last Parvati with great effort!

Herein indeed we have the delineation of 'nakh-shikh' in full form, comprising quite a number of limbs, out of the many left for medieval theoreticians to formulate so laboriously!

It was in the *Kavyadarsha* of Dandin, a protege of the Pallavas of Kanchi in the South (c.A.D. 7.00), that literary theory saw its most scientific and methodical formulation. So much so that it was soon translated into Kannada, Tamil and Simhalese. We have the authentic evidence of the Ceylonese Sanskrit poet Kumaradasa, his contemporary, to the glory of Kanchi as a literary centre. Dandin has provided for a large number of sub-varieties under his broad head of simile or upamalankara in his second chapter (v.v. 14-50). What deserves special notice here is the fact that all the thirtyfive illustrations given under the head of simile are devoted exclusively to description of feminine form, indicating thereby that this was as important a constituent in the repertory of a would-be poet even as eulogy of kings. Though the most ancient works on kavi-siksa are lost, what we actually have in Dandin is enough to highlight the importance of the subject of nakh-sikh description in all mahakavyas of court-epics. It was left to the medieval theoretician Keshava Mishra of Mithila (16th century A.D.) to give an elaborate list of each and every limb of a beautiful maiden that could be poetically described with an apt simile. In fact, it was Keshava Mishra's categorization as nakha-sikhanta-varnana under upamalankara that became the model for theorists in old Hindi and other Indian languages for their treatment of the subject. But this fact should not blind us to the great example set by Dandin first of all in this direction. As a specimen of Dandin's examples we may cite some:

1. The palm of your hands, O pretty maiden, is red like a water-lily. (Ibid.II.15)
2. Not in the splendour alone, but in the action of delighting also, thy face imitates the moon. (II.16)
3. If there were to be a kind of a lotus with upraised eyebrows and with eyes rolling in it, that might be admitted to bear the beauty of thy face. (II.24)
4. This row of gardens looking beautiful by reason of forests of sala trees is like a girl beaming with her face and flowing hair (II.29)
5. Thy face with its tremulous eyes and with the brilliance of the teeth shines as does a lotus with hovering bees and with filaments appearing into view. (II.44)

Even these few specimens are enough to show that the range of Dandin's simile was wide enough to include flights of fancy too; and the examples are rather stereotyped because it is a normative work on poetics and not a creative work. Most of them are descriptions of the face and not all limbs in any particular order.

Among the art-epic writers who were most influenced by Kalidasa, Kumaradasa comes foremost; and his *Janakiharana* exemplifies the topic of *strivarnana* more than once. In the opening canto we have a description of Kausalaya and in the seventh of Sita at the time of her marriage with Rama. Anthologists have quoted often from the first:

> Kaushalya's gait resembles so much the movement of the swan or the intoxicated elephant that she may be easily charged for stealing it from either of them. To disprove this charge, she looks as if balancing the beauty of these two with her own gait by moving her knees and demonstrating that it is inherently her own, since she surpasses the other two. (*Janakiharana*, I.28)

We might cite a few specimens from the description of Sita too:

> When Sita comes to bow before Vishvamitra after the wedding, the stars seem to fall at her feet in the guise of the shining nails as if to pray to her thus: "Be kind, Oh Princess! Let not the splendour of your face bring so much disgrace to our Lord, the Moon! (Ibid., VII 7)
> Having made her waist slender, the Creator thought that he was endangering the position of the heavy loins and therefore, gave the latter, the support of two pillars in the form of her thighs!
> Her hands are so powerful in kindling passion in others that by contacting them even the angada (bracelet) turns into ananga-da (producer of lover). (VII.9)
> Her long curved eyebrows resembled the two pieces of Cupid's bow that was broken in the middle by Shiva in his anger (VII.2)

These examples are enough to establish how there was an unbroken tradition among writers of art-epics in

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describing the feminine form minutely and making use of conceits and imaginative flights. But in this early period it had not become quite artificial as in the final phase of literary decadence, since the place assigned to it in a whole epic was but minor.

The peak of 'nakh-shikh' delineation, however, is reached in Sri Harsha's *Naishadhiyacharita* (12th century A.D.) which is as erudite as it is poetic. Here almost a whole canto of about a hundred verses comes to be devoted to a description of Damayanti's beauty. What is more, we have the poet's own statement to the effect that he was following the literary convention of describing his heroine from the head down to toe-nails:

"*iti sa cikuradarabhyainam nakhavadhi varnayan*" (Ibid.VII. 109). The movement towards 'difficult' poetry in Sanskrit had its beginnings in single cantos of Bharavi, Kumaradasa and Magha, but soon spread into whole works as in Bhatti. This phase of pedantry led to decadence and originality was replaced by ingenuity and scholarship. Sri Harsha who came on the crest of this new wave gave a kind of finality to forms of set description on the one hand and the heavily ornamented ways of expression on the other. With his unfailing flair for paranomasia and poetic assonance and twinning, he raised poetry at once to the level of a hard discipline and a happy playground for the delight and revelry of the learned. Though modern taste does not accord a high place to his poetic exercise, traditional Sanskrit scholars throughout the centuries have held Sri Harsha in the highest esteem and attempted hard to imitate his example. If the poetic convention of 'nakh-sikh' came to win universal recognition of generations of poets and theorists in India, it is primarily because the seal of authority was set upon it by no less a personage than Sri Harsha. Since it abounds in verbal beauties as much as high-flown fancies, Harsha's poetry is virtually untranslatable. However, a few select samples might be offered: Damayanti is seen through the eyes of Nala who has come to meet her with the message of gods on the eve of her svayamvara or selection of bridegroom:

> The flood of nectar exuded by her moon-face brought about a tide exceeding the limits of the shore in the ocean of Nala's love. His eyes could then find support only in her high breasts! (Ibid., VII.4)
>
> Did Nala's eyes get drowned in the nectar caused by her moon-face? Or did they get stuck between her two breasts? Or did they become afraid of a fall? Anyway, it took long for them to leave her slender waist! (VII.5)
>
> All beautiful women fashioned by the Creator so far might be deemed his first drafts while learning the art, since he has attained perfection in the creation of Damayanti. The other creations of women to follow should be deemed as so many foils or failures by contrast to his singular success in Damayanti. (VII.15)
>
> Her glances are so fast and fickle that they should have met each other behind the head before much movement. What has prevented it is the fear of the eyes that they might, on the way, slip and fall into the pit of the two ears! (VII.34)
>
> The Creator has drawn three lines on her neck and apportioned space for the stay of the arts of poetry, music, sweet speech and truthfulness. Indeed, three lines can make for four spaces! (VII.67)
>
> Finding that the species of lotuses is being made extinct by winter, the Creator is driven to Damyanti as it were to beg from her five limbs (one face, two hands, two feet) the seeds of that beauty before recreating lotuses! (VII.104)

In this connection one may mention the fact that even limits of decency were overstepped by the poet in his flair for parading his knowledge of treatises sexology and lines on the body etc..

That brings us to the last phase of erotic love poetry not only in Sanskrit but also in Indian languages like Hindi which were influenced by it from about 1500 to 1800 A.D. Besides the major influence surveyed already, two other tendencies which shaped the Indian literature of the time were the rise of Madhura-bhakti as a dominant motif of poetry centring round the love of Radha and the Gopis for Krishna. The most sensuous element even of forbidden or stolen love gained in prestige. Another trend of the literary theoreticians was towards endless classifications of heroines in love. While these types were limited in Bharata, they swelled to a lakh and more subdivisions by the time of the Mithila author Bhanudatta who wrote the *Rasamanjari* and the *Rastarangini* by the time 1600 A.D. Specialists on poetry-writing were deriving new material by referring to handbooks on erotics on the one hand and mystical Shringara of the Chaitanya school on the other. The Hindi poet Keshavdas may be taken as representing the new fascination for nakh-shikh revealed in almost all the theorists and poets of the late medieval period in Hindi, not excluding Surdas and even Tulsidas. A whole chapter (XV) of Keshav Das's work *Kavipriya* in Hindi is devoted to defining and illustrating as many as thirtynine parts of the feminine body deserving poetic treatment, and has been commented upon by Sardar Kavi. Others like Bihari, Padmakar, Matiram, all reveal a common interest in this poetic motif. Possibly, the atmosphere of the Mughal court in Delhi acted as an impetus to the popularity of what appears today as a very trite and insipid poetic motif.

K.Kr.

NAKKIRAR (Tamil). There have been different works written in different periods in the name of Nakkirar. It shows that there had been many poets bearing the same name Nakkirar as in the case of Avvai, Kapilar and Paranar.

Nakkirar of the Sangam Age was a native of Madurai and the son of a teacher known as Maturaikkanakkayanar. Nakkirar once wrote a song in venpa metre cursing Kontan, a pot-maker who sang that Sanskrit was superior to Tamil. Kontan died as a result of the curse but Nakkirar

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sang again, at the request of the people, and the pot-maker was restored to life. This reference is found in the commentary of Perachiriyar for the sutra 179 of Cheyyuliyal in *Tolkappiyam*.

Of the ten idylls of the Sangam Anthology, Nakkirar wrote Netunalvatai and Tirumurukarruppatai. The former deals with the passions of a queen, bewailing the absence of her lord who is away in the battle-field, whereas the latter deals with the greatness of Lord Murugan and his six shrines on the hills of South India. Nakkirar has also written 7 verses in Narrinai, 8 in Kuruntokai, 16 in Akananuru and 3 in Purananuru, all belonging to the Sangam Anthology.

The author of the commentary on *Iraiyanar akapporul* is also Nakkirar, who is different from the one associated with the Sangam period. This Nakkirar is supposed to be the author of *Atinul*, a grammatical treatise on prosody, and *Nalati narpatu*, a didactic work. Then we have several other works which bear the name of Nakkirar, viz., *Kayilaipati kalattipatit tiruvantati, Tiruvinkoy malai elupatu, Tiruvalanchuli mummanik kevaî, Tiruvelukurrirukkai, Pernhte vapani, Komappirachatam, Kavettu, Porrittirukkali venpa*, and *Kannappatevar tirumaran*. Their author probably belonged to a later period. Further, we have references to Nakkirar in *Tiruvilaiyatar puranam* of Paranchoti, in *Tiruvilaivatar puranam* of Perumparrap Puliyur Nampi, and in *Kallatam, Tiruppukal* and *Tamil navalar charitai* also.

C.B.

NAKSHATRANCHE DENE (Marathi). C.T. Khanolkar, popularly known as 'Artiprabhu', was an eminent Marathi poet of the post-Mardhekar era. With his poems, plays and novels he dominated the Marathi literary scene during the sixties and seventies. Marathi poetry during the post-Mardhekar era suffered a severe set-back when poets like Vasant Bapat, Vinda Karandikar and Mangesh Padgaonkar, in their attempts to popularize it, diluted its serious concerns. Khanolkar was one of these poets who, in such a critical situation, maintained his individuality and succeeded in furthering Mardhekar's tradition. An unconventional flutter of individualism one experiences in his poetry seems to be one of the consequences of this strong individualistic bearing of his poetry. His was a self-centred poetic world.

Nakshatranche dene, a collection of 96 poems, first published in 1975 and reprinted in 1979, was a third book of his poems. Published just a year before his untimely death, it aroused interest in poetry-lovers. It represents the last phase of his poetic career. Even his earlier books of poems *Jogava* (1959) and *Dirvlagan* (1962) had made their mark in the literary circles. Khanolkar's poems have been translated into Gujarati by Jaya Mehta (1977). Some of the poems are also translated into English. In recognition of his contribution to Marathi poetry he has been honoured with awards from Maharashtra State and and Sahitya Akademi (1978).

Khanolkar's poetry attracted the attention of readers and critics mainly because of the strains of an existential crisis in it. A sense of meaninglessness of life seems to hover over his poetic world. The questions posed in his poetry remains unanswered. In one of the poems he gives us the 'account' of a common man's life. Meaninglessness is the only possible meaning one finds in miserable life. It is this note of despair which points at the modernistic tensions in his poetry.

One of the strange repercussions of this unsuccessful pursuit is the meaning Khanolkar seems to find in death though not in life. His poetic world seems to be all the time shaken by this sense of the inevitability of death. In many of his poems he is found holding a dialogue with death. A unique dimension of this dialogue is found in *Nakshatranche dene*. In addition to the painful feeling of bidding 'good-bye' we find the poet receiving the premonitions of death. Death awaits welcome as if the poet hopes to embrace the meaning he had been searching all his life.

Like death Khanolkar has a special fascination for the ugliness of life. The ominous and the pervert attract his attention the most. This aspect of his poetry has a special appeal for readers who had enough of the romantic worship of beauty. It also indicated an eccentric way of of looking life. As a corollary to this point of view one finds a feeling of bitterness in his poetry. It seems to discourage the usual expectation of a smooth-going pleasantness. One reason for this is Khanolkar's belief in the upperhand of fate. The image of man as a toy in the hands of destiny is rather frequent in his writings.

Meaninglessness and ugliness of this mundane world necessarily seem to lead the poet to look for a distant 'other world'. This mysterious other world occurs in his poetry in various forms. This is the reason why his poetry at times seems the poetry of an erotic world. The tension between his involvement in the mundane world and his attraction for the other world constitutes the moral crisis in his poetry. Khanolkar's poetry gets a rare feel because of this misty touch. Even in his novels and plays one encounters his poetic musings associated with this wonder world. The perplexity of this misty touch is very much felt in his delineation of the world of nature. Multi-faceted nature with its different manifestations in his poetry is a significant aspect of his poetic vision. In spite of his existentialistic and modernistic concerns Khanolkar could never get rid of the nostalgic feeling associated with his childhood spent in in beautiful landscapes of Konkan. In his poetry we find the image of nature both innocent and horrible, beautiful and ugly. It is rarely free from the typical Khanolkar touch.

Nakshatranche dene, with a sense of an ending, is a product of a mature poetic vision. With a hearty welcome

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offered to death there is the sense of fulfilment arising out of mellow acceptance of life. Even here the usual reflective and the pensive mood is retained. But the prophetic anticipation of death gives a different feel to these poems. The book contains a considerable number of love poems. And the meaninglessness experienced in life is again experienced in love. But the poems are free from sentimentalism as the poet seems to accept the inevitable failure in love. They signify tolerance and wisdom one attains in close proximity to death. We find the poet set out on his journey once again. There is a sigh of relief as the life-long struggle for existence is over. The petty achievements seem to be meaningless and there is no fear of failure. Reflecting the very essence of Khanolkar's poetic vision the book remains a remarkable contribution to modern Marathi poetry.

S.I.

NAKU TANTI (Kannada) is a collection of 44 poems by Dattatreya Ramachandra Bendre, published in 1964, which received the Jnanpith Award in 1973. The poet was 68 when this collection was published. It exhibits his preoccupations throughout his career, with his love of playing with Kannada words, which is his strength as well as his weakness. Here are the first four lines of the first poems of the collection:

Shra(a) vanaa 'Shra(a) vanaa'
Mai dandagi maadii 'haadidii kavanaa'
Kailaasada budaka(a) sikkavanaa 'hathu taleyavanaa'
Bidisoa 'hidisoa' Aatmaraamana bhavanaa 'Shivanaa'

This excerpt illustrates Bandre's fondness for alliteration, assonance, rhymes and internal rhymes, which becomes functional and adds to evocativeness in his best poems. Just as Bendre plays with the sounds of words, he plays a semantic game exploring the meaning of parts of words and the double meanings or puns. Sometimes he resorts to multilanguage puns, as in the poems entitled 'Do' and 'No'. For example, in the poem o' in the first line 'no' is part of the Kannada word 'eno' (something); but it is repeated three times in the second line, clearly as the English negative 'no'. This kind of play is sometimes carried to excess and becomes meaningless. In the poem 'Overhaul', in the first line 'haalu' means 'milk' (in Kannada); in the second line Bendre uses the form 'overhaalu' and insists on the Kannada meaning (milk) for the second syllable of the English word. It has been said that in these poems Bendre is breaking language into several components or trying various experiments to examine the nature of communication.

The linguistic experiments drew immediate attention. But the poems themselves deal with themes with which Bendre's readers are familiar. The poet's excitement at the arrival of Shravana, his wonder at the birth of a poem, the relationship between the man who suffers and the mind which creates, the poet's relations with other great men of his time, his contemplation of the spiritual insights which he has gleaned from his readings of Aurobindo, Vivekananda and Marathi saints, his concern for man's ignorance and the need to overcome it, the turmoil caused by the sight of the tower of Babel, and his dream of a bright future for all mankind—such preoccupations are present here, too.

The poet's knowledge of Vedic and mythological lore and his experience and understanding of the world around him are harnessed here to the purpose of awakening the reader to a new understanding of himself and the world. The metres used here are striking. Vedic metres and Dravidian metres are employed here. With mythological references woven into the texture of the poems, and a wide range of imagery, multilingual puns, and liberties taken with the language and the swiftness of imagination, the poet at times baffles the reader.

Su.N.

NALACHARITAM ATTAKKATHA (Malayalam) The story of Nala is very popular throughout India. Tradition has accorded to it a religious sanctity and it is widely believed that a recapitulation of the tale destroys sin and ill-luck. The great episode has permeated Indian literature from very early times and Indian languages have been enormously enriched by it. In Malayalam itself the number of works based on this story comes to more than fifty, embracing almost every branch of literature. The story is adopted as theme for folk form like 'tiruvatirappattu', 'unjalppattu', 'ammanappattu', 'kilipattu', 'kurattippattu', 'vitilturappattu', 'vanchippattu', 'kolkalippattu', etc, by the poets of Kerala. The credit of adopting the theme for an 'attakkatha' for the first time goes to Unnayi Variyar, the author of *Nalacharitam* attakkatha. It is printed in numerous editions from different parts of Kerala and a number of scholars have commented on it. Recently it has been translated into English.

The work of Unnayi Variyar is the only one of its kind in the whole range of kathakali literature and it remains unsurpassed. The observation of Sriharsha, the author of *Naishadhiyacharita* that 'Nala's story by the variety of its sweetness puts nectar to shame and drinking in it even the gods do not esteem ambrosia; if narrated it purifies the world in this age as if by washing with water holds good in the case of the attakkatha also.

The story of Nala is adopted for four days' performance on the kathakali stage by the author, based on the 'Vanaparva' of the *Mahabharata* (chapters 52-79). For the first day's play *Naisadhiyacharita* of Shri Harsaha is closely followed. After that the epic forms the main basis for the story though the author has effected suitable modifications here and there. For instance, sage Narada

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appears in the beginning, middle and end of the story. The long conversation between the swan and Nala also is a notable change. His actions in the presence of Damayanti too show the innovation of the poet. Such deviations have given a new appeal and dramatic effect to the piece. Though it is an attakkatha, the basic elements of a full-fledged drama in Sanskrit are adopted by the poet and hence it is more dramatic than ordinary kathakali works.

The arrangement of the story to suit four days' performance is also thoughtfully conceived. Each section or portion represents an important phase in the life of the hero. The first day's story covers up to his marriage with Damayanti. The various stages in between are effectively and convincingly portrayed. The second day's theme is mainly centred on the play of dice in which the hero is defeated by Pushkara with the connivance of Kali and culminates with the separation of the hero and the heroine brought about by the unfortunate circumstances. The third day's story portrays a dark phase in the life of the hero wherein he had to pass some time incognito serving as the charioteer of king Rituparna. The fourth and final day's theme is up to the reunion of the couple. This phase is apt to remind one of *Abhijnanashakuntala*, since the scene of reunion is as poignant as the one portrayed by the master poet in Sanskrit. This arrangement is not mechancial, but insightful from the point of view of the concepts of dramaturgy. Each day's play can be put on as an independent story and that is how it is staged even now. Usually the story is never staged in full on a single occasion. Still there is an inherent unity that will not be missed by any reader. The episodes of the plot are the vicissitudes through which love is first sparked, sprouted and nourished, then blocked and finally fulfilled after a tragic separation which really serves to give greater depth and poignancy. It is one of the best, if not the best, of original literary productions in Malayalam, and one meets with deep philosophy, brilliant metaphors, complex idelogies and intricate phraselogy.

The dominant flavour or sentiment is the romantic love of Nala and Damayanti. The main sentiment shrinagara is supported by other emotions like vira, karuna, raudra etc; which are appropriately nourished with extreme propriety. The crude erotic scenes that mar the beauty of the usual attakkathas are eschewed by the author and he never trespasses the limit of decency.

In the matter of characterisation the work has few parallels in the whole range of kathakali literature. Each and every character drawn by the poet shows an individuality. It is an exception since in works of the same class one generally meets with stereo-typed heroes and heroines. The hunter and the swan, generally treated as insignificant by other poets, are prominent characters in *Nalacharitam* where they have undergone a metamorphosis by magic touch at the hands of this gifted poet. Characterisation is achieved in depth and even the minor characters are significant. The characters appearing on the stage in the whole play are Nala and Damayanti, the hero and heroine, the swan who acts as messenger, sage Narada who manipulates the course of events, Pushkara, Kali, the hunter, gods like Agni, Yama, Indra and Varuna, merchants who help the heroine, the queen of Chdi, Sudeva the brahmin, king Rituparna, king Bhima, the father of Damayanti and the two charioteers Jivala and Varshneya. Nala's role incognito as Bahuka also deserves attention. Every one of them plays a significant role.

The work is characterised by natural grace, elegant diction, new fancies, unending series of suggested meanings, erudite usages and inimitable charm of musical overtones. None else has composed such beautiful padas (songs) as Unnayi Variyar. They are exquisitely wrought lyrics. Words of extremely soft texture have been carefully selected with delicate assonances creating musical echoes. Naturally these could not be properly translated into any language.

The language of Unnayi Variyar still poses a challenge to literary critics and singers. One meets with fine Sanskrit idioms and Malayalam words of extreme poetic quality. In between crop up occasionally a few words of Tamil origin. Without the least inhibition he presses into service all of them together. Many of the usages elude meaning and critics are not sure of their ground whether they have properly understood him. A born poet, he has simply outshone every one and linguistic and literary canons undergo new shape in his hands.

With regard to the kathakali stage also Variyar's work has been a difficult proposition for generations of artistes. Even the best among them could not succeed up to the level of expectation. Usually kathakali works could not adequately bring out the vision of the author regarding the values of life since it is a difficult medium for selfexpression. *Nalacharitam* of Unnayi Variyar is a lone exception to this general rule. It is often said that the songs are of better merit than the several introductory stanzas in this work. The author himself has given expression to his conception of beautiful poetry in the course of the text: 'True poetry must contain worthy meaning, fluent nectarlike sounds, natural rhyming and assonances and charming figures like simile. All this must be fused agreeably to please the reader'. It must be admitted that Unnayi Variyar has lived up to the standard that he himself had laid down.

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N.P.U.

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NALAKHYANA (Gujarati) is a mediaeval Gujarati long narrative poem (Akhyana), composed by Premananda (1636-1734), a great Gujarati poet of the mediaeval period. Premananda, was by profession, a reciter of mythical stories in a dramatic manner. He selected some themes from old texts, and restructured them, adding many incidents. By his unusual style of narration and discription he invested in his akhyanas a rare charm.

Nalakhyana considered as the best and finest of his akhyanas has its source in the *Mahabharata*, where it is a illustrative episode told by sage Brihadasva to Yudhisthira the eldest Pandavas to enlighten him. In the *Mahabharata* it is 'upakhyanam'—a side story. Premananda elaborated on the episode, making it a full fledged story. Many pre-Premananda poets like Bhatanal Vishnudas, Viswanath Jani and other developed the Mahabharata plot in their own way, Premanand concentrated only on some of the incidents, and presented them with an artistic touch.

In the poem Premananda is at his best in bringing the delineation of humour and pathos in it. In the first 'Swayamvara' of Damayanti, Gods like Indra, Agni, Varuna and Yama, aspiring Damayanti's hand in marriage asume the form of Nala and yet emerge as losers. In her second Swayamvara Rituparna an aspirant of Damayanti, provides humour by his boasting and bragging resulting into a hilarious fiasco. Damayanti's lamentation on being forsaken by Nala, and her cry in anguish "Hari", You are companion of truth! where do I fit in", on being accused of theft of a necklace are memorable situation in Premanand's tragic poetry. Premanand through his forceful narration successfully touches his audience's heart. He blends the mythical story with contemporary elements to bring it closer to his audience.

C.M.

NALAVENPA (Tamil) is one of the minor epics written during the period of the Chola Kings. The exact year of composition is not known; nor is the author's name real. A poet from a small hamlet called Pon Vilainta Kalathur, a contemporary of Kamban, composed this work. He is known, to the Tamil world by his pseudo-name 'Pukalenti'. The myth, spun around the author, pictures him as patronised by a king named Chandramukhi at whose request the work as composed.

The story is the Tamil adaptation of the Sanskrit work *Nalopakhyana*, an interlude in the *Mahabharata*. The same story was retold by the North Indian king Harsha under the title *Naishadha*, translated into Tamil as *Naitatam* in 1600 by the famous blind poet Ativirarama Pandiyan.

The story of Nala and Damayanti haw been told and retold in Indian literature. The Tamil version *Nalvenpa* has itself been very popular, and we have some fifteen editions of this work, the first authentic one being that of Putparata Chettiyar in 1870. The available editions differ from one another in size from 166 stanzas to 525 stanzas! Obviously, there are interpolations as usual with classics.

The story of Nala is recited in the venpa metre, as told by Vyasa to Dharma, the eldest of the Pandavas, as he (Dharma) mourns the loss of his wealth and kingdom. Vyasa consoles him by reciting the story of Nala who had undergone similar sufferings but was blessed with happiness in the end.

The Tamil author has made good use of the venpa metre and is therefore praised as "Venpavil Pukatenti". The work is well-known for its literary beauty, particularly for its similes, metaphors, images and poetic imagination. While praising the beauty of Damayanti, the author sings,

> The lady with long tresses and nectar speech,
> And crescent-moon forehead, behold!
> Oh, it is there, resting his bow
> The amorous cupid sharpens his arrow".

And the swan is said to have learnt its grace of movement from Damayanti. Again Damayanti, tortured by pangs of separation, thinks of the stars as eruptions in the sky due to the heat of the moon.

Thus, though an adaptation and a minor epic, *Nalavenpa* is ranked among the most widely read and praised Tamil works.

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T.M.

NALAYIRA DIVYAPRABHANDAM (Tamil) is a collection of 4,000 sacred hymns by 12 Vaishnava Poet-mystics spread over roughtly 300 years (second half of 6th century AD to the end of 9th century AD). The poets are: 1. Poygai Alwar, born in Kanchi (7th century AD), 2. Bhoothathalwar, born in Thiru Kadal Mallai (Mahabalipuram), Contemporary of Poygai Alwar, 3. Peyalwar, born in mylapore, contemporary of the above mentioned two Alwars. 4. Thirumalisai Alwar, born in Thirumalisai of Thondai Nadu (7th Century AD), 5. Thondaradipodi Alwar (Name Vipra Narayana; 7th Century AD; born in Mandangudi of Thanjavur District) 6. Kulasekhara Alwar, belonged to Kongu Nadu, a Chera King (800 AD), 7. Thirupanalwar (low caste bard, born Uraiyur; date not known); 8. Thirumangai Alwar (born in Thirukuráiyaloor of Cholanadu; was a chieftain and was also, according to traditional accounts, a robber at some stage in his life; 8th century); 9. Perialwar (Name; Vishnu Chithan; born in Srivilliputhur; early 8th Century AD; a brahmin priest); 10. Andal (Name; Kothai, adopted daughter of Parialwar; fell in love with Lord Vishnu and according to traditional accounts, Perialwar gave her in marriage at the shrine, Srirangam where soon after marriage, Andal is believed to have disappeared into the sanctum sanctorum), 11.

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Nammalwar (Name: Sadagopan. born in Alar Thirunagari; 9th century AD) 12. Madura Kavi Alwar (9th century AD, a disciple of Nammalwar; a brahmin, who has only one padigam sung in praise of his mentor, Nammalwar, included in the Prabhandam, Lastly, Thriuarangathu Amudan, who lived in 11th 12th century, as a contemporary and disciple of Ramanjujacharya (1017-1137 AD). He authored *Ramanuja Nutrandadi* in praise of his Guru, 'Ramanuja' and this was also added to the Prabhandam collections, whereas the works of all the 12 Alwars were collected by Nathamunigal in 10th century AD.

Alwars were mystic wandering minstrel heading a group of their devotees moving from shrine to shrine across the country, singing songs in praise of Vishnu, just as Nayanmars did in praise of Shiva and sang of their love. Thrimalisai, Thirumangai and Thondaradipodi Alwars engaged themselves in heated disputations with Jains and Buddhist monk and converted the kings and masses to Vaishnavism. The Shavite and Vaishnavaite Bhakti movements were contemporaneous.

Jains and Buddists who came to Tamil country in the pre-Christian era, settled and learnt the language and immersed themselves in proselytization work. Right from Sangam times (200 AD-350 AD roughly), their contribution to Tamil literature and scholarship was pioneering and even dominant; hence they wielded significant power and great influence even among royalty. This led to wide spread resentment. This interugnum, the period between 350 AD to 550 AD (the end of Sangam and the first flowering of Bhakti era) is a dark period in Tamil history of which nothing is known except that it was dominated by a horde called Kalabharas, who were supposed to be Jains as their influence was all—pervasive.

This led to the phenomenal emergence of Alwars and Nayanmars, to create resurgence of Hinduism, as a popular movement since Hinduism as then practiced by brahmins was elitist and had become a preserve of brahmins, ridden with rituals in Sanskrit, the language they didn't understand.

Alwars (just as Nayannars) advocated the concepts of a personal God almost in human terms appealing to people's emotions. God was made accessible just by singing in chorus the glory of God in an easy, spoken language of the people.

The personal equation with God was sought to be achieved by sublimating the romantic tradition established in Sangam times, by which God took the place of hero, in the bardic lore of Sangam poetry and the devotee Alwar became the heroine, pining for her union with her hero/lord. Physical longing was sublimated into a spiritual quest. The popular music tradition of the Sangam age ('deshi' indigenous to Tamil Nadu) which lay dormant during the dark times of Kalabhras was revived. Here, Paripadal which belonged to the 2nd phase of the Sangam period coming between the Sangam works and Alwars Prabhandam, seems to have provided the link. (Paripadal is a collection of 70 songs, of which 22 have survived, in Ahaval meter, set to music. The melody for each song is specifically given in colophon under each song). This linkage is not only in music, but in many other aspects, both in the wandering bardic tradition, praising the Gods like Muruga and Vishnu and rituals like 'Pavai Nanbu', 'Thai Neeradal' which Andal exploited to the full in her *Thiruppavai*. Bhakti movement at the hands of both Nayanmars and Alwars was a popular movement in all its aspects.

The Alwars were raised to sainthood and their inspired utterances came to be looked upon as Vedas, an object of worship. Among them were kings, low castes, brahmins, and even a young lass all revered alike. God, Hinduism, music, poetry were all made accessible to common people, transcending all barriers of caste and status, and thus the movement ushered in the Golden age in Tamil history, which saw the finest flowering of Tamil endeavours in literature, arts, music, sculpture and temple building, which lasted over several centuries thereafter, reaching a peak, never attained thereafter.

The era of Alwars and Nayanmars which began almost simultaneously also neared its end almost simultaneously. The last of the Nayanmars was Manikkavachagar of 9th Century A.D. and the last of the Alwars was Nammalwar who lived around the same time. Both were high water marks in poetry wedded to mysticism. There were many such parallels on the further developments in these two strands of religious renaissance.

Nathamunigal (910-990 AD) heard the 'padigam' (decad) of Madurakavi Alwar with excitement and that led him to the discovery of Nammalwar's work and thereon to the unearthing of the whole corpus of all the Alwars, works; he collected them all, arranged them in a sequence and set them to music. Of all the Alwar Nammalwars is the largest contribution and also the most famous because of its philosophic depth for which reason he had also been raised to the status of an Acharya, the first Acharya, in a chain that extends over several centuries. These innumerable Acharyas who came in close succession, established the Vaishnava tradition. The Acharya tradition is exclusively recorded not only in several versions of Guru Parambara and also by later commentaries. It starts with *Divya suri charitam* (in Sanskrit) by Garudavahana Panditar, who was Ramanuja's, contemporary. This record makes it that all the Alwars were not only contemporaries but also worked in close togetherness, with Nammalwar leading them. But it is *'Ramanuja Noorrandadi'* (in Tamil) by Thiruvarangathu Amudhanar, which sets the order of Alwars straight. He was also a contemporary and disciple of Ramanuja and his *'Noorrandadi'* was included in the Prabhandam collection at the express direction of Ramanuja.

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The most curious and interesting fact about the Alwars and the Prabhandam was that though it was the Alwars who revived Vaishnavism and Ramanuja (1017-1137) came several centuries after the last of the Alwars and Ramanuja is the exponent of Vishistadvaitham, there is no trace of or reference to Alwars in his exposition. It should not, surprise, as the Alwars' utterances were inspired outpourings owing nothing to any school of philosophy, whereas Ramanuja's whole work is a studied intellectual journey into the world of Upanishads. The intellectual that he was, he considered Bhakti of the Alwars inadequate.

But the Acharyas who came later (some 200 years after Ramanuja) in the period from 13th to 16th century, chose to work their learned expositions, not in Sanskrit like Ramanuja, but in 'manipravala' style (a mixture of Tamil and Sanskrit).—except some of Vedanta Desikar's work in Sanskrit. But all of them hailed the Alwars as rishis, their inspired outpourings as Dravida Vedas and vaishnavism as castless religion. On the last point, however, there were differences among the Acharyas, some of whom poined that castelessness that was permitted in the case of Alwars was an exception that could not be extended to all for all times. However the fact remains, the whole lot of the Acharyas, who came later, wrote extensive commentaries on the Alwars, to establish their version of Vaishnavism which differed in two separate strands. They could never agree with each other though the source for their interpretative disputation was the same. The course that Vaishnavism took, from Nathamunigal to Ramanuja was one, though the Alwars and Acharyas operated at the antigonistic levels, the emotional and mystic as opposed to the cold intellectual and logical of the liturgical variety. The Acharyas who succeeded Ramanuja split into two or more factions interpreting the concept of surrender (Sarangati) and the adequacy or inadequacys of Bhakti for the realisation of union of 'jeevatma' with 'paramatma', and at no stage was there ever a reconciliation of the contending points of view. Once again, in the hands of the Acharyas, Vaishnavism became an elitist institution, an exclusive preserve of theologians with never-ending liturgical controversies. Vaishnavism as a resurgent people's movement that inspired visionary poetry of the Alwars was nowhere in the picture in this close preserve.

But the common people at large, never let go the Alwars that easily, not till this day. The Alwars 'parsuram' (hymns) are a living inspiratin which lend colour and blissful joy in every Vaishnava home, transcending barriers of caste or status, as Alwars meant them to be. Nathamunigal (910-990 A.D.) who collected all the 4000 hymns of Alwars in tact and set them to music with the help of his nephews, revied the Bhagavata Tradition and Tamil Nadu began to hear the sweet strains of music flowing from the Alwars hymns in streets and homes. It was taken to the temples and singing the pasurams became a part of the temple ritual right from the early down. This continues till this day in every Vaishnava temple though it is reduced to a monotonous recitation than singing.

Thiruvarangathu Perumal Arayar (954-1054 AD) was so captivated by *Thiruvoimozhi* of Nammalwar that he established the practice of dancing to the hymns in temples, by the priests themselves. This continues in three select Vaishnavaite temples till this day. It is called Arayar Sevai. As strict ritulistic adherence is the rule that governs here, one may take this as the freeze of the dance practised in the 11th century.

It is Andal's *Thiruppavai* which is the most fascinating, wherein the ritual of sangam love, and young virgins during penance going to the river side for a ritualistic bath are exploited in 30 songs of enduring charm and seductively tilting music. This has grown into the present day practice of groups and groups of devotees going round the streets singing *Thiruppavai*, all the 30 days of the month of Marghazi calling the people to awake to join them in singing the glories of the Lord. (Incidentally, Andal in one of her songs in Thiruppavai refers to a rare configuration of Planetary appearance from which M. Raghava Ayyangar has computed the date of such occurrance as 18th December 731 and from that deduce the date of Andal's birth as 716 AD).

And again, singing of the padigam of Andal, wherein she narrates to her sakhi, the dream she had of her marriage with her Lord, Vishnu, is now a necessary part of marriage rituals in Vaishnava families. The padigam starts with 'varanam anyiram..."

In Sangam times, bardic poets used to be employed in royal households, to awaken the king with their songs. This 'Rajopachara' convention was also employed by the Alwars to sing 'Thirupalli Ezhuchi' (th sacred songs of waking) to rouse their Lord from sleep. Vaishnava temple worship look this over and included it as its first morning ritual. One can hear the srains of these songs in the early hours of dawn from every Vaishnava temple in the South, and its reverberations spreading over the whole town.

The Acharyas failed to snatch the Alwars and Pasuram from the people and the Alwars have returned to the streets and homes, and temples. They live on.

Ve.S.

NALHA, NARAPATI (Rajasthani), is a poet of repute, whose folk-song *Bisaldev Ras* is known to the literary world. Very little is known about Nalha's life either from his writings or from other sources. It is said that the poet was a Bhat (a bard). In his poems he refers to himself as 'Vyas': Vyas says like this' or 'Vyas says with folded hands that thirty-three crores of gods are pleased with you'. Vyas is a sub-caste of Brahmans in Rajasthan. So some say he

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was a Brahman, but this interpretation is, however, disputed.

Bisaldev is a love poem. Rajmati, daughter of Bhoj Parmar, is married to Bisaldev. She praises Orissa, the land of diamond-mines, and ridicules Sambhar, the land of salt, which results in Bisaldev's departure for Orissa. Rajmati had to spend twelve long years in pangs of separation depicted according to seasonal variations. This forms the main theme of the ballad. It ends in the reunion of the couple.

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K.L.S.

NALIN JAINATH (Hindi, b. 1911) is an eminent poet, playwright and short writer. He started his career as a journalist in Lahore, then shifted to Agra, and later to Delhi. Meanwhile he did his M.A. and Ph.D. in Hindi from Punjab University. After a brief stint in the film industry as a script writer, he entered the academic world as a teacher in 1951, and retired from Kurukshetra University in 1970.

During this span of three decades, he enriched Hindi literature through his writings in various forms. Even earlier, he was known as a critic through his works, *Hindi natak-kar* and *Hindi nibandhkar*. His first anthology of poems *Dharti ke bol* was acclaimed as a harbinger of the Progressive Movement. His *Chintan aur kala*, an anthology of essays, placed him among the first rank of essayists, writing on abstract topics. One of his radio plays, *Samvedna sadan* was also very well received.

Amongst his works, other than those already referred to, the following may be mentioned: Poetry-*Yamini*, *Is paar ke bandhan*, and *Devyani* (Epic); One-Act Plays: *Nishant*, *Hathi ke dant*, *Naye parde naye drishya*; Short Stories: *Jawani ka nasha*, *Tilon ki chamak*, *Jhurmut*, *Sikke asli nakli*; Essays: *Prasad prabha*, *Majhdhar ke par*; *Sketches*: *Shatranj ke mohre*, *Bikharte saye*; Criticism: *Acharya Ramchandra Shukla*, *Vidyapati*, *Kavya-purush Nirala*, *Sahitya ka adhar darshan*.

B.N.S.

NALLAPERUMAL, R.S. (Tamil; b. 1931) made his literary debut with *Sankarabharanam*, a collection of short stories in 1962. In 1965, he published *Chintanai vagutta vali*, related to the history of civilization. He participated in the Kalki Silver Jubilee Novel Competition and won prize of Rs. 7500 for his *Kallukkul iram* (The core is tender, the exterior crusty) published by Vanati in 1969.

Kallukkul iram may be compared with Kalki's *Alai osai*. Both have the Indian Freedom movement for their backdrop. Kalki weaves his novel around the happenings of 1930-47; Nallaperumal around the violent sproutings of the freedom struggle in the Southern parts of Tamil Nadu. The action of the novel comprises District Collector Ashe's repression, Vanchinathan's killing of Ashe, Calcutta Session of the Indian National Congress, Dandi March, Cripp's Mission, the imprisonment of Chidambaram Pillai and Subrahmanya Shiva, and the activities of Rashbehari Bose and Subhashchandra Bose. Both have achieved great success in their novels; while Kalki's novel is known for its imaginative exuberance, Nallaperumal's is famous for its naturalism.

His other novel, *Kettatellam podum* 1971 (Have we not heard enough?) is remarkable for its evocation of the life and teachings of Gautama Buddha. *Porattangal* 1972 (Struggles) chronicles the slow pervasive poisoning of social and cultural life by political indoctrination, regimentation, and violence, culminating in the periodic eruptions of mass frenzy. *Ennangal maralam* 1976 (We may change our minds) deals with the flow of life, flanked by faith and rational outlook, on either side.

Tunkum erimalaigal (The dormant volcanoes) currently serialized in the weekly *Dinamani kadir*, deals with the changing values and social relationships of Brahmans in Tamil Nadu. His other works are: *Idayam ayiram vidam* 1970 (Emotions are multi-hued, short stories); *Bharatam valarntakathai* 1972 (History of India); *Tirudargal* 1976 (Thives, novel); *Brahma rahasyam* 1977 (on the theory of knowledge); *Nambikkaigal* 1981 (Aspirations, novel).

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NALUNKU (Tamil), also called 'Nalanku', it forms a part of the wedding songs. After the wedding, the bride and the groom are made to smear sandal paste on each other, and this playful act is accompanied with nalunku songs. In some Vaishnava Brahmin families, such songs are sung in Telugu and Sanskrit also. These songs contain good advice and details about the ceremony.

Married women, who have led a full life, first decorate the bride singing the song, and then call her to smear the paste on the groom. The bride is addressed as Rukmini, valli or Meenakshi, or some such mythical woman, and the groom is addressed as Rama or Krishna. In accordance with the apostrophe, mythical incidents are also sung of in the poem.

Generally, the songs are sung by women only. Sometimes, though rarely, there are a few songs where the groom requests the bride to take part in the function.

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S.V.S.

NAMAGHOSHA (Assamese) It is collection of one thousand devotional stanzas or verses in different early Assamese meters composed by Madhavadeva. It is also known as *Hazari ghosha*, 'hazari' meaning one thousand. The *ghosha* means a refrain, the first of a song or verse composition which is repeated every time in a chorus. The word is derived from the Vghus, 'to chant aloud' and therefore, *ghosha* means a verse sung aloud. As the name suggests, *Namaghosha* means the names and praises of the Lord to be sung aloud either singly or in a chorus. It is considered to be the greatest work of Madhavadeva. Held in highest esteem by the Assamese people, it is widely read, memorised and quoted as an authoritative scripture. Out of one thousand verses, approximately half of them are translations from various puranas and devotional scriptures, but translated verses are couched in such a perfect rhythm and form that it would be more appropriate to call them recreation rather than translation. Through the melifluous flow of a thousand verses the sublime image of a genuinely devoted soul passionately striving for spiritual realisation is reflected in all transparency. It is the expression of religious experiences, philosophical beliefs and the devotional urge of a god-intoxicated saint. On the eve of Madhava's death when his followers approached him with the request to name somebody whom they could approach for guidance after his departure from the mundane world, the saint is said to have advised them to read and reread his *Namaghosha* where they would find necessary guidance in case of doubt and mental conflict.

Though *Namaghosha* is primarily devoted to the exposition of the Holy Names of the Supreme Being it has not failed to focus attention on other relevant matters related to 'bhakti'. Vaishnavism preached by Shankaradeva lays special stress on four fundamental elements of devotion, viz., nama (holy name), *deva* (deity) *guru* (spiritual guide) and *bhakta* (devotee or holy association). While extolling the Holy Name, *Namaghosha* equally stresses the other three mutually related principles. The work, sub-divided into many minor sub-sections, basically contains three divisions or sections. The first section deals with the doctrinal or fundamental aspects of the *Namadharma*. The second section is a collection of lyrical stanzas of self-effacing devotion and passionate self-surrender at the feet of the adorable deity. The last section is a series of well-arranged rhythmical lines containing glorification of the name and attributes of Vishnu-Krishna. Banikanta Kakati, an eminent critic of Assam, observes three currents of thought running through the entire gamut of the verses. The first is Madhavadeva's self-effacing humility born of deep devotion to his spiritual guide Shankaradeva and the deity-Krishna. The sense of ego is completely submerged in the surging waves of devotional ecstasy. The second current of emotional expression is the undiluted eulogy and homage repeatedly paid to Shankaradeva. This sentiment of gratitude is echoed and re-echoed off and on throughout the verses and these two currents have ultimately merged in the overflowing current of the ecstatic devotion and the sense of complete self-surrender to the Lord.

Religious teachings of *Namaghosha* have been admirably blended with its philosophical views. Its philosophical base is supplied by the Vedanta tempered by the devotional interpretation of the *Bhagavata-purana*. On the whole, *Namaghosha* presents a unique blend of a religious urge, philosophical views and the passionate devotion of Madhavadeva.

S.S.

NAMASIVAYA MUDALIYAR, K (Tamil; b. 1896, d. 1937), a great Tamil scholar, was born at Kaverippakkam and died at Madras. His father Ramasami Mudaliyar was teacher who established a small school of his own and taught children. At the age of fifteen, he went to Madras and became a teacher at a primary school. He was eager to learn Tamil classics and therefore went to Shanmugham Pillai, a famous scholar, who taught him for twelve years. In 1896 Namasivaya Mudaliyar became Tamil Pandit at St. Xavier's High School, Madras, and rose to senior positions in due course, teaching Tamil in such celebrated colleges as Queen Mary's College and Presidency College, Madras. In 1920 the Madras Government made him Chairman of the Tamil Education Committee.

Namsivaya Mudaliyar was a good teacher and scholar. He edited a *Nallasiriyan*, a journal for teachers, for fifteen years. His works include: *Kichakan, Pirutivirajan, Desingurajan, Janakan, Attikuti, Tolporul Ilampuranam, Tanikaippuranam, Tanjaivanan Kovai, Iraiyanar Kalaviyal* and *Tanikaittavappayan Malai*.

S.Sr.

NAMBI ANDAR NAMBI (Tamil; b. 10th century) was born at Tirunaraiyur, Tanjore. He lived during the reign of Raja Raja, the Great (985-1012 A.D.). His father was a priest in the village temple dedicated to Lord Ganesha, and once he asked his son to perform the temple rites during his absence. The boy did the rites with such devotion that he received the blessings of the deity in person. The story went far and wide in the Chola empire.

Emperor Raja Raja once happened to listen to some of the devaram hymns recited. He fell in love with them

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and so wanted to obtain them all, but did not know where to get them. He sought the help of Nambi Andar Nambi. The young priest, with divine help, could locate the devaram hymns sealed in the temple at Chidambaram. Nambi and the king went there and retrieved what was left of the hymns, since the white ants had made a heavy feast of them. A heavenly voice declared that only the hymns needed for the age had been allowed to survive. At the king's request, Nambi codified devaram.

The devotional poems of saint Tirunanasambandar, saint Tirunavukkarasar, and saint Sundaramurti are collectively known as devaram. Nambi divided them into seven Tirumurais (Holy books). The writings of saint Manikkavachakar were added as the eighth book. The hymns of nine other devotees were collected by Nambi as the ninth Tirumurai. Saint Tirumular's work was added to this list as the tenth book.

Nambi was himself a poet of great merit. So, the later devotees included his poems along with those of others as the eleventh Tirumurai.

Nambi is the author of ten small literary works. His *Tiruttondar tiruvandadi* is a development on the *Tiruttondattokai* of Sundaramurti. These two books served as the basis of Sekkilar's *Periyapuranam*.

As the codifier of the Shaivaite canonical literature, Nambi Andar Nambi may be compared with saint Vyasa, the codifier of the Vedas. His other works are: *Tirunaraiyur Vinayaka Tiru irattai manimalai; Aludaiya Pillaiyar tiruvandadi; Aludaiya Pillaiyar tirucchanbai viruttam; Aludaiya Pillaiyar mummanikkovai; Aludaiya Pillaiyar tiruvulamalai; Aludaiya Pillaiyar tirukkalambakam; Aludaiya Pillaiyar tiruttogai; Tirunavukkarasar tiru ekadasa malai.*

T.B.S.

NAMBIAR, V.V.K (Malayalam; b. 1901, d. 1962) was born in Cannanore district. After passing the Vidwan examination, he began his career as a teacher. He worked in several schools under the Malabar District Board, and also in Devagiri College, Calicut. He was a humanist poet with high ideals and an amateur actor and a good public speaker.

In literature Nambiar is not in the front line of the progressives. At the same time he stood foremost in respect of the creation of a better world. He was very proud of the cultural heritage of India. His poems have been published in eight collections : *Suvarnamekhala* (1947), *Hridayagayakan* (1947), *Amritaganga* (1948), *Bhavashringhala* (1951), *Manninte kavita* (1953), *Mishravichi* (1954), *Vallaki* (1954) and *Ente kavita* (1961) In the poem 'Kaladasyam' (Servitude of art) he asks:

Am I a poet, do I know to sing,
The unspoken story of the woeful mind?
Does my heart in its real form see
The pure image of nature's love?

Nambiar has only one message to give to the world and he has given it in his 'Sandesham' (Message).

Neither paradise nor any other gift is required
The world needs only to remain without enmity.

The three one-act plays 'Amaravatiyile Abhimanarangam', 'Dharmadhira' and 'Premabashpam' written by Nambiar have been published under the title *Premabashpam* (Tears of love). They are intended for children.

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T.R.R.N.

NAMBUTHIRI, ORAVANKARA (Malayalam; b. 1857, d. 1917) was born as the first son of Oravankara Sankaran Nambuthiri by his first wife. His name was Neelakanthan Nambuthiri though he was popularly known in the literary society as Oravankara. He got his first lessons in Sanskrit from his father. Then he went to the Kodungallur palace, which was then a centre of knowledge and poetry, and continued his education intensively for about seven years. There he was a close friend of the renowned poet Kunjikuttan Thampuran. By the time he completed his education, he had become a poet with great mastery over his medium. In poetry he was a master-humourist. Kochunni Thampuran and Venmani Mahan Nambuthiripad who were great poets by themselves and who were his Gurus in poetry, passed glowing comments on his subtle humour.

In the field of literature, he was known as Oravankara Rajan also. He has explained in one of his poems how he happened to possess the title 'Rajan'. He had an elder brother who happened to develop mental aberration and started doing atrocities claiming that he was a king (Raja). This brother died shortly. With a tinge of humour people started calling him Raja, contending that he owned the title hereditarily. Quite humorously the poet says that he accepted the honoured title offered by the people with a sense of humility.

Though he was a member of the 'Kodungallur School' of poets, there were certain marked peculiarities which kept him apart. Composing verse on anything and everything taking the least possible time with a competitive spirit was almost a pastime among the poets then. Often there used to be such verification competitions and Oravankara also used to take part in them. but he believed that such 'instant poems' would be comparatively of inferior quality. He used to try his best to make his poems superb ones. He had a keen ear for the sound and music of words and he was extremely careful to use only selected words. Equally careful was he about the meanings of words also. Consequently his poems became profound and grand. He did not compose any long poem. Many of

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his works were left incomplete. Still Oravankara is considered to be one among the great poets of the day, not because of the number or the size but because of the grandeur of the poems he wrote. Certain hymns written by him are incomparable, No other poet in Malayalam has ever composed a hymn of that gravity. Some of his hymns are as grand as the quatrains of the *Saundaryalahari* of Shankaracharya.

Histories of literature give a long list of 32 books attributed to Oravankara. But the exact date of composition of none of them is available. Ulloor says that all his works, except *Balopadesham* (Advice to children), are incomplete. Apart from these, there are innumerable songs and single quatrains on different subjects. Entries in different histories of literature are the only records available to prove that the poet had written so many poems.

Some of his poems were collected, edited and published under the title *Oravankara Neelakanthan Thirunanassile kavitakal* (Part I by T.K. Krishna Menon with an Introduction. Two other works of his, *Kuchela vrittam* and *Rukmani swayamvaram* were published in 1925 and 1958 respectively. K.P. Krishna Poduval has collected edited and published from Mangalodayam, Trichur, a volume of poems in 1932 claiming it to contain the complete works of Oravankara.

K.V.R.

NAMBUTHIRI PUNAM (Malayalam; b. 1500, d. 1625) There is no clear record to show either the real name or the actual dates of birth and death of Punam, the ancient Malayalam poet. One thing is sure that he was one among the learned court poets of Manavikrama, the Zamorin Raja of Calicut, who lived in the 15th century. The famous historian, K.V. Krishna Iyer, says that this Zamorin reigned from 1467 to 1475, though Ulloor does not approve it fully. The Zamorin was a patron of learning and literature and he had in his court 'Patinettara kavikal' (eighteen and a half poets). The legend goes that these eighteen poets wrote in Sanskrit and they were considered 'full poets'. But Punam, who wrote in vernacular, was only a 'half poet', for writing in a language other than Sanskrit which in those days was deemed to be of lesser dignity. This has been interpreted in a different way also. Though the 'ara' means 'half', it is the root of 'arachan' (king) also and hence the term 'arakkavi' means 'aracha-kavi' or Rajakavi, which means 'the poet of the King' and then Pathinettara kavikal will mean 'the eighteen poets of the King' or 'the eighteen court-poets'. The term 'Aracha kavi' may even mean the 'arachan' (king) among the poets and in that sense Punam will be the King among poets. Whatever may be to interpretation, one thing is beyond doubt: Punam was a revered poet in the court of the Zamorin. There is a legend that Punam belonged earlier to Kolathunadu and that Cherusseri Nambuthiri, the author of the renowned ancient poetic work *Krishna gatha* (The song on lord Krishna) also was a member of the same Punam Illam. Records show that the Zamorin and the Kolathiri Raja signed a treaty in 1452, following which the Raja sent the young Nambidi (or Nambuthiri) of Punam Illam to the Zamorin. The Zamorin accepted him and thus Punam became the court-poet of the Zamorin. The famous shloka (quatrain) that Punam presented to the Zamorin clearly says that it was written in praise of Mana Vikrama Raja. There is another famous shloka written by Punam in praise of Mana Veda Raja, the predecessor of Mana Vikrama. Punam and the author of *Sri Krishna vijaya,* the famous poet, Shankara, who was the court-poet of Kerala Varma Raja, were contemporaries and friends. This Kerala Varma Raja reigned from 1423 to 1446. From these and other similar internal evidences, Ulloor has concluded that the period of Punam was between 1425 and 1505. But after a protracted discussion, Sahitya Panchananan P.K. Narayana Pillai concludes that Punam might have lived between 1500 and 1625.

The fame of Punam is mainly based upon the 'champus', a particular genre in ancient poetry, containing both poetry and rhythmic prose and used by Chakyars for presentation on stage in temples. Punam is taken to be the author of many 'Manipravalam champus'. Many champus of doubtful authorship are also attributed to Punam.

The masterpiece of Punam is supposed to be the *Ramayanam champu*, which marked certain obvious changes in the realm of the champus. The famous works in this branch of Literature till Punam did not accept their themes from epics and they were not used for presentation on stages in temples. It was Punam who changed this. He also proved in *Ramayanam champu* that champus in vernacular also can deal with serious themes. Champus in vernacular, from Punam's days onwards, in comparsion to Sanskrit champus till that day, have some marked deviation, both in structure and in style. Among the vernacular champus, the *Ramayanam champu* occupies a predominant position. The book is divided into 20 sections and the poet has followed the *Valmiki Ramayana*. But according to the demand of his context he has either abridged or expanded the events. Their sequence also has been conveniently changed. Inimitable is the style of Punam, particularly in *Ramayanam champu*. Punam maintained a healthy idea about the exquisite Manipravala style of language to be used in poetry. Sanskrit words and Malayalam words were so harmoniously mixed together that the resultant melody, charm and grandeur of poetry became but marvellous. His mastery over language is unique. His rhythmic prose is to be envied by any gifted poet. Subtle humour is an important trait in the character of the Nambuthiris in Kerala in general and this was sharper and keener in ancient days. Quite naturally, the ancient Nambuthiri poets lost no chance to laugh and

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make others laugh. The mastery that Punam attained in this field was beyond the reach of other poets. It might have been from this and such other champus that the ancient master humorist Kunchan Nambiar learned that humour could be used as a powerful and effective weapon for social criticism. The internal merit and the poetic grandeur of the *Ramayanam champu* is such that the learned minds will find immeasurable pleasure in it. His *Bharatam champu* is not as lengthy as *Ramayanam champu*. But it also is a grand work. Though there is no clear evidence as to the authorship of this champu, on the basis of textual studies, it can be concluded that *Ramayanam* and *Bharatam champus* are of the same author, though the poet uses more Sanskrit words in the latter. Certain sections are fully in Sanskrit. In poetic beauty *Bharatam champu* is not so perfect as *Ramayanam champu*, maybe because this was the earlier work of the poet.

Vadakkumkur Raja Raja Varma was of the opinion that the four champus, *Narayaniyam, Parijata haranam, Kotiya viraham* and *Banayuddham* also were by Punam. But according to Ulloor, *Kotiya viraham* and *Banayuddham* are by Mazhamangalam. Mentioning the names of some champus like *Ravana vijayam, Kamadahanam, Parvathy swayamvaram*, Ulloor says that it is difficult to decide whether their author was Punam or not.

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K.V.R.

NĀMBUTHIRI PUNTANAM (Malayalam. b. 16th century). A contemporary of Melpattur Nārāyanabhatta (1560-1666), Puntānam Nampūtiri was a Malayālam poet of extraordinary ability and a devotee par excellence. He is known after the name of his family Pūntānam, though some believe that his proper name was Brahmadatta. The house was located in the region called Nenmēni in the Perintalmanna taluk of Malappuram district, where at present there is a school and public library to commemorate him and the Government of Kerala has taken steps to erect a fitting memorial. No definite information is available on his personal life. The name of his teacher Nīlakantha is referred to in at least two of his works. He had only general education and as such his scholarship was limited. Most of his life was spent in the precincts of the famous temple at Guruvāyūr where he had the opportunity to come into contact with several scholars including Narayanabhatta. From a reference contained in his *Bhasahakarnamrita* one can ascertain that he lived up to the age of ninety or more. Towards the end of his life he seems ot have left for his native place for a life of quiet and penance. When he was bidding farewell to his Lord at Guruvayur he heard a voice announcing that God can be found at a place nearby to the left of his house. On his return Puntanam erected a temple there, consecrated it to the Lord and performed worship everyday. The shrine is often referred to by him as Vamapura and the Lord Vamapuresha is mentioned by him in almost all his literary compositions.

There are several legends about the devotee-poet. While living at Guruvayur he composed his *Santanagopalam pana* in Malayālam, which he showed to Narayanabhatta everyday for correction. The grammarian-poet invariably found fault with the choice of words to the heart-burn of the devotional poet. One day his remark was rather harsh and at night he felt that his rheumatism aggravated all of a sudden. Soon in a dream he was told by the Lord that He liked the devotion of Puntanam better than the scholarship of the grammarian. Putanam too had a vision of the Lord in his dream and felt retribution for his torments. According to another legend, once he was waylaid by a thief and he wailed calling for his Lord to save him. Suddenly Mangattachchan, the minister of the Zamorin of Calicut, appeared there on horse back and saved him. Puntanam presented him with his ring out of gratitude, but the next day it was seen decked on the idol of the Lord at Guruvayur who instructed his priest in a dream to return the same to the owner. A third legend speaks of his mysterious escape from a severe attack of small pox which he effected by composing the poem *Ghanasangham* when his friends had given up their hopes of saving his life. Yet another legend has it that he composed his *Jnanappana* (Song of wisdom) as soon as he recovered from the shock of losing his only son on the auspicious day fixed for his first ceremonial meal. The child apparently died of suffocation. Anyhow the devotee found solace saying that while the Lord plays in his mind the absence of a son is not at all felt. Thus there are numerous legends about him—all extolling his supreme devotion to the Lord.

He is credited with the authorship of about 22 works in Malayalam, 7 in Sanskrit and a few in Tamil, the last metioned category being works on philosophy. The repeated mention of Vamapuresha forms his stamp. His works are noted for their lucidity, sweetness and overall charm of expression and they rank second to none. Their popularity among the devotees of Vishnu, especially ladies, is vast and unique. He is often compared to Saint Vilvamangala, especially since both of them have sung the glories of Lord Krishna in a similar vein.

His *Bhashakarnamritam* consists of 169 mellifluous stanzas in a wide variety of classical metres. It is replete with the charm of sound and sense and brimming with devotional fervour. The *Jnanappana* is truly a song of wisdom where the philosopher devotee exposes the nescience of human beings that prompts them to clamour for wordly things. In 356 lines the poem exposes the

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mortal qualities of the world and exhorts the humans to yearn for true wisdom. His *Santanagopaam pana* too shows these qualities. Some of his other important works in Malayalam are *Parthasarathistavam Ghanasangham Anandanrittam*, etc. Numerous stotras are also attributed to him in addition to these. His Sanskrit compositions too deserve special attention. Most of his works are published. Among the devotional saints of Kerala he occupies an unrivalled position.

N.P.U.

NAMBUTHIRI, VISHNU NARAYANAN (Malayalam; b. 1938), born at Tiruvalla, 'Vishnu' belongs to a Kashyap gotra family which migrated three generations back from Karnataka. He learnt Sanskrit from his grandfather and developed a love for English poetry as a student of Shepherd in post-graduate classes. He has a sound sense of word and word music and with his sweet dream, subtle fancy and inwardness he would have stuck to romantic cult but for the influnence of N.V. Krishna Warrier. He developed a socially conscious sensibility, unpolluted by disillusionment. His important works are: *Swatantryattekkurichchoru gitam, Bhumigitangal, Indiayenna vikarma, Aparajita*. He is a Professor of English.

P.N.K.

NAMBUTHIRIPPAD, E.M.S. (Malayalam; b. 1909) E.M. Sankaran Namboothirippad is a top Marxist leader with an international reputation and is at present (1981) General Secretary of Communist Party of India (Marxist). Born in a land-holding aristocratic family in Elamkulam, he had a varied political life. He started with the Indian movement of non-co-operation with the British Government in 1932 and moved progressively towards leftist politics culminating in the Marxist Party. Namboothiripad sacrificed his land-holdings and courted imprisonment several times. He left his college course to take part in politics. He was Secretary of the All India Congress Socialist Party (1934), Member of the All India Congress Committee (1934-36), Member, Legislative Assembly, Madras (1934), Secretary, Kerala Pradesh Congress Committee (1938-1940). He was a founder-member of the Communist Party of India since 1941 and member of its Politbureau ever since. He continued in the Marxist Party since the Communist Party split in 1966. He was Chief Minister of Kerala in 1956 and again in 1967. He was Leader of the Opposition in the Kerala Assembly in 1970. He was Leader of the Opposition in the Kerala Assembly in 1970. He has travelled in Russia and China.

In addition to his busy political life Namboothirippad has written extensively on Marxist theory, history of Kerala and the Marxist interpretation of literature with particular reference to Malayalam. Among his works are . *Keralam Malayalikalute Matrubhumi* (Kerala, Home of the Malayalis, Vol I. 1947, Vol 2. 1948, Vol 3. 1949); *Kammyunistukaranum purogamanasahityavum* (The Communists and Progressive Literature, 1948); *The National Question in Kerala* (1955); *Kammyunism kettippatukkunnavante kute* (With Builders of Communism, Travelogue, 1960); *Atmakatha* (An Autobiography (1969); *Marxisavum Malayalasahityavum* (Marxism and Malayalam Literature, 1947);

Namboothirippad holds the view that the life of the people is the source of good literature. The man of genius derives his inspiration and subject from the life of the people and this sense of social commitment gives shape to his works. Literature should, thus, be linked to people's life and popular movements. In his literary studies Namboothirippad has attempted to assess Kerala's major literary figures from this standpoint.

K.R.P.

NAMDEV-GATHA (Marathi). The complete poetical works of the eminent saint-poet, Namdev (1270-1350), is called *Namdev-gatha*. Namdeo was one of the greatest disciples of Varkari cult extant and popular in Maharashtra even today. His poetic talent and the religious depth seem to have acquired rare dimensions because of his extensive pilgrimage through Gujarat, Madhya Pradesh, Rajasthan, Uttar Pradesh and Punjab. He chose Ghuman, a village in Punjab, as a place of his residence as the village had a mixed Hindu and Muslim population. There he composed his verses which are known as 'Sant Namdevjiki mukhabani'. Some of the verses are included even in *Grantha Sahib*, the holy book of the Sikhs. His temple in Bansi and Mardi (District Amritsar). Duniyapur and Bhawalpur (District Multan), Lahore, Amritsar, Jalandar, Ambala and Shivani are visited by pilgrims even today.

Namdev composed nearly two thousand abhangas (a versified couplet) and they are remarkable for their thematic variety and linguistic brilliance. Many of his autobiographical verses display his domestic tensions as well as the process of his spiritual quest. They have a special historical value as he was fortunate enough to be a contemporary of the great saints like Jnanadev, Gora Kumbhar, Visoba Khechar and Chokhoba. It is an authentic record of the golden phase of Varkari cult. His verses narrating the stories of Lord Krishna's childhood have in addition to their emotional intensity, a streak of humour. But their real strength lies in their devotional fervour. For Namdev his Lord God Vithal is everything whose human form he celebrates in his verses. Some of his verses have a strong moral tone. Lucid idiom, picturesque descriptions, flowing narrative and emotional intensity have made his verses memorable.

Namdev's greatness lies in handling various poetic forms. He successfully handled forms like narrative poems, verse biographies and travelogues. His verse

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biography of the great Marathi Saint-poet Jnanadev is remarkable for the personal warmth as well as for the significant details it contains. He also experimented with metrical forms like 'Bhoopali', 'Rupak' and Arti that have become a stock of religious rituals. Verse forms like 'Gaulan', 'Jate', 'Bagual' and 'Humbari' practised by him were familiar to the masses. He is also credited with the pioneering efforts made by him to popularize the art of Kirtan, a semi versified prose narrative recited with the help of music and acting.

L.R.N.

NAMDEV (Hindi, Marathi b. 1270, d. 1350) was a well-known saint of Maharashtra and was born in the tiny village of Narasi-Vamani in district Satara. His father was a tailor by profession and did cloth-printing as side-business. So Namdev called himself a 'Chhipi'.

Namdev, until his youth, was just like any other young boy, engaged in common household chores. He had four sons and a daughter. He did not devote himself fully to his business and consequently suffered from inevitable losses. He, however, devoted himself to Vithoba and was gradually drawn to the Lord's worship. Later, he was initiated by the famous saint Gyaneshwar, and left home with him on a pilgrimage. Visiting many North Indian places, he reached the Punjab and established a Gurudwara at Ghaman in Gurudaspur district. He perhaps died here and his ashes were taken to Pandarpur and buried in the Vithoba temple.

Namdev is known in Marathi for his 'Abhang' padas. He propagated devotion to the Formless. Later poets like Kabir, Nanak, and Raidas followed to some extent this tradition of worship. *Guru Granth Sahib* contains 61 of his padas. He composed 236 padas in Marathi and 102 in Hindi.

Namdev does not belive that there is any essential difference in the two devotional streams, viz. the devotion to the Form-incarnate and that to the Formless. While writing on the childhood sports of Krishna, he accepted him as an incarnation of the Lord. Having been initiated into the Varkari sect, his system of devotion attached great importance to the practice of 'Nam Smaran' (Repeating the Lord's name).

His Hindi compositions have been termed as 'Hindustani' by Marathi scholars. The reason is simple. He uses the language of the common people, but there is an unmistakable imprint of the Marathi verbal forms on it. 'Devotion' is the main and the only theme of his compositions. He freely uses words of Arabic and Persian sources also. His *Namdev padavali* contains all his Hindi compositions. His historical importance as a trend-setter in Hindi devotional poetry will always remain undiminished.

He was also a great Marathi saint poet who composed poems in both Marathi and Hindi. The date and place of his birth are controversial. His father Damasheti was a tailor. His mother's name was Gonai. The family shifted to Pandharpur, the centre of the Varkari sect in Maharashtra, and settled there. Namdev was deeply influenced by the religious atmosphere of the place and became an ardent devotee of Vitthal. He took great delight in singing and dancing in praise of Vitthal day and night. At the age of eleven he was married to Rajai, daughter of Govendasheti Sadavarte but this did not change his life style. He remained busy in performing Bhajan and Kirtan ignoring his worldly responsibilites.

In the year 1291 he went to Alandi to meet Jnanadeva who later exerted great influence on his life and literature. Many compositions of both the saint poets resemble each other remarkably. On his advice Namdev became a disciple of Visoba Khechar who enlarged his spiritual vision. Along with Jnaneshwar and other saint poets he undertook a pilgrimage of North India and went up to Punjab via Gujarat and Rajasthan. He wrote a poetic account of this pilgrimage which is known as *Tirthavaliche abhanga*. This is perhaps the first travelogue of its kind in Marathi literature.

In 1296 Jnaneshvar attained 'Samadhi' at Alandi. Namdev again left for North India. He remained in Punjab for about two decades and returned to Maharashtra. He died at Pandharpur at the ripe old age of 80 years. However some scholars think that Namdev died at Ghaman in Punjab. There is a Namdev shrine at Ghaman in support of the claim. Some 61 of his Hindi verses found place in the *Guru Grantha Sahib*. This speaks of the influence of Namdev on the Northern Indian literary scene. It is said that Namdev even met Kabir during his long sojourn in North India.

In different gathas or collections there are about 2500 compositions which are credited to Namdev. However, some critics think that in reality there are only five to six hundred abhangas which really can be said to have been composed by Namdev himself.

Namdev has written many autobiographical abhangas. Together they shed light on the major events of his life. He speaks about his birth, opposition of family members to his taking the path of Bhakti and also about the spiritual guidance he received from his guru. This has led critics to term Namdev as the first autobiographer in Marathi literature.

Another major contribution of Namdev is his composition in poetic narration on the life of saint poet, Jnanadeva, whom he knew intimately. In about 350 abhangas Namdev has beautifully traced the life of Jnanadev from his birth to Samadhi. His compositions depicting the last phase of Jnaneshwara's life is full of pathos, and poetic beauty.

His abhangas addressed to his dear Vitthala are

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lyrical and charged with devotion. In one of his compositions he says, 'Vitthal is here, Vitthal is there, there is no place without him'. In many compositions Namdev has depicted his deep spiritual experiences. In one of his Hindi songs he says, "There is no sawan (rainy season) but clouds are roaring, there are no clouds but rain is pouring, there is no skin-covering but the drum is making sound. What is this mystery?"

Namdev moved from one stage to another on the path of Bhakti. He started with 'sagunopasana' and reached 'nirgunopasana'. He travelled from 'jada' to 'Chaitanya' and explored the spiritual essence of the material world. He recorded all his spiritual experiences in his compositions which are rich in literary quality also.

Yet another major contribution of Namdev is the revival of the 'Kirtan' tradition. Through kirtanas or recitation and performance of devotional compositions he spread the message of universal brotherhood, love and devotion in India. His field of action spreads from Maharashtra to distant Punjab.

Namdev had four sons and a daughter. It is said that not only the members of Namdev's family but his maid-servant, Janabai, was also a poet. Together they contributed significantly to the Marathi devotional literature.

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Vi.S.
Us.J.

NAMISADHU (Sanskrit; b. 11th century) or Namipandita is a Sanskrit commentator. A pupil of Sri-Salibhadra-suri, and fellow-student of Jinabhadra-suri, he was an ascetic of Jaina Shvetambara sect. He is well-known for his commentary on Rudrata's *Kavyalamkara* which he completed in 1069. His commentary is concise and to the point, and is often helpful in explaining and amplifying Rudrata's position. He quotes from many authors, among them Hari who seems to be a Prakrit writer on poetics. His definition of 'parikath' as condensation of a narrative in verses shows it to be a summary or synopsis from which the story could be extemporised. He also wrote a commentary on *Sadavasyaka-sutra*..

R.N.

NAMMALWAR (Tamil; b. 9th century A.D.) was the most famous and most prolific of the 12 Alwars. Out of a total of 4000 poems, in *Nalayira divya prabhandam*, Nammalwar alone accounts for 1296 ('Thiruvrittam'-100, 'Thiruvasiriam'-7, 'Peria Thiruvandadi'-87 and 'Thiruvoimozhi-1102 stanzas). Nothing much is known of his life except that he was born in the village Thirukkuruhur (now known as Alwar Thirunagari, named after him) on the banks of river, Tamiraparani. He is reported to be the son of a local chieftain belonging to the non-brahmin Vellala community. He is also known as Maran, Sadagopan, Parankusan; he earned the attribute, 'Nammalwar' (meaning 'Our Alwar') which shows the exclusive reverence and possessive attachment with which he is held by the orthodox brahminical Acharyas.

Even as a child he lost interest in worldly life, and engaged in other-worldly quests. According to all the 'guru parampara prabhavam' (the stories of Acharyas and Alwars in a mythical-puranic fashion) he did penance for sixteen years under a tamarind tree. It was then that the desciple wrote a 'padigam' singing his guru's praise which is included in the prabhanda collection. This is all we could know of his life and only his poetry can unfold the rest.

But everything one learns from his poetry is mystifying. He is not known to have moved about anywhere, whereas most of his poems are on the deities enshrined in temples of Kerala. All his poetry is couched in the simple dictum of normal day-to-day language with an easy flowing fluidity, and a significant part of them has the quality of incantation. Their simplicity seems to be transparent at one level and wholly satisfying in themselves, but they are deceptive, because of the profundity of their content on successive readings an they have given rise to contending theological and philosophical interpretation by learned Acharyas in successive generations and centuries. Like those of all other Alwars, his utterances are not a product of learning, but of divine inspiration, spontaneous outpourings, and hence he was above the sectarian liturgical disputation to which he has been later subjected. In places he talks of the oneness of Godhead, while he sees both Shiva and Vishnu and the Vaishnavite Acharyas have engaged themselves in bitter quarrels ever since, over what exactly he meant by that. After all he is supreme among the Alwars, who are themselves rishis, and Nammalwar is revered as the avatar of Senai Mudaliar (God's chief of Hosts).

And again, notwithstanding all this profundity of philosophical depth, he could be as versatile in treating the romantic dimensions of feminine attributes or in dwelling on the cravings of love with the same intensity as any poet of the Sangam Akam (love lyrics) tradition, or of the Prakrit poets in Hala's *Gatha Sattasai*, and of course never failing to sublimate them with suggestions and symbolism, to express the inner agony of his spiritual quest. Here he employs all the conventions, all the techniques, all the varying shades of his forbears of the Sangam times with the same nonchalance, deftness and mastery as if it is they were born again as Nammalwar, except that they did not go beyond the heroine's 'viraha' for Nammalwar's ultimate inclination is always an unques-

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tioning surrender of all his self at his feet. At one place he goes further and says the surrender includes the surrender of even that consciousness of surrender. All the symbols, the clouds, the bees, the saki, the flowers, the birds are made messengers to carry the message of his love. His own heart is made a messenger;

> Believing in my heart
> Thinking it guileless
> I sent it after Him...
> And till to-day
> It has not returned
> Self willed and now uncontrolled, it has forsaken me and wanders I know not where."
>
> (Srinivasa Ragavan's translation).

Very much in the tradition of Sangam poets he takes on himself all the situations of the girl in love. The pangs of separation, the joys of fulfillment, the thrill of first love, the excitement and frustrations of waiting and all the varying moods of the nayaka are exploited to express his own agonies and joys as he craves for His grace.

Immersed so well and deep in the tradition of Sangam ethos, he has a dig at one strand of that tradition which made it its occupation to sing in all manner of superlatives in praise of the patron king for its survival. "It will only create bitterness if I speak out, but let me say a few words", he begins a whole padigam ('Thiruvoimozhi' 3-9) and continues "of what use is it to sing of a man who fondly imagines he is eternal" and so on. As for himself he says, "I for my part, will never sing, how can I, of man, the illusion?

Nathanaumigal (910-990 AD), according to tradition, is reported to have heard the padigam by 'Madurakavi' in praise of Namalwar, which led him on to search out all of Nammalwar's pasurams which in turn led to the gathering up the works of all the Alawrs. Ramanuja, the exponent of vishishtadvaita is reported to have learnt, specifically Nammalwar's poems from Peria Nambi. The *Divya Suri charitam* by Garuda Vahana Panditar in Sanskrit records the histories of the Acharyas which starts with Nammalwar. Gaudavahana Panditar was a contemporary of Ramanuja and his work had been blessed by Ramanuja himself. The 'Guru Param Prabhavams", in all their several later versons in mani pravala style (a mixture of Tamil and Sanskrit), endorse this. Several commentaries by the successive Acharyas like Manavala Mamunigal, Vedanta Desikar, Sri Brahmatantra Swatantra Jeeyar, Kandadai Appar, Pillai Lokacharyam Alavandar, Azhakiya Perumal Nayanar, Nam Pillai, Peria Vachan Pillai, Vadakku Veedi Pillai and so on and an unending succession of commentators, have commented on Nammalwar's philosophical insight (not poetry) and have sought to reinforce their interpretations on the authority of Nammalwar. While only a few of them have chosen to comment on all the Alwars, all of them without exception, had Nammalwar as the prime subject for their philosophical exposition. Nammalwar has been variously hailed by them as 'Senai Mudaliar' (the Chief Host of the Lord) and 'Kulapati' and no other Alwar has been given the status of an Acharya, the first Acharya at that.

Thiru Arangathu Perumal Arayar (954-1059), captivated by the charm and expoisitory possibilities of Nammalwar's *Thiruvoimozhi* and its potentialities for emotional appeal, arranged for its dance exposition in the temples by the priests themselves. This 'Arayar Sevai', by which name it has come to be called, is being followed in three temple of the South. Among the pasurams of Alwars being recited as a ritual worship in Vaishnavite temples, Nammalwar's *Thiruvoimozhi* occupies pride of place.

Kamban the great of all ages, the epic poet in Tamil, composed *Sadagopar Andadi* (of 100 verses) as a tribute to Nammalwar's greatness, something unique in Tamil literary history.

What does Nammalwar have to say of himself?

> "What can I say,
> As the life of my life, one with it,
> He makes poetry with my words,
> No, they are His words,
> And it is He who sings,
> His own praise."
> ('Thiruvoimozhi', 7.9..2)
> (A Srinivasaraghavan's translation).

Ve.S.

NAMMAYASUNDARIKAHA (Prakrit), containing 1117 verses, was composed by Mahendra Suri in Maharashtri Prakrit. Occasionally the author uses prose also for illustrating the themes presented in the book. *Nammayasundari Kaha* deals in the main with purity of conduct which forms the very basis of Jaina thought and religion.

The authorship of *Nammayasundarikaha* is accredited to Mahendra Suri, who claims that his book was written at the instance of his spiritual preceptor, Shantisuri, on whose teachings the work is entirely based. The solitary manuscript of the book dates back to about 525 years ago. The composition *Nammayasundarikaha* is stated to have been finished in 1130.

Nammayasundarikaha is the life-history of Nammayasundari. The narrative is enriched with popular sayings, suktis and subhasitas. It is conspicuous by the absence of any gorgeous descriptions in ornamental and artificial language. The natural descriptions, based on the Jain Karma and re-birth theory, are presented here in a lucid and unadorned style. The subject of the entire narrative is Nammayasundari who has been presented as a 'Shilavati' woman who, in her previous births, passed through numerous ordeals but each time came out with greater purity and chastity and single-minded loyalty to

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her husband. It is these virtues which ultimately lead a person to the acquisition of supreme beatitude.

Nammayasundarikaha seems to have been influenced by a similar composition by Devachandra, the preceptor of Acharya Hemachandra, whose *Nammayasundarikaha* is based on *Vasudevahindi*.

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K.S.

NAMRUDNAMA (Kashmiri) is a collection of the 'rubais' (quatrains) by Mir Ghulam Rasul Nazki (b. 1909). The first edition of *Namrudnama* was published in 1964. This book is divided into three sections according to the themes of the rubais. The first section contains the rubais of personal experiences, devotion and love; the second section contains the rubais of pure and fervent religious sentiment and the third section is a collection of rubais of satirical nature. In spite of this thematic segregation of the book, there are certain stylistic features which are homogeneously present in all the rubais which form the under-current of humour and satire under the veneer of seriousness and pathos. The other features are the use of the common words without being vulgar and the use of concrete images picked up from the immediate surroundings. All the rubais of *Namrudnama* are in tune with the conventional rigours of a rubai established by the classical Persian poets like Omar Khayyam. The poet has a predilection for the rhyme scheme aaba and abab, like the classical Persian rubai. The poet unfolds step by step the theme in the first three lines and consummates it in the fourth one. With a sustained succinctness, every rubai is based on extravagant wit and paradox as we find in a popular epigram:

> Rahim puj thove vanas path Nabir chhan/Karim navid chhu tam sanz toor vayan/Zamanay gav phirith soruy phirith gav/depan gatal halen banan vukar than.

(Rahim, the butcher, entrusted his shop to Nabir, the carpenter Karim, the barber, is working with his axe. The times are topsy-turvy, everything gone astray. This is what the wise have said that the mis-shapen utensils need untidy lids).

The author of the rubais, Mir Ghulam Rasul Nazki, is shocked to see the promiscuity of the modern age and has a palpable design to seek moral amelioration. The influence of the famous Urdu poet Allama Iqbal is visible in most of his rubais and the poet has fully expressed his indebtedness to Iqbal in the preface of the book: "I have either translated or adopted (Iqbal's ideas)." However, an original poet, Nazki has succeeded in imbibing and assimilating the spirit of Iqbal and the reader does not feel any arbitrary relation between thought and expression, as we usually find in a bad translation.

Sh.S.

NAMWAR SINGH (Hindi; b. 1927) was born and brought up at Varanasi, and took his M.A. and Ph.D. degrees in Hindi from Banaras Hindu University. He taught at Banaras Hindu University and Sagar University for some years and later joined Jodhpur University (1969-1974). In 1974, he moved to Jawaharlal Nehru University, New Delhi, where he is Professor and Dean, Centre for Indian Languages.

Namwar is a renowned teacher and a forceful speaker. Besides Hindi, he knows Sanskrit, English and Bengali. His publications include *Bakalam Khud* (From my pen), 1951; *Hindi ke vikas me Apabhramsh ka yog* (Contribution of Apabhramsh to the development of Hindi), 1952); *Adhunik sahitya ki pravittiyan* (Trends in Modern Literature), 1954; *Chhayavad* (The romantic movement in Hindi, 1955); *Prithviraj Raso ki bhasa* (The language of Prithviraj Raso), 1956; *Itihas aur alochana* (History and Criticism), 1957; *Kahani, Nayi kahani* (The new short story), 1964; *Kavita ke naye pratiman* (New standards of poetry), 1968; *Dusri Parampara ki khoj* (Search for a new tradition, a study on Acharya Hazariprasad Dwivedi) 1981.

Namwar has been the editor of *Alochana* since 1967. He has edited for the National Book Trust a collection of representative short stories in Hindi. In his *Kahani, Nayi Kahani*, he has presented a fresh analysis of the contemporary short story in Hindi in terms of its content and form. Earlier, critics used to analyze short stories in terms of plot, character, characterization, etc. This kind of cold division, according to him, has done a great damage to the understanding of fiction. He believes that the 'storyness' of a story is its greatest characteristic.

He was honoured with the Sahitya Akademi Award for his *Kavita ke naya pratiman*. Its second edition came out in 1974 and includes an analysis of Muktibodh's famous poem 'Andhere me'. On the question 'What is poetry', he presents in his book new norms and standards for evaluating poetry, and examines in depth issues pertaining to the language of poetry, its technique, symbolism, etc.

In his early career Namwar wrote some poems also, but his main forte has been criticism. His writings have provided an idiom and style for critical writings on fiction and poetry. To a very large extent he is responsible for bringing fiction-criticism in Hindi to its present status of an independent genre. He wields a powerful pen and his writings have a rare blending of sociology and aesthetics.

Namwar is an advocate of progressive literature and firmly believes in the Marxist philosophy and its advocacy of the cause of the downtrodden. On an invitation from the Soviet Writers' Association, he visited the USSR in

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1969. He attended the International Congress of Orientalists held at Paris in early seventies. In 1978, he toured Russia to participate in the Tolstoy bi-centenary celebrations. He attended the Second World Hindi Conference held at Mauritus. During May-June 1981, he toured Vietnam, Kampuchea, etc.

V.D.S.

NANA NANA RAS (Gujarati; Part-I (1910), Part-II (1928), Part-III (1937) is a collection of lyrical poems of Nanalal Kavi (1877-1946), a great lyricist of Gujarat. Originally 'Ras' was a form of poetry, prevalent in the mediaeval Gujarati literature. The Ras was a musical composition sung while dancing. Earlier till the 15th century Ras was a form of Jain literature, and the musical songs were composed in praise of some deity, or narration of some important event in the mythology or of some renowned place of worship. While in non-Jain literature the Ras form was mainly connected with the love pranks of Krishna and Gopis (Cow-maid) ,or Krishna's dance with Gopis, the dance form is also known as Raṣ. In the modern period with the impact of western literature, the range of poetical themes widened, and religious poetry took a rear seat in the arena. Ras form had been almost redundant in the later half of the nineteenth century. Nanalal revived Ras, making it more sophisticated and more refined. Though he has in his Ras depicted love pranks of Krishna and Gopis, he has depicted wide ranging human emotions, sentiments, ecstasy beholding the beauty of nature, devotion to God, first indistinct stirrings of love in a young girl's heart, as well as the supreme abandon of a man who has transcended all human frailties, attachments and ambitions. Not only the objects of poetry but the tunes, verbal music, the flights of fancy, the tenderness of sentiments and high suggestivity, facile expression, vision of beauty, romance of life and aesthetic splendour earned for him his place as a lyricist. In one of the Rasas Radha tells Krishna, using the symbol of the action of churning of curds:

Ah! churn the curd with a lighter hand
This is not the way, Lord! to churn the curd
The pot will crack, my blouse will be drenched,
The necklace of pearls, hanging over my breast
Will snap suddenly, and the gems will be scarred.
The pot would collapse and the precious butter
Plowing in a stream, will be lost

Here the poet has selected the most appropriate symbol, and the apparent meaning and the inner meaning are in perfect harmony.

In one of his devotional rasas he says to God—

This spring has blossomed with all its
hundred petals. Come oh Hari!
The earth has dressed itself in her
loveliest and best.
Now do please come!

Here the devotee assures the Lord that his efforts to create a congenial atmosphere for the reception of God, have fruitified.

Written in different moods Nanalal's Rasas are a valuable contribution to the development of Gujarati poetry.

C.M.

NANAK DEV GURU (Hindi; Punjabi b. 1469, d. 1539). Variously known as Baba Nanak, Nanak Dev, Nanak Shah, Nanak Patshah, Nanak Sahib and Guru Nanak, the first Sikh Guru and founder of Nanak Panth, he ranks second only to Kabir amongst the prominent poets of the early medieval period of the Nirgun Sect of devotional poets. Nanak was a devotee of the formless and attributeless. He declared God to be one, ommipotent, the only true being, the unborn, self-generating and ommipresent.

As a devotee of the formless, Nanak was opposed to idol-worship. He said that no external aids and rituals could lead one to God. The only way that leads to the Lord is through internal 'sadhana'. Much emphasis was laid by him on 'Nam-smaran' (recitation of the Lord's name) and on the grace of both the Guru and God, and of course one's noble deeds. Nanak's poetry is replete with a sense of devotion (Bhakti), of divine knowledge (Gyan), and of resignation (Vairagya). He was a man and a poet of the masses. He travelled widely during his three 'Udasis' (rambling missions), met people of all hues, saints and godmen of all sects and communities. The third and last of his 'rambling missions' ended after a period of three years in 1521 when he settled in Kartarpur where he stayed till the end of his life.

Nanak's religious and social outlook was based primarily on his own experience, reinforced by his realization of a sense of harmony and oneness of mankind. He condemned religious orthodoxy, parochial and caste considerations, evil social practices, and demonstrative religious rituals. He was a social and religious revolutionary in an age beset with ritualism. He had respect for other religious sects and had no quarrel with them, though he had an ardent faith in truth as he saw it. His voice is clear, lucid and resonant without being aggressive. His compositions have an undercurrent of 'Shantrasa' (equipoise), although the sentiments of compassion (Karuna) and marvellous (Adbhut) are also discernible in them.

Nanak's poetic compositions have also beautiful descriptions of Nature. His diction is a blend of words from various languages—Persian, Arabic, Sanskrit, Punjabi, Sindhi, Khariboli, with, of course, a preponderance of Braj. Many of his compositions find a pride of place in

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Guru Granth Sahib. Amongst his well-known works are *Asa di war, Rahiras, Sohila* and *Japuji*, besides miscellaneous padas. His *Nasihatnama* is composed predominantly in Khariboli.

Ma.C.

He was born in a village called in those days. Talwandi Rai Bhoi, about a hundred kilometers west of Lahore. Now it is called Nankana Sahib. His father Kalyan Rai (Kalu), was in the service of Rai Bular, a zamindar of the place, and has often been described as a patwari, that is the keeper of the land records.

Guru Nanak received his early education from both the Brahmin and the Qazi of the village. He was married in his early youth to the daughter of Mula Ram, Chona Khatri of Batala. His elder sister, Nanaki, the only other child of their parents, was married to Jai Ram, described as an official at Sultanpur, seat of the Governor of Jullundur Doab of those days. Jai Ram is known to have managed for Nanak an appointment as a store-keeper of the above named administrator. Though about the age of thirty at the time and father of two sons, Nanak could not put his heart to his job. He believed to have received a mission from God to strive to save his people from spiritual degradation, a natural consequence of their political and social plight.

The next thirty years or so of his life, Nanak seems to have spent as a wandering fakir. Towards the end of his life he settled at Kartarpur on the bank of the Ravi, now a border town in the district of Gurdaspur. There he died at the age of seventy.

Guru Nanak's compositions are set forth in the *Guru Granth*, the scripture of the Sikhs, in different sections, alongwith those of his five successors and some other saints or 'bhaktas' selected for the purpose by his fourth successor, Guru Arjan Dev.

These compositions have a very definite metrical structure, but so many variations are rung upon the regular metres that superficial observers often miss the pattern. The expression is classical, chaste and well-thought-out, and yet an impression of spontaneity is given.

From the aspect of language, three divisions can be marked: first, compositions more or less in the Apbhramsha style; second, those in the Hindvi style; and third, more or less pure Punjabi. On the whole these compositions offer an instructive study in the development of the language in that period. It may be observed that in none of the three styles is there any consistent purity of languistic form.

The content of this poetry is ot course religious in purpose and, accordingly, variety of theme can be easily missed, but it is in an intensely personal idiom. In many places the formless and all-pervading Divinity of the Sikh concept has been addressed as the beloved husband, but the eroticism of the bhakti tradition of the middle ages has been consciously toned down. A strong moral censorship is seen at work so that erotic feeling is disciplined into conjugal warmth.

Guru Nanak's philosophy is a remakable blend of Upanishadic idealism and empirical realism. Like most religious thinkers, Guru Nanak is also sometimes termed a mystic. But his mysticism is of a rather unconventional variety. He does not claim to have realised the Divine in any ultra-rational way. The Divine is a mystery to him and he strains to pierce through it with the help of reasoning, till he seems to have reached its limit. Then he finds himself baffled and falls back on the Divine in the human. Ultimatly, it turns out to be his own universal sympathy and all pervading good-will towards all mankind which he realises as his God.

Guru Nanak's *Japu* is regarded as the most important piece in the literature of the Sikh religion. It is a long poem of thirty-eight stanzas of unequal length and composed in such a style—lyrical, incantatory and esoteric—that it is difficult to arrive at any consistent meaning. According to one line of thought among Sikh scholars, the *Japu* is a description of the 'sadhana' or effort that man has to make in order to realise the Divine.

The *Sidhagosti* is a polemic against the ascetic and esoteric practices of the 'Sidhas', believers in the legendary Gorakh Nath. In the third long poem, *Onkar*, there is a similar debate with the Brahmins. In all three, great emphasis is laid on meditation of what Guru Nanak calls the 'Name'.

Of the other form of long poems called the 'vars' in the *Guru Granth*, three are by Guru Nanak, i.e., in 'Ragas Majh', 'Asa' and 'Malhar'. A var in Punjabi folklore is a verse narrative of love and war. However, the vars in the *Guru Granth* are not of the narrative variety but they are philosophical and lyrical. The var in 'Raga Asa' is a composition of twenty-four core stanzas which present a metaphysical and cosmogenic thesis, and around which are clustered sixty couplets and longer hymns of which eleven are composed by Guru Angad, immediate successor to Guru Nanak. These clusters of verses have a distinctly metaphysical meaning of the core stanzas. But at places they suddenly get charged with a rather revolutionary social content. Some of them have, indeed, a shatteringly political tone, as for instance:

> Sin is the king and greed the minister and falsehood the collector of revenues.
> Lust is the assistant who offers counsel when it is asked. The people, blind, devoid of understandng, are dead bodies filled with ash.

Guru Nanak is essentially an iconoclast. He condemns the caste system, idol-worship and various other

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rituals of the brahmanical creeds. He ridicules the rituals and superstitions that had come to prevail in Hindu Society in celebrations of birth, marriage, death and other occasions of life. He speaks rather cavalierly of Muslim formalism, of prayer, fasting and burial. Pilgrimage to shrines, Hindu and Muslim alike, he regards as futile and hypocritical. He seems often to speak lightly of Hindu gods and Muslim prophets and saints as being of no account in the court of the Infinite.

In the social scale, he declares himself to be on the side of the poor and the lowly. For instance, he proclaims:

> Lowly among the lowliest, indeed, the lowliest of all, Nanak is with them, he does not envy the big.

Similarly, he has many kind words to say about woman, the victim of oppression, denigration as well as ravishment in the feudal age, and unfortunately, to a considerable extent, even today. What is rather rare among men of religion, Guru Nanak takes note with intense pain and bitterness of the oppression and rape of his people by an invading army. He complains against the invasion and conquest of India by Babar in strong words addressed to the Almighty.

In the third category come compositions that portray the relation between God and man, the Guru and his disciple, in terms of human situations such as between man and wife, master and servant and bestower and receiver.

Thus Guru Nanak's genius ranges widely over a vast field of human relations, and yet it keeps itself fixed to the Divine as its fulcrum.

S.S.S.

NANAK YUSUF (Sindhi; b. 1783, d. 1853) was inspired by Sachal Sarmast. He belonged to Khokhar community and hailed from Larkana district of Sindh. He was as handsome physically as in mind. He could read and write in Persian as well as in Arabic. He had learnt the holy *Quran* and had mastered the Persian language.

There is a legendary tale associated with Nanak Yusuf. It is said that when Yusuf went to Nanakana Sahib along with six other pilgrims, the priest of that shrine died on that very day. He declared himself as the heir and wanted to ascend the *gaddi*. The disciples were angry and they put him to a fiery test to prove the genuineness of his claim. Having come out of it unscathed, he chanted the verse:

> Hum guru te hum jnan, Nanak Lachhman mera nam.
> (I am the guru, I am the knowledge. Nanak Lachhman is my name.)
> After this incident his name was changed to Nanak Yusuf.

He was a great devotee of Sachal. They say that Sachal put him through many trials to find out if he had the making of a real spiritual man. Nanak Yusuf very humbly obeyed the injunctions, however difficult, and proved that he deserved the blessings of his 'Murshid'. After the passing away of the dervish poet Sachal Sarmast, Nanak Yusuf passed his days in peaceful meditation by the river-side and died in his village Agras with the name of his master on his lips. His dedication was complete and love limitless.

The poetry of Nanak Yusuf is, as it were, a repetition or an echo of Sachal's poetry, and is characterised by the same self-intoxication and exuberance as that of the master, containing the same sufistic thought and spiritual wisdom.

R.P

NANALAL (Gujarati, b. 1877, d. 1946) was a major poet of his times in Gujarati. He dedicated himself to poetry, resigning from his lucrative Government service. His father, Dalpatram, was also a renowned Gujarati poet. For about a century the father and the son contributed generously to the modern Gujarati poetry.

He evolved his own rhythmic style to free poetry from the shackles of prosody and described his new style as "a revolt of a young man against the imperialism of prosody, twenty two thousand years old". He ushered a new era in poetry. He sang of beauty, joy and eternal hope.

Poet Nanalal's contribution to various forms of literature like epic, plays, novels, contemplative prose writings, pen-portraits, criticism, trnslations, has been rich both in quality and in quantity. The period in which he produced his literary works is considered to be one of romantic renaissance in Gujarati literature.

He has some ninety-seven books to his credit, some of which are *Ketlank kavya*, part I *Vasantotsva, ketlank Kavya* Part I & IV, *Indukumar, Nhana nhana rasa* Part I, II, III, *Jaya-Jayant, Chitradarshano, Rajashi Bharata, Prem-kunj, Prembhakti bhajanavali, Kurukshetra* I-XII, *Ardha shatabdina anubhavbol, Vishvageeta, Indukumar,* Act II, *Jehangir-Noorjehan Shahanshah Akbar, Dampatyastrotro, Kavishara Dalpatram, Harisamhita Mandalo* etc.

He delved deep in the realm of the mind and self-consciousness. He laid stress on religiosity and spirituality, which to a great extent his poetry reflects. He wrote many a poem also in patriotic spirit. His poem 'The Ascetic of Gujarat' is dedicated to Gandhiji. His choice of words is occasionally grandiloquent, pompous, artificial and loquacious. But the series of images in his compositions like 'Full-moon night of Ashvin', 'Oneness sleeping in hundred petals of lotus, 'Marriage anniversary', 'Oh God, come!, 'A small bowl of flowers', 'Drizzles', 'Curds' and 'A woman in the prime of life' and some of his pen portraits where a good poetic work is done show marvellous results.

In his vision of life Nanalal was a lover of beauty, whereas his style of expression displayed the characteris-

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tics of romanticism and idealism. Search of God was the centre of his poetic activity. The bunch of his devotional poems shows his experience of intense longing for God.

Right from the time of Dalpatram, Narmad, Manhararam, K.H. Dhruv, etc. prosody was much in vogue in the genre of verse. Many a writer endeavoured to find a metre like blank verse for an epic poem. Narmad by his *Virvrita*, Manhararam by his *Ramachhanda*, Goverdhanram by his *Katav*, K.H. Dhruv by his *Vanveli*, Khabardar by his *Mahachhanda* (grand metre), Thakor by his flowing *Prithvi* examined the capacity of blank verse to suit the theme of their compositions. In spite of the difficulty in employment of Sanskrit metres in Gujarati language, their use increased continuously. It became inevitable to use the words in their original forms to suit the requirement of the compositions. Thus with an urge to write good plays all along and to compose an epic, Nanalal started his search of a 'mahachhanda' (grand metre). And he found out a unique style of a poetic composition that is neither verse nor prose and which others could not really use. His style described as 'dolan shaile' shows Nanalal's genius flowing vigorously like a cascade in the manifestation of his romanticism. The ascent and descent of free verse or the rhythmic style of prose became the best medium for his poetic experience. The rhythmic melody of his ras-songs set in traditional style of singing and imbued with the element of music and his masterly command over the rhymes in his metrical compositions are a great event in Gujarati poetry.

Meera, Dayaram and Nanalal are the three major poets of Gujarati lyricism. His contribution to ras and songs is unique. They have made the whole of Gujarat swing in joy. Nanalal's lyrics are best described by Umashankar Joshi as Gujarat's paragon of melody in words.

Umedbhai Maniar in his book on Nanalal says "Nanalal was a stylist and truly in his case the style is the man. Though he was open to the winds of the West, he was committed 'to live the poetry and history of India.' His poetry—lyrical, dramatic and epic—is thinly partitioned; and his prose if suitably placed and re-arranged could easily pass off as poetry in his own characteristic rhythmic style." Some of his devotional songs have the authenticity and intensity of personal experience and enbody a transcendental vision touching the truly sublime.

But Nanalal was not content with merely writing lyrics, which to him was a prelude to his 'poetic plays' that provided him with a broader canvas. His grand epic poem *Kurukshetra*, is considered to be the height of his poetic achievement. His plays like *Indukumar*, *Jaya Jayant*, *Jehangir-Noorjehan* and *Shahanshah Akbar*, at least half a dozen cantos of the *Kurukshetra*, and a substantial body of his lyrical poetry including his songs and rasas, enough to fill up several volumes, reveal him as a literary genius.

In *Indukumar Vasantostava*, *Jaya-Jayanti*, etc. he has made a deep reflection on love, marrige and the matrimonial life. Some of his reflections are 'Wordly life is the greatest truth of the world/Matrimonial life is the greatest truth of worldly life'. 'Wherever there is a love marriage, there is a heaven in the world'. He reflected upon 'Tamsik' (wrathful), 'Rajsik' (passionate) and 'Satvik' (peaceful) love, and at the end of *Jaya-Jayant*, showed the fulfilment and sublimity of love as a dedication to the spirit of service. Similarly in *Samsarmanthan* (Struggle of worldly life) he has discussed some social problems. In *Rajarshi Bharata* and *Ranagito* (Warsongs), his heroic sentiments are manifested. In *Kavya Triputi of Rajasutra* (three poems of Royal aphorisms) he reflected upon the duty of the king towards the nation. History was his favourite subject, he composed *Jahangir-Noorjehan* and *Shahenshah Akbar* based on historical themes. He wrote a few poems on mythical themes, namely *Rajarshi Bharata*, Cantos of Kurukshetra, *Vishvageeta* and an epic poem *Harisamhita*. In *Vasant Vijay* (Triumph of Spring) and 'Atijnan' (Excessive knowledge), he has expanded and interpreted different aspects of mythical stories.

Y.T.

NANAPANCHAMI KAHAO (Prakrit) is an enormous book in 2000 verses, distributed over ten chapters of unequal length. Its author, Maheshvarasuri, is said to have flourished before A.D. 1053, which is the date of its earliest palm-leaf manuscript. The book deals with ten stories, illustrating the theme of the observance of the vow of 'panchami', which falls on the fifth day of the bright half of the month of Karttika. Those who observe this vow are said to attain not only worldly gains but also Moksha, made possible by right knowledge and right conduct. The tenth chapter gives the last story, entitled 'Bhavisayattakaha', which tells about the future results of the attainment of worldly gains and Kaivalya (Moksha), is supposed the have influenced the Apabhramsha book *Bhavisayattakaha*, composed by Dhanapala (about 10th-11th centuries).

The book throws light on the contemporary socio-religious conditions, the four fold institutions of the Sangha and the general nature of women, besides virtues gained by the observance of vows. The book is written in Ardhamagadhi Prakrit, and its style is both narrative and didactic. It is a distinct contribution to the religious literature of the eleventh century from the Jain point of view.

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A.S.G.

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NANDA, PANDIT GOPINATH (Oriya, b. 1869) was a great scholar of Sanskrit and Prakrit literatures, the first philologist, lexicographer and a pioneer of literary research in Oriya.

Born at Manjusa (now in Adhra Pradesh) in a family of 'raj vaidya', traditional physicians who looked after the health of the royal house of Paralakemedi, he learnt Sanskrit at home. The profession of a physician did not attract him and he moved on to the realm of literature instead.

In his youth he became deaf which turned out to be a blessing in disguise as it enabled him to concentrate more on his studies and research. He was a profound scholar of Sanskrit, Telugu and Oriya. In 1910 he joined the Raj College at Paralakemedi as an Oriya pandit where he remained upto 1924. During this time he compiled three of his monumental works: *Bhashatattwa, Shabdatattwabodha abhidhan* and *Bharat-darpan*. As a philologist and grammarian, he opened new avenues for further research. In *Shabda-tattwabodha abhidhan* he provided the meanings of words showing their origins with illustrative quotations from Oriya literature. His *Bharatdarpan* is an authoritative treatise on the *Dandi Mahabharata*, the first famous Oriya epic. His observation on the various aspects of this work are still valid. He also attempted to write a treatise on the *Oriya Dandi Ramayana* and the *Bhagabata*, but could not complete them. He translated many classical works such as *Maghadutam, Kumarasambhabam, Bikramorbashiya, Janaki-parinaya, Chaurapanchashika, Uttar Ramcharita, Unatta Raghaba* into Oriya. He also wrote short plays such as *Mukundananda vana, Rasollasa* and *Radhamadhaba villasa*. In most of his poems and translated works he used the Sanskrit metre instead of the Oriya metre. The language of Pandit Nanda's works is highly Sanskritised, gorgeous and complex.

FURTHER WORKS: *Ramashwamedha*, (1901), *Sita Banabasa* (1904), *Peeyusadhara* (Poem, 1904), *Draupadi Bastraharana* (1905), *Billahaniya Kavya* (1908), *Oriya Bhasatattwa* (1927), *Kumarabijaya*.

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J.K.M.

NANDADAS (Hindi; 16th c.) was one of the poets of 'Ashtchhap'. According to *Dosau bawan vaishnavan ki varta*, he was the younger brother to Tulsidas. It is said that Tulsidas inspired him to Ramabhakti, though he was formally initiated by Goswami Vitthal. It is said that his failure in worldly love turned him towards 'Krishna bhakti'.

The famous works of Nandadas are *Ras panchadhyayi* and *Bhanwar git*. Both these works have *Shrimadbhagvata* as their base. He has narrated the 'Raslila' of the Lord in *Raspanchdhyayi* in beautiful stanzas. He has taken up, in simple but attractive language, the Uddhav-Gopi episode of the *Bhagawata* in his *Bhanwar git*, and has given it some dramatic zest. His other books are *Siddhant panchadhyayi* and *Shyam sagai*. The former brings out the spiritual side of 'Ras', while the latter is concerned with the relationship of Radha and Krishna. The Manjari literature of Nandadas is also famous, comprising *Rasmanjari, Anekarth Manjari, Manmanjari, Virahmanjari*, and *Rupmanjari*. *Rasmanjari* distinguishes between the hero and the heroine; *Anekarth-manjari* and *Man-manjari* deal with the amorous sulking of Radha and her refusal to talk to Krishna. *Virahmanjari* describes an imaginary lady's pangs of separation. *Rupmanjari* is a ballad which reveals the hero's loftiness of love for a woman other than his own lady. From the view-point of poetic charm this Manjari is the poet's most attractive creation. In addition to these, Nandadas has also written *Rukmini mangal* and *Dasham-skandh masa*. He is also accredited with many songs which are available in collections of the 'Pusti' cult. In brief, Nandadas is a major poet of the 'Bhakti yug'. Being a devotee of a particular cult, he was a conscious artist in whose hands poetry acquired excellence of craft and beauty of expression.

V.R.P.

NANDADASA (Oriya) was a great devotee of the Panchasakha tradition. Nothing is known about his birth place. But he can be placed after Balarama Dasa and Dvaraka Dasa as they have been frequently referred to in his writings. His book *Anakara samhita* not only vididly describes 'brahmajnana' or the 'nirguna brahma upasana' but also recounts the life story of certain reputed poets of Orissa like Balarama, Jagannatha, Achyutananda and Ananta. It is undoubtedly a major work in philosophy which deals with things like penance, sacrifice, idolatry, belief in spirits and priesthood.

In introducing himself the poet tells us that he was born in the Tretaya Age when he accompanied Rama to Lanka. He also mentions his association with Srikrishna in Dvaraka in the Dvapara Age. He further states that in his previous life he was also Sarala Dasa, Balarama Dasa and Achyuta Dasa. In the seventh chapter of his *Anakara samhita* he indicates his own name.

Suryanarayana Dasa in his book, *History of Oriya Literature* (Part-II), places him in the 18th century. He passed his days mostly in the worship of nirguna brahma and in the service of man. He was very critical of the existing social customs and traditions. He had, therefore, to suffer a lot. He led a pious and saintly life. His book *Anakara samhita* has not yet been properly edited and many of his nirguna bhajanas still remain unpublished.

Ni.M.

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NANDALIKE LAKSMINARAYANA (Kannada; b. 1870, d. 1901), the author of the famous *Ramashvamedham*, was a transitional figure whose deliberately chosen antique style and manner only thinly disguised the modern spirit in the treatment of traditional themes. This combination of tradition and modernity produced a peculiarly delightful amalgam and resulted in a literary work, unique by virtue of the self-taught and highly individualised style of writing and manner of treatment he evolved for himself.

Born of poor parents, he had his early schooling in his native village, Nandalike, in Udupi taluq of the South Kanara District. With his hopes of continuing his English education thwarted by indigence, he joined a teachers' training institute and qualified to be a primary school teacher. The authorities of the Institute, however, deputed him, because of his robust physique, to train himself as a physical instructor, which he did. In that capacity for a pittance he worked for the rest of his short life, except for a very brief while at the end as a Kannada Pandit. It was ironical that poverty should have compelled him to continue in a job totally incompatible with his innate and irrepressible love of poetry and his equally irrepressible desire to cultivate poetic composition on his own.

The deep and early impression which the songs of the 'yakshagana', the indigenous and popular musical dance-drama of the region, had left on his mind probably led him to compose on his own. Encouragement from Malali Subbarao, a senior teacher in the school, who became his literary mentor, helped him complete his first original work, *Ratnavati kalyana*, a yakshagana based on Harsha's Sanskrit play. Subbarao's personal library gave him the opportunity to pursue his study of the classics of poetry and grammar—a study which enriched his vocabulary and helped him develop a style based on earlier models. Soon followed another yakshagana, *Kumaravijaya*, based on the *Skandapurana* version of Shanmukha's exploits. The writing won appreciation, but being too literary for the folk stage, it was never performed.

Encouraged by such success in writing, Muddana wrote during the last eight years of his life his three works *Adbhuta Ramayanam*, *Shriramapattabhishekam* and *Ramashvamedham*. The first is a condensation in prose of the Sanskrit purana story which depicts Sita as the symbol and embodiment of Adi Shakti (or primordial power) that destroyed the thousand-headed Ravana, who sprang from the dead ten-headed one, and against whom even Rama was powerless. *Shriramapattabhishekem*, though started as a preliminary to narrating in verse the later Ramayana story, stops at the coronation. The rest of the story, Rama's Ashvamedha sacrifice and Sita's restoration, becomes *Ramasvamedham*, his masterpiece. The narrative is put within the framework of exquisitely delightful exchanges between Muddana, the young poet who narrates and Manorama, his young wife who listens and who with her lively responses and interruptions enlivens the narration.

Muddana's charm is in his style and manner of narration. The writing stands midway between poetry and prose. Its structure and movement are modern, while the diction is deliberately archaic. Lest his works, if offered for publication as his own, should be rejected, he passed them off as others' works found by him. The style was a deliberate disguise to conceal his identity. The trick worked only for some time. Soon the first of the moderns was discovered to be wearing the cloak of the ancients.

V.M.I.

NANDANAR CHARITTIRAKKIRTANAI (Tamil) is a classic in Tamil music literature. Literally, the title means the story of Nandanar set to music. It is an opera and the only one of Bharati's few works available in print. It is a masterpiece on the story of Nanda, the untouchable saint. Basing his story on Chekkilar's *Periapuranam*, Bharati has made his work more vivid and entertaining by introducing 134 kirtanas, 5 kathas, 13 tantakas, 14 chindus, 17 kannis and 1 duet, besides a few poems and prose pieces intervening as in champu to fill up the gaps in the narration.

In Chekkilar, Nanda is an untouchable of Atanur, filled with Shiva bhakti.. He went to Tiruppankurai to worship Shiva in the temple, but being a low caste, he would not be allowed to go in. Nandi, Shiva's bull, obstructed his vision, and the dismayed disciple prayed to the Lord who ordered the bull to keep away. Nandi did as ordered and Nanda worshipped God. Next he went to Chidambaram, and here the temple authorities, as ordered by God in their dreams, asked Nanda to take a fire bath, and after Nanda had done so, he emerged as a brahmin with ash marks on his body and wearing a holy thread round his neck. The bewildered authorities followed him soon. They found Nanda had vanished! His body and soul merged into the Infinite!

Bharati made one important change in the story by introducing a brahmin landlord, who always ridiculed Nanda and his devotion to Shiva. Only when he saw, as in a miracle, all his fields transplanted in a single night, did the brahmin repent and give Nanda permission to go the Chidambaram.

The story is rich with the the varied elements of humour, anger, sadness and wonder. It highlights the value of true devotion and condemns the vice of untouchability. When such a moving story is set to music and sung by an expert author, no wonder it will draw large audiences from far and near.

The kirtanas in the book are important landmark in the history of Tamil kirtanai literature. Some of them are sung even today, e.g. 'Vali maraittirukkude malaipole oru matu patuttirukkude' (The path is obstructed by a moun-

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tainous bull lying down), 'Misai naraitthuppochche kilava achai narakkalakado' (The moustaches have grown grey but not the desires), 'Tillai talamenru cholla todankinal illai piravip pinium pavamum' (Once you say tillai you stay to the circle of births and to sins.)

R.B.

NANDAPUKAR, N.G. (Marathi; b. 1909, d. 1956) was an eminent scholar of ancient Marathi literature, who specialized in the Marathi language and folk-literature. He was a Professor of Marathi at Osmania University in Hyderabad. His comparative study of the Marathi versions of the *Mahabharata* by Mukteshwar and Moropant, and the original Sanskrit version is marked by scholarship. His books *Mukta mayuranchi bharate* and *Marathi Mahabharatache swatantrya* also bear the mark of his scholarship. He advocated that these Marathi versions were not translations, but independent poetic creations.

He shows excellent understanding of folk literature in his books, *Maherache Marathi* (1953) and *Marathicha mohor* (1956), collections of folk-songs and *Lakadi sasu ani etargoshti* (1954), a collection of folk-tales. A history of Marathi literature written by him in the folk style, *Mayabolichi kahani* (1947), is quite popular. He also wrote poems that are collected in the books *Vangamaya vilas* (1928) and *Mazi Marathi* (1965).

In recognition of his great service to Marathi language and literature, he was made President of the Marathawada Sahitya Smmelan held in 1955 at Parli. He was also a member of the Sahitya Akademi Advisory Board for Marathi.

T.S.K.

NANDI (Sanskrit) is a term denoting the benedictory verse or song preceding the actual commencement of the play. Derived from the root 'nand' (to rejoice), the term etymologically means 'rejoicing' or 'satisfaction'.

Nandi is a kind of blessing or benediction, pronounced as a prologue in a Sanskrit play. Generally, the benedictory verse found at the beginning of a play is called a nandi.

According to Bharata, nandi is so called because it always contains blessings of gods, brahmins, kings, etc. (*Natyashastra*, V. 24-25). He further elucidates that by the recital of nandi, God Chandra (presiding deity, the noon) is delighted. Sagaranandin explains this statement: Chandra being repository of all rasas, his satisfaction bestows success on the proper production of all sentiments in a dramatic performance. Later authorities have further extended the connotation of nandi to mean that it is so called because on hearing its recital, the poems, the poets, the actors, and the audience—all are delighted ('nandanti'). Removing the obstacles to a dramatic performance is another purpose of the recital of a nandi.

Much has been discussed in the classical texts on dramaturgy about the form of a nandi. According to Bharata, a nandi should contain the blessings of gods, brahmins, kings, etc. and should have, as its components, eight or twelve padas (*Natyashastra*, Ch. 5). The extent of a benediction has been much disputed by later authorities, depending on various interpretations of the term 'pada'. A pada may mean an inflected word ('sup-tinanta'), a line of a stanza (shlokapada), or a proposition ('avantaravakya'). Abhinavagupta allows three, six or twelve padas in a benediction of three times, four, eight or sixteen in one of four times. He seems to have taken pada as a proposition. Sagarananandin accepts both 'inflected word' and 'line of a stanza' as pada as allowed by Bharata, but rejects 'proposition' as an unorthodox view.

Some authorities also opine that a benediction should hint at the theme of a play ('vastunirdesha'). So attempts have been made by commentators to extract from the benedictions references to the main characters and to the chief events.

The question of the existence of the nandis as the opening verses of standard Sanskrit plays is still quite complex. The *Natyashastra* prescribes a set of elaborate preliminaries ('purvaranga') to be performed before the actual dramatic performance begins. The recital of the nandi by the stage director (sutradhara) being one of the items of the preliminaries, has to be performed in the green room. The nandi verses, therefore, need not be composed by the playwright. This place of the nandi among the preliminaries is well exhibited in the plays of Bhasa which commence with the statement, 'Then the stage director enters after the nandi ('nandyante tatah pravishati sutradharah). But other Sanskrit dramas, including those of Kalidasa and Bhavabhuti, open with benedictory verse or verses followed by the statement "after the nandi" (nandyante) indicating that the preceding verses constitute the nandi. Visvanatha Kaviraja (*Sahityadarpana*, Ch. 6) refuses to accept the opening verses of plays like *Vikramorvashiya* of Kalidasa to be nandi and calls them 'rangadvara' (The beginning of the drama).

The elaborate rituals of the preliminaries of a play gradually fell out to practice, but nandi being a very important part of the purvaranga, was shifted to the main body of the play and continued to be composed by the playwright himself.

S.M.

NANDIKESHVARA (Sanskrit) is a name which has wide ramifications in the cultural history of India in both myth and history. As a mythical figure, it is mentioned as the Bull, Shiva's vehicle in the 'Anushasan Parva' of the *Mahabharata*. His association with Ravana is described in the Uttarakanda of the *Ramayana*. His origin and ceremonial 'abhisheka' are discussed in the *Lingapurana*. His role in the destruction of Daksha's yajna is described.

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in the *Bhagavata-purana*, and he is frequently mentioned in the *Shivapurana*.

Nandikeshvara or Nandin is also the name of numerous authors in many disciplines. They flourished in different parts of India at different times before the Christian era and upto the 17th century A.D. Thus Vatsyayana cites Nandikeshvara as an authority on Kamashastra. Nandikeshvara is an honoured, prolific writer on Jyotisha (astrology). Several works such as *Aksharaprashna*, *Kalottara*, *Rashyadilakshana*, *Rashinakshatra phala* and *Shakuna* come under the authorship of this name. He is cited as an authority by Bhatta Utpala in his commentary on the *Brihatsamhita*. One Nandikeshvara, author of *Ganakamandana* and son of Vedangaraya, belonged to the 17th century. An author of *Prabhakara vijaya*, a work on Purvamimamsa, is also known by this name. Nandikeshvara is also an acknowledged authority on grammar; he is cited by Kshiraswamin in his commentary, *Kshiratarangini*, on *Amarakosha*, and by Sayana in his *Dhatuvritti*. He is also cited in *Ganaratna mahodadhi*. A work on opthalmology, *Netraprakashika* is ascribed to Nandikeshvara. Vaghbhata refers to an authority of this name on medicine in his *Rasaratnasamuchchaya*. The famous work on the yoga, viz., *Yogataravali*, also called *Nandikeshvarataravali*, is also a work of Nandikeshvara. An author of this name composed a work of fiction, *Simhasana-dvatrimshika*, which is an anthology of stories narrated by the thirty-two dolls, bearing the legendary throne of Vikramaditya. Nandikeshvara is also cited as a lexicographer by Vishvanatha Vaidya in *Koshakalpataru* and by Rayamukuta in his commentary on *Amarakosha*. Rajashekhara cites the author of this name as an authority on rasa. Nandikeshvara is quoted as an authority on tantra (*Nandikeshvara samhita*) in *Tarabhaktisudharnava*. Nandin is a respected promoter of the mixed mode (mishra) in *Shrividya tantra*.

Nandikeshvara is regarded highly as an ancient authority on Virashaivism, and such works as *Pashupata tantra*, *Shivakarpurastava*, *Shivadharmapurana* and *Shadaksharasevarchanopavasa* and *Lingadharanachandrika* are ascribed to his (or his namesake's) authorship. Another text called *Lingarchanachandrika* speaks of a Nandikeshvara as the son of Mahesharadhya. Other works ascribed to this name include *Nandikeshvara tilaka*, *Nandikeshvara mantra*, *Nandikeshvara samhita*, *Nandikeshvarastava*, *Nandikeshvara stotra* and *Nandikeshvara ashotottarashatanamavali*. An important Virashaiva source book, *Nandikeshvarapurana*, classified as a minor purana, includes smaller works, such as *Kalagnirudra upanishat*, *Dashashloki*, *Durgapuja* and *Shivastotra*.

Nandikeshvara is a highly honoured ancient authority on Indian music and dance also. He is the author of a work called *Taladhyaya* and another one called *Talalakshanam*. He is cited in the *Brihaddeshi* by Matanga on 12-tone scales in *Abhinavabharati* by Abhinavagupta on chitrapurvarangavidhi (special propaedeutic prelude to dance), in *Sarasvathihrdayalankarahara* by Nanyadeva on the kala and the four margas of kala, in the *Sangitaratnakara* by Sharngadeva on special manual techniques on percussives, in *Bhavaprakashana* by Sharadatanaya, etc. The following works on dance are ascribed to Nandikeshvara and are available: *Abhinayadarpanam*, *Bharatarnava*, *Bharatarnavasangraha*, *Karanabhushana*, *Nandibharata*, and *Guhesha Bharata*.

Abhinaya darpanam and *Bharatarnava* are among the most important works ascribed to Nandikeshvara, but their authors seem to be different because the corresponding subjects are differently treated in them. *Abhinayadarpanam* is the older and the shorter of the two and is held in high esteem by dance exponents. It is a descriptive handbook written in a clear, direct and succinct style. The available text is incomplete and may be placed between the 8th and 11th centuries A.D. The 324 verses of this text are not chapterised.

Bharatarnava, on the other hand, was composed probably in the 12-13th century A.D. Its text, though descriptive, is better organised. It is written in the 'purana' style and includes discussion of earlier works. An important difference from *Abhinayadarpanam* is the description of several provincial dance forms and extracts from 'nritta' compositions in 'pata' syllabes, and its 992 shlokas are segmented into 15 chapters. An important reason to ascribe different authorships to these works is the variance in the treatment of the same or similar material. This includes varieties of head movements, glances, stances (especially samapada, ekapada, garuda and nagabandha), leaps, 'charis' and 'hastas'.

R.Sa.

NANDI, N.R. (Telugu) is one of the brilliant novelists of Telugu literature today. His novel *Nyimi sarangam*, which deals with the problems of Harijans, is considered to be the best novel in Telugu on Harijan problem next only to *Malapalli* of Unnava Lakshminarayana. The novel *Drishti* on the problem of clairvoyance brought him name and fame abundantly. His dramas *Punyastali*, *Vana velisindi*, etc., won many prizes and awards in many drama competitions. He worked as a script writer for many Telugu films. His drama *Maro Mahenjodharo* is a good experiment in modern Indian drama. Nandi selected the names of the characters in this drama according to their temperament, behaviour and personality. It was translated into eight languages, and hundreds of performances were given in these languages. Nandi spends his time in writing novels, stories, etc., of social purpose in order to awaken the backward and distressed people of India. He has won many laurels and awards for his works.

G.N.M.

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NANDIK KALAMPAKAM (Tamil). The term 'kalampakam' denotes a garland made of different flowers. Hence a work that consists of several features of varying content and form within it, was aptly termed so. *Panniru pattiyal* (Twelve-prosody), the grammatical work gives the salient features of kalampakam, and also the total number of verses it should contain. But while it enlists 13 topics and the later works raise the number to 18, the kalampakam literture consists actually of even more topics.

Nandik kalampakam was the first to appear in this genre. The format was the author's own invention, and it formed the basis for grammar written later.

The author's name is not known, but he was a contemporary of the Pallava king, Nandivarman III. Several myths have been spun around the author and his work. One goes like this: Nandivarman had four step-brothers who conspired to kill him. One learnt mantra, another tantra, another sword fight, and still another the art of poetry. The poet was skilled in a particular type of verse called 'aram patutal'—a sort of pun on words that had an overt praise and a covert curse. The myth goes that the king listened to every verse, hiding under a canopy made of fresh green leaves. On the completion of every verse, the canopy was swallowed by fire. When the penultimate verse was sung, the king performed all the rites due to a dead body and lay on a couch made of fire wood. When the last stanza was sung the fire broke out and consumed him. This myth exists as a proof for the king's thirst for literature and love for language even at the cost of his own life.

This work was first published in 1872. Again in 1927, Gopala Iyer of Madurai Sangam published the work that consisted of an introduction and notes on the curse-verses alone. In 1959, S. Rajam's publication came. The latest, 1965, contains elaborate notes by Punnaivana Nata Mudaliyar and Ramasamy Pillai.

All the verses are in praise of the king, but instead of a monotonous poet's voice, imaginary situations such as a love-stricken lady sending a message to the king through a bird or a cloud, are depicted. Different situations form the different features of the work, namely Dutu (messenger), Puya Vakuppu (valour), Irankal (painful feeling), Matal (suicidal attempt), Arruppatai (putting in the path), Uchal (swing), Kalam (time), Champiratam (magic), Matanku (drum), Maram (valour) and Panan (bard). Out of the 18 enlisted in the Pattiyal works as the features of a Kalampakam work, only these 11 are present in this pioneering work. Also, the general pattern of antati—the technique of having the end-phrase or word or letter of the previous song as the beginning of the following song throughout the work—is followed by the author in general, except in a few places.

The literary merit of the poems by way of imagination, similes, metaphors, etc., is unsurpassed, as in the following pieces of translations. A lady-love who is angry with the bard, since she considers him responsible for her lover's going astray, tells him one day:

> "O bard of Nandi, the famous king,
> Hearing you from my sister's home, sing,
> 'Ghost' cried my mother, 'fox' the others,
> 'Dog' said my friend, 'Nay, the bard' said I".

A love-stricken lady laments:

> "They poured upon me what they called sandal paste But oh, it was an extract from red hot fire."

To give a few examples for the phrases typical of 'Aram': Mantalam which means 'the world' in the ordinary sense, will denote 'increasing sorrow', if interpreted as 'Mantu Alam'. 'Tiruutiyum' which means, 'the royal crown' will denote 'cessation of wealth' when separated as Tiru (wealth) and Mutiyum (will end). 'Kariyay ninray manna,' which means, 'O king, you stood witness (to...)", will mean "a destroyed man", when 'kari' 'black' is interpreted in a different way.

T.M.

NANDY, JYOTIRINDRANATH (Bengali; b. 1912, d. 1982), passed his Matriculation examination in 1930 from a school at Brahmanbadia (now in Bangladesh) and joined Victoria College at Kumilla (also in Bangladesh). His involvement in freedom movement disrupted his education to some extent. In 1936 he went to Calcutta. He had no fixed occupation; he worked for a short period as a clerk with the Bengal Immunity and J. Walter Thomson. Later, he worked for some newspapers like *Jugantar, Azad* and *Janasevak*.

He started writing even when he was a student. His first story came out in *Bangabani*, a journal published from Dhaka. The story of 'Nadi o nari' appeared in *Parichay* in 1936. It was an immediate success. In 1946 he published *Khelna*, a collection of short stories. By the late forties and the fifties he became famous as one of the outstanding story-tellers in Bengali.

In 1948, his novel *Suryamukhi* was serialised in the *Desh*. Jyotirindranath has a keen perception and an intense knowledge of the world he describes. He deals with the life of the people who belong to the low-income group (*Baro ghar ek uthon*, 1955), but even then his preoccupation is to excavate the inner soul of the folk, where each man differs from the other and lives essentially as an individual and less as a member of a community or a class. His masterly portrayal of emotional crisis may be found in *Mirar dupur* (1958), *Bananir prem* (1953), *Nil ratri* (1958), *Grishmabasar* (1960), *Nischintpurer manus*, (1961), *Pasher phlater meyeta* (1961), *Chandramallika* (1962), *Nihsanga jauban* (1964) and *Nir* (1969). His published works number more than fifty. His *Khalpol o*

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tinergharer chitrakar (1960) and *Shalik ki charui* (1964) have added a rich flavour to Bengali short stories. The short story 'Girgiti,' beside others, remains an unforgettable portrayal of his conception of beauty.

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S. G.

NANDY, PRITISH (English; b. 1947) is an Indian English poet. He was educated at Presidency College, Calcutta, where he lived at one time and from where he edited *Dialogue*. At present he is the editor of *The Illustrated weekly of India*. He is the most experimental of the Indian poets writing in English today. He has published over forty volumes. His collections of poems include *Of Gods and Olives* (1967), *On Either Side of Arrogance* (1968), *I Hand you in Turn My Nebbuk Wreath* (1968), *From the Outer Bank of the Brahamputra* (1969), *Masks to be Interpreted in Terms of Messages* (1970), *Madness is the Second Stroke* (1971), *The Poerty of Pritish Nandy* (1973), *Dharatrashtra Downtown Zero* (1974); *Lonesong Street* (1975), *In Secret Anarchy* (1979), *A Stranger Called I* (1976), *The Nowhere Man* (1977), *Pritish Nandy 30* (1978), *Tonight this Savage Rite* (1979) and *Riding the Midnight River* (1975). He has edited anthologies like *Indian Poetry in English Today* (1973) and *Modern India Poetry* (1974). He has also translated a number of poets like Amrita Pritam, Kaifi Azmi, Samar Sen, Subhash Mukhopadhyay, Agyeya. He has also rendered into English the devotional songs of Kabir and Mirabai. He has edited two collections of short stories. His voice of protest against the contemporary setting becomes quite obvious in his translations, *Voice from Bangla* (1971) and *The Last Poems of Tagore* (1973). He has written a verse-play as well.

Pritish Nandy turns his poems into songs, and makes use of assonance, half-rhyme, word-melody. By using Cummings' style-spacings, he gives his poems new stylistic effects. He has attempted prose poems also which have both a lyrical fervour and an immediacy of feeling. His themes are love, death, suffering and loneliness.

B.R.N.

NANGA RUKH (Dogri), the second Dogri novel by Omprakash Sharma 'Sarathi' and published in 1978, got the author the Sahitya Akademi Award in 1979. It broke new grounds in both content and style, and marked a significant development in the history of Dogri fiction. It has been translated into English, Hindi and Punjabi.

It is an unusual novel in the sense that it is not a conventional piece of narrative fiction written in a conventional style with plot and characters. It is, instead, a sequence of situations, piquant and interesting and often tantalising, through which a sensitive and questioning consciousness runs and illumines the contemporary social scene.

The composition, as it emerges, shows the city divided between the dark-half (the poor, the neglected, the exploited segment of society) and the brighter-half (those people who have usurped even the bare necessities of life that the other half needs so badly). These are monstrous automatons replacing workers, 'mahatmas' and so-called 'devis' with supporting muscle-power controlling vantage points and places of worship, men in masks playing the game of catchy slogans and deluding credulous masses of human beings fragmented in their personalities and related to nothing. The book raises certain fundamental questions about the human situation.

The style of the novel is quite engaging: short, clipped sentences, interspersed with bits of dialogue, investing the whole thing with a dramatic immediacy, brisk movement of lines, a tongue in cheek irony, and effective strokes of comment. All this strengthens and deepens our awareness of the changing face and values of the city, and presents a sketch of the churning of the city which is also the churning of the consciousness of man.

Sh.

NANJUNDA (Kannada; b. 1560) holds an important place on account of his work *Ramanatha charite* written in the sangatya metre. Unlike the earlier Kannada poets, he has actually selected a historical theme for his work and handled it successfully without sacrificing the poetical aspects.

Nanjunda belonged to a family which was well-known for gallantry and his ancestors served as ministers in the court of Changal. Nanjunda's father seems to have embraced Shaivism, whereas his brother, Mangarasa, continued to be well-known as a Jaina poet. One of the uncles of Nanjunda, known as Vijaya, is said to have sacrificed his life in a battle for the sake of his king. All these go to show how Nanjunda imbibed the qualities of a valiant solider and the talent of a poet from his elders. It was quite natural that he was attracted by the story of Kumara Rama who was held in high esteem by his followers for his valour and virtue.

The hero of *Ramanatha charite* is Kumara Rama who is known to have lived before the establishment of Vijayanagar kingdom. He was a beda by caste and was a soldier. His father Kampila has been recognised by the historians as a great warrior and we come across a few inscriptions throwing light on his heroic deeds. It is learnt that Kampila was ruling from Hosamaledurga situated in Bellary district and Kummatadurga was one of his important forts standing on the banks of Tungabhadra in the vicinity of Anegondi. The Muslims who were able to

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capture Devagiri, Warangal and Hoysala territories were unable to defeat Kampila due to the unpenetrable natural fortresses around his country. He resisted them three times. Kumara Rama is said to have taken a major role in all these battles. Besides, Kampila had the good fortune of having a wise minister known as Baichappa who was greatly helpful to his master at the crucial times. The Sultan of Delhi was bent on putting down Kampila as he had given asylum to his nephew Bahaudin Gustaph. It appears that Kumara Rama fought very bravely in the last battle till his last breath. When the royal family came to know about the death of Kumara Rama and learnt that the fort was captured by the enemies, all of them, both men and women, gave up their lives plunging into fire. The enemies were just able to catch Hakka and Bukka who were in charge of the treasury under Kampila. Leaving behind a Muslim agent to look after the conquered terriotry, the enemies returned to Delhi with the two captives. As per the history it is learnt that Bahaudin Gustaph had fled from that place seeking the protection of Ballala III, who was helpless and could not save him since he was already under the mercy of the Muslims. Ultimately Bahaudin was caught by the Muslims and he was burnt alive. In the meantime, the Muslim agent appointed to look after the conquered territory of Kampila could not get on smoothly. The Muslim authorities were obliged to send Hakka and Bukka to take care of the Hindu territory on behalf of the Muslims. In due course, Hakka and Bukka became powerful and they proclaimed their independence severing their connection with the Muslims. Some scholars are of the opinion that these two brothers, Hakka and Bukka, were mainly responsible for the foundation of Vijayanagar empire. In course of time it so happened that Kampila's younger queen Ratnaji fell in love with Kumara Rama, attracted by his beauty. She tried her best to win his love and failed miserably. She became furious and did not hesitate to level false charges against Kumara Rama. She complained to Kampila that Kumara Rama attempted to outrage her modesty when the king was away. The old Kampila who had a fascination for his younger wife, was naturally upset and he did not hestitate to order his faithful minister, Baichappa, to cut off the head of Kumara Rama without delay. But, the wise minister, who could not pacify his master in any way, acted most cleverly. He concealed Kumara Rama in an underground cell much against the will of the prince in the interest of the state. When the news of Kumara Rama's death by his own father spread far and wide, the enemies who were watching for an opportunity, waged war against Kampila. Then Kampila realised his fault and fervently appealed to Baichappa to save the kingdom at any cost. At the time, Baichappa brought out Kumara Rama under disguise as a valiant soldier and with his help the enemies were defeated. Soon after the victory, Kampila came to know that the valiant soldier who won the battle was no other than his own son, Kumara Rama. Ratnaji did not dare to live longer after this revelation and committed suicide. Though the whole incident does not find any place in history, it has the sanction of the great reverence of the people for Kumara Rama.

Unlike the previous Kannada poets, Nanjunda directly selected a historical theme and tried his best to mould it in the form of an epic. Still, he seems to have been forced by circumstances to give a mythological touch to his historical theme since Kumara Rama had come to be considered a demi-god by his time. Consequently Kumara Rama is portrayed as Arjuna reborn and Ratnaji as Urvashi, who is born again intently to take revenge upon Arjuna who did not yield to her persuasions in her previous birth. This conception of reincarnation is stretched to such an extent that Babamma, the daughter of the Sultan of Delhi, is said to be Draupadi born again to fulfil her love for Arjuna solely for herself, which she could not attain in her previous birth.

The work consists of 49 Cantos running very nearly to 5,000 stanzas. The whole work is devoted to depict the life of Kumara Rama. The work is known as *Ramanatha chairte* as well as *Kumara Rama charite.* The first one-third of the work is set apart to describe the birth, boyhood and the earlier achievements of Kumara Rama. This is followed by the episode connected with Ratnaji, which occupies the other one-third of the work. The rest of the work deals with the last two battles waged by the Muslims against Kampila. Ratnaji episode is the most attractive portion of the work. Nanjunda handles it in such a manner that it reveals the voluptuous nature of Ratnaji on the one side and the unblemished character of Kumara Rama on the other. The particulars about the costumes of men and animals are equally interesting. Many of the customs referred to in the poem reflect indirectly the social life of his days.

The story of Kumara Rama does not end with Nanjunda's monumental work. Two other later poets known as Panchala Ganga and Mahalingaswamy have dealt with the same theme with a few alterations here and there. Even these poets have written their works in sangatya metre which is flexible and hence well-suited for singing. Although the scholars are of the opinion that sangatya metre is fit only to depict shringara rasa, these works may be said to be an exception to this, as 'vira rasa' is also depicted by the poets. Perhaps all the three poets might have preferred this metre for its inherent musical quality in order to immortalise the deeds of Kumara Rama.

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G.V.R.

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NANNAYA BHATT

NANNAYA BHATT (Telugu; b. 11th century), the first among the classcial Telugu poets, is believed to have been a poet laureate in the Court of Raja Raja Narendra, a Chalukyan king with Rajamahendravaram (now Rajahmundry) as his headquarters. Nannaya Bhatt was a gifted poet with a versatile genius, well-versed in Telugu and Sanskrit and perhaps in Kannada too. He had a Kannada friend, Narayana Bhatt, who helped him in his composition of *Andhra Mahabharatam*. While acknowledging his help, Nannaya says in the preamble that Narayana Bhatt was to him as Krishna was to Arjuna in the battle of the *Mahabharata*. Nannaya not only enjoyed the royal patronage, but was also very close to the king who was all admiration for the poet laureate. It was at the instance of Raja Raja Narendra that Nannaya undertook the translation or transcreation of the *Mahabharata*.

The Sanskrit work is a great book with one hundred thousand verses, eighteen parvas and a number of episodes knit together with the main object of advocating righteousness as the greatest virtue of humanity. It was therefore not an easy task to render this great work into Telugu, particularly when Telugu language had no literary tradition of its own. Some form of literature no doubt existed before Nannya, but it was mostly in the form of folk-songs and folk-tales. In order to present a decent and dignified version of the *Mahabharata*, which is accliamed as the fifth Veda, it required a pioneering brain and a palatable heart to mould the literature of a language so that the foundations laid could last long. Fortunately Nannaya had all this equipment and his patron king, Raja Raja Narendra, observed these qualities in Nannaya with a discerning eye.

When Nannya undertook the translation of the *Mahabharata*, Sanskrit language was dominating over the local idiom. He had therefore to evolve an equation which would enable both Sanskrit and Telugu not only to live together but also mix with one another. Choice of suitable metrical patterns for the Telugu language was also a problem which Nannaya had to face. He borrowed a number of metres from Sanskrit and gave them a local colour. He refined the local tunes popular among the masses and gave them a presentable shape in classical poetry. It was he, who started the tradition of combining prose with poetry as a characteristic feature of Telugu classics. He had also to establish an adaptable system of translation which would enable the readers not only to understand and appreciate the original, but also to enjoy the translation as an original form of expression. In order to achieve this, he exercised a reasonable and desirable freedom in abridging a few portions in the original and elaborating a few others according to his taste and a general sense of propriety. It is gratifying to note that this method of translation was followed by almost all the Telugu poets till the end of nineteenth century. His aim was not to present a verbal translation, but to communicate the sense and spirit of the original in a homely way to the native readers. It is because of this pioneering work done by Nannaya that he is acclaimed as the 'Vaganushasana' an administrator or ordainer of speech.

Nannaya must have laboured hard to lay the foundation of a classical diction for Telugu literature and this preliminary work alone must have consumed a considerable amount of time and energy in his life. Therefore he could only render the first two Parvas (Adi and Sabha) and a part of the third one (Aranya Parva). It was nearly two centuries later that the composition was continued by another eminent poet called Tikkana. Till then the work remained unfinished. But the foundation laid by Nannaya was so strong that he provided inspiration to several poets who succeeded him. Apart from his contribution to the grammar and prosody of the Telugu language and literature, Nannaya demonstrated three great qualities of any classical writing, particularly epic writing. He himself mentions these three qualities in his preamble to the work. The first among these qualities is a pleasant and palatable form of narration which he calls 'prasanna katha kalitartha yukti'. It is very difficult to achieve poetic success in narrative poems. While narrating stories, the tendency is to focus more attention on the events and ignore the purport. The events and the purport should go hand in hand and the presentation should be pleasing to the average reader as well as to distinguished scholars. This art of narration with a purpose in a pleasant manner is the characteristic of Nannaya's poetry. Perhaps he borrowed this from Valmiki. Nannaya was also fully aware of the fact that he was writing an itihasa and not a kavya. He was also aware that the style of an itihasa had to be different for different languages. He had therefore to evolve a new method of narration for his Telugu rendering of the *Mahabharata* which served as a model for his successors.

The second characteristic of Nannaya's poetry can be described, in his own words, as 'akshara ramyata'—right words at the right time by the right persons in an upright and appealing manner. This ideal which Nannaya had before him while transcreating the *Mahabharata*, made his work very popular. Even the highly philosophical truths were expressed in a soft and sophisticated language. The average reader may not understand the meaning of the words employed, but the presentation invokes the spontaneous appreciation of the readers.

The third characteristic of Nannaya's poetry is 'ruchirardha sukti—refined expression of axiomatic truths. *The Mahabharata* is said to be an encyclopaedia of Indian culture. It contains not only poetry and history, but also ethics, philosophy and other disciplines connected with human experience. But these truths have to be expressed without making the readers conscious of them. They should form the part and parcel of the story and its narration. In order to achieve this, Nannaya adopts different styles of expression. Sometimes he simply

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narrates the story, sometimes he makes an elaborate description as is done in poetry and at times he presents a dialogue and makes it dramatic. But whatever style he adopts, he exercises commendable restraint and tries to observe the law of modesty in all his artistic expression.

Among the various episodes handled by Nannaya in the partial translation of the *Mahabharata*, the story of Shakuntala, Devayani, Shishupala and Maya Sabha are worth mentioning. He chooses words, metres and the method of narration according to the context. Suggestivity is the key note of any poetic composition and Nannaya achieves this in more than one way. The vocabulary metre, dialogue, characterisation and the figures of speech—all contribute to the evolution of suggestivity (dhwani), the greatest quality of any artistic expression.

In addition to the translation or transcreation of the *Mahabharata*, Nannaya Bhatt is believed to have written (i) *Chamundika vilas*, (ii) *Andhra shabda chintamani*, (iii) *Indra vijayam* and (iv) *Lakshana saram*. His *Andhra shabda chintamani* is the first grammar of Telugu language written in Sanskrit. This was commented upon by Balasaraswati (1575-1626) and also by another scholar, Ahobal Pandit, in the beginning of the eighteenth century. This grammar is based on Panini's *Ashtadhyayi* and is very concise consisting only of eighty-eight Arya metres. There is a difference of opinion among critics about the authorship of these four books. But *Andhra shabda chintamani* is definitely the work of Nannaya. It is only natural that a poet who laid the foundation for the classical writing in a language should have thought of writing a grammar also for the language. The foundation laid by Nannaya is providing strength to a number of poets even today—nearly one thousand years after his death.

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I.P.R.

NANNECHODA (Telugu; b. 12th century). The period between Nannaya and Tikkana is generally called the age of the Shaiva poets because three great poets that lived during this period wrote works enunciating the tenets of the Shaiva cult without attempting to complete the translation of the *Mahabharata* begun by Nannaya. The first of these Shaiva poets is Nannechoda who wrote *Kumarasambhava*, the first great original prabandha in Telugu. He belongs to the dynasty of the Velanati Chola kings. He is the son of Srisati and Chodaballi and the disciple of Jangama Mallikarjuna and called himself Tenkanadity (the sun of the south and the lord of Orayavin). Karikalachoda, the first king of this dynasty, bore these titles and the kings that succeeded him also used them before their names. Nannechoda mentioned that his father was the lord of 21000 villages in Pakanadu and critics are of the opinion that the number 21000 denotes the people and not the villages. No other historical dates about him are given in his book. Late Manavalli Ramakrishna Kavi, who first published this work in 1910, states that Nannechoda lived prior to Nannaya who is generally regarded as the Adikavi in Telugu. This caused great commotion among the critics; in determining the date of no other poet in Telugu have so many articles been published and so much discussion taken place. Even today the question remains unsettled. He seems to have lived in the first half of the 12th century.

Nannechoda bears the title 'Kavirajasikhamani' which he highly deserves. He was very much devoted to Shiva as well as to his guru. No other details about his life are available either in his work or elsewhere.

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D.V.

NANNOOL (Tamil) After the great ancient Tamil grammatical work *Tolkappiyam*, followed by a long pause, there emerged during the early period of the present millennium (of the Imperial Cholas) a series of grammatical works, namely *Neminatam* (after the Jain Tirthankara) by Gunavira Pandita, *Viracholiyam* (after the Chola king Vira Chola) by the Buddhist Buddha Mitra and *Nannool* (meaning 'good grammatical work') by the Jain Bavanandi Muni of the 12th century.

The significant factor in the development of Tamil grammar during the Chola period is the fivefold classification. Prosody and poetics, included in the 'Porulatikaram' of *Tolkappiyam*, developed into separate branches, and the need of the day was a comprehensive treatise on all the five. The *Nannool* must have been an attempt to fulfil that need since the prologue in *Nannool* speaks about the treatment of all the five in the work. But the available book consists only of two, namely, the Eluttu (Phonology) and the Chol (Morphology).

The *Nannool* stands foremost among the grammatical works in Tamil. Even from the days of the British it had been included in the curriculum as text book for students of various standards. It served also as a reference book for Caldwell while writing his comparative study of Dravidian languages. It was also the first Tamil grammatical work to be translated into English by many scholars.

The salient features are its brevity, clarity, lucidity, assimilation of new concepts without discarding old theories, and acceptance of the development and changes in the language.

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The present edition consists of three sections, namely, the Payiram (Introduction), Ezhuttatikaram (Section on Phonology) and Chollatikaram (Section on Morphology) which respectively are made up of 55, 202 and 205 sutras. The Payiram is a later interpolation. Ezhuttu consists of 5 subsections and Chol 6.

Among the six in Chollatikaram, the order followed in many editions is Peyariyal (Ch. on Noun), Vinai iyal, (Ch. on Verb), Potuviyal (Ch. General) Itai iyal (Ch. on Middle Words), Uri iyal (Ch. on Lexical items). Some consider Potuviyal as consisting mostly of exceptions in the grammar of the language (similar to the Echchaviyal in *Tolkappiyam* which is kept in the end) and hence, place it at the end.

The popularity of the work may be understood when one thinks of the numerous commentaries written on it. There are 44 commentaries, of which 6 are not yet printed; 13 are referred to, but not available; and among the rest, 22 are written from the period of Mayilainatar to the close of the 19th century, and 3 written in the 20th century. Among these, 6 are by the Ceylonese.

The work has been translated into English by Ranius, Walter Joyce, Samuel Pillai, Aurnachalam Pillai, Henry Power Iyer and Lazarus Iyer.

The importance of the *Nannool* lies in its recognition of the changes that occurred in the language after *Tolkappiyam* and adoption of the new ideas in language study. The principles of syllabification—the phonemic sequence—and the enumeration of adverbial participles are examples for his acceptance of language changes. The Pataviyal (Ch. on the study of words) which deals with the segmentation of words and Tamillization of Sanskrit words, employs new ideas and techniques in language study. Therefore, this is the grammatical work for the present day literary Tamil to a large extent.

The commentators of *Nannool* are Mayilai Natar, Antippulavar, Sankara Namachchivayar, Sivagnana Munivar, Kulankaittampiran (of Ceylon), Visakap Perumal Ayyar, A. Muttuttampip Pillai (of Ceylon), Ramanuja Kavirayar, Vedagiri Mudaliyar, Tirupprkatal Natan, G.U. Pope, E. Samuel Pillai, K.P. Soundara Nayakam Pillai (of Ceylon), Arumuga Navolar of (Ceylor), Satagopa Ramanujacharyar, Gopalacharyar, Saravana Muttuppulavar, and Kumarasamippulavar (of Ceylon).

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T.M.

NANTHANAR (Malayalam; b. 1926, d. 1974) is the pen-name of P.C. Gopalan born at Angadipuram in Malapuram district as the son of C.V. Parameswara Tharakan and Nanikutty Nanga. He was an outstanding novelist and short story writer in Malayalam. After studying in the local high school he joined the army in 1942, and was in service for 25 years. Nanthanar was a prolific writer with nine novels and about sixty short stories to his credit. Many of them lay bare before us the life of soldiers and present colourful scenes from military barracks. His first short story 'Moitheen', was published in 1923.

Ariyappetatha manushya jivikal (Unidentified human beings, 1956), *Atmavinte novukal* (Pains of the soul, 1963), *Anubhutikalude lokam* (The world of emotions, 1964), *Manhakkettitam* (The yellow building, 1968), *Ayiravallikkunninte tazhvarayil* (In the valley of Ayiravalli hills, 1971) and *Anubhavangal* (Experiences, 1975) are his novels.

Ariyappetatha manushyajeevikal is the story of five Keralite youths in a signal regiment in Srinagar in Kashmir. Lance Nayak Thomas who was demoted as sepoy and who had lost his leg while working in an electric line, and P.K. Nair who lost his life on the banks of the river Jhelum, are characters in the story that touch our hearts.

Though *Unnikkuttante oru divasam* (One day in the life of Unnikkuttan, (1966), *Unnikkuttan schoolil* (Unnikkuttan at school, 1967) and *Unnikkuttan valarunnu* (Unnikkuttan grows, 1969) are also novels in form, they are to be classified along with children's literature. They are set in a peculiar world of the little child Unnikkuttan and are written in a simple style.

Nanthanar's short stories have been published under the titles *Akasama telinju* (The sky has become clear, 1955), *Sneham niranja kuppukai* (Folded hands with love, 1956), *Thokkukalkkiteyile jiviatam* (Life among the guns, 1957),*Nellum patirum* (The grain and the chaff,1957), *Jivitattinte ponnalaqal* (Golden rays of life, 1958), *Nishkalankathayute atmavu* (The soul of innocence, 1961), *Mister Kulkarni* (1965) and *Our varshakala ratri* (A night in the rainy season, 1969).

Through his stories Nanthanar could unfold the vivid scenes and characters of the war front and military camps. In 'Jivitavum maranavum' (Life and death) he gives a clear picture of the heroic resistance of Indian soldiers during the Chinese aggression.'Manushyanum mrigavum' (Human beings and animals) is a story written against the background of the Hindu-Muslim conflict.

But Nanthanar is more interested in going deep into the lives of the soldiers and in depicting their personal desires, pleasaures and sorrows. Kunnilakshmi who is eagerly awaiting the arrival of her husband on leave in 'Tokkukalkitayile jivitam', Devaki who sees her former lover as Nayaka under her husband in 'Captante bharya' (Captain's wife) and Satyabahama who could not marry the person whom she loved, but enjoys life in the family quarters with her husband and children in 'Vedanikkunna

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manassum yadhardhyangalum' (The sorrowful mind and the realities) are representative wives of the soldiers.

The story of Nayak Kartar Singh in 'Tikacchum sainikamaya rantu jivitangal' (Two purely military lives) is very pitiable. He was demoted as Sepoy on the ground that he did not have the educational qualification, though he had been awarded the certificate of I.D.S.M. for his meritorious service earlier. But he is not at all discouraged because he is alone. His wife and the only son were killed in the communal riot at Multan.

There are a number of stories based on themes altogether different from the above type. In 'Nettiyile vatu' (The mark on the forehead), a poor mother throws her son down a ladder, in her helplessness to face the allegation that it is because of the greed of her son that a boy of the neighbouring rich family has stomach disease. 'Achhan' (The father) narrates the feelings of a soldier about the changes that have taken place in his life within a few years after his joining the army, especially about his becoming a father.

Nanthanar has also written three short plays *Huen Tsang, Prashnamavasanikkunnilla* (The problem is not solved) and *Oru kudumbam pirakkunnu* (A family is born) published under the title *Oru kudumbam pirakkunnu* in 1957.

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T.R.R.N

NAOTHINKHONG PHAMBAL KABA (Manipuri) is a manuscript assigned to the first part of the early period of Manpuri literature. The literal meaning of the title is 'the accession of Naothingkhong to the throne'.

Hongnemyoi Khunjao was the name of Naothingkhong before he became king. He was the third of the four sons raised by Urakonthouba, the Meitei king and Nongchensu, his queen. The prince stayed away at the place of his young and pretty wife, Petanga Liklu Louthibi, the daughter of the Langmai chief and settled on the slopes of the Langmai Hills situated on the east of the Meitei region. During this time, the Langmais, who had no right of way, crossed the Meitei territory by force to raid a few villages situated on the far away Koubru Hills and tried to kill a Meitei fisherman whom they found on the way. This provoked Urakonthoub, who with his armed men waylaid the Langmais when they returned and put them to death with only ten of them giving the slip. Those who survived informed their people of the savage deed of the Meitei king. They decided to take revenge on the Meitei prince who was staying with them. At the dead of night the infuriated Langmais, armed with deadly weapons, surrounded the houses of their chief and demanded the person of the Meitei prince. Thereupon, Langmai Petanga came out, tried to pacify the angry mob and begged mercy, but in vain. Unruffled she requested her close relatives to grant a little time so that she might prepare a few delicious dishes and offer them to her sweet-heart. Having got these short but precious moments the young couple exchanged parting love and also promises that they would remain constant. The prince escaped. Losing patience the rowdy Langmais broke into the house. When they did not find the prince there they pursued him for a long distance. As instructed by his beloved, the Meitei prince first sought shelter in the capital of the Khuman king who gave his daughter to the prince in marriage. The Moirang king, too, did likewise. Thus the prince with his two young consorts began to lead a comfortable life. But the old Khuman king did not want the heir apparent to the Meitei throne vegetating in this way and sent him off to the court of the venerated Luwang king to study the vast Meitei lore. At that time Urakonthouba died and Hongnemyoi Khunjao was sent for by his mother to succeed to his father's throne. Meanwhile, Pitanga Liklu Louthibi who had been pining for her love since their separation felt greatly shocked at her not being remembered at all. She came down to the Meitei capital and found her prince sitting along with the Khuman pricess on the throne. Unable to bear this she committed suicide before the royal couple. Her soul left the mortal frame and became a divine being whom generations of the Meiteis have worshipped since then.

The work, a combination of history, legend and myth, is an excellent artistic creation. The descriptions are moving. They are as aptly and skilfully arranged as the filigree work of a master goldsmith. All this together with the deft portrayal of Petanga Liklu Louthibi, make the work stand out distinct in the old Manipuri literature.

It was first published only in 1967 after being transliterated from Manipuri script into that of Bengali and edited by N. Khelchandra Singh.

C.M.S.

NARA SINGH (Manipuri), a play by Lairenmayum Ibungohal Singh, was written in 1922 but published much later in 1952.

Nara Singh is a historical play based on the life and achievements of Nara Singh otherwise known as Awa Ngamba, the defeater of the Burmese. He was the king of Manipur during 1844-1850. The state of Manipur was overrun by the Burmese for seven long years (1819-1826). This period is known in the history of Manipur as the Seven Years of Devastation. Nara Singh and his elder brother, Gambhir Singh, took shelter in Cachar and with the help of the king of Assam regained the throne of Manipur. Nara Singh was modest and not very ambitious.

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After the death of his elder brother, Gambhir Singh, people wanted him to be the king. But he refused and made the infant Chandrakirti, son of Gambhir Singh, the king of Manipur, himself remaining his protector. But palace intigues compelled Chandrakirti to run away with his mother to Cachar and Nara Singh became the king. The play deals with all these episodes and tries to highlight the magnanimity, sacrifice and noble-mindedness of Nara Singh.

This play is one of the earliest in Manipuri. The style is verbose and ornate and there is an influence of Sanskrit and Bengali plays on the style and language. In fact, the language is strewn with Bengali and Sanskrit words. In keeping with the taste of the period the playwright inserted in the play a good number of songs. This play is a landmark in the development of Manipuri drama.

I.R.B.S

NARAHARI (Gujarati), also known as Narharidas, was a medieval Gujarati poet of the 'Jnan-dhara'. He was a native of Vadodara, and is said to have had the same guru (teacher) as Akho (a major poet), Gopal and Butio had. There is no evidence to support this belief, though all the four are poets of the same period and belong to the same 'Jnana' tradition. Narahari uses the term 'Brahma' 'Sri-guru brahma chaitanya prasad' to indicate, if at all, the name of his guru. Gopala explicitly names his guru as Somaraj.

Narahari is a philosophical poet, and his language is mature and capable of lucid exposition of terse philosophical concepts. Lingustically, his language is considered by experts like K.K. Shastri to belong to the fourth satge of middle Gujarati. His works include *Prabodha-manjari*, *Bhagvad-gita* (1621), and *Vasistha Gita-sara* (1618). His *Anand ras*, *Gopi-Uddhava samvad*, *Kakko*, *Jnan Gita*, *Bhakta-manjari*, *Masa*, *Santanam Lakshana*, *Haritralamrta* and *Hastamalaka* are still found only in manuscripts.

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S.Y.M.

NARANG, GOPI CHAND (Urdu; b. 1931), a Professor of Urdu at Delhi University and a National Fellow, is a leading scholar, literary critic and linguist of Urdu. His work covers wide areas of interest ranging from the influence of Indian thought and culture on Urdu poetry, and Indian folk-tales in Urdu 'masnavis' to modern Urdu poetry and fiction. Born in Dukki (Baluchistan), he received his early education in Musa Khail and Leiah, and moved to Delhi for college education, where he completed his Master's degree from Delhi University in 1954. He was awarded Humanities Research Fellowship and took his Ph.D. in 1958. He started his academic career as a lecturer in Urdu at St. Stephen's College in 1957 and moved to the department of Urdu, Delhi University, in 1958, where he was appointed Reader in 1962. The following year he went to the United States as a Visiting Professor at the University of Wisconsin, where he worked from 1963 to 1965, and taught a second term from 1968 to 1970. He also taught at the University of Minnesota for some time. During this period he pursued his study of Linguistics and took summer courses at the Indiana University, Bloomington. He participated in the 27th International Orientalists Congress held at Michigan University in 1967 as the official delegate of the Government of India. He was made a Professor of Urdu in Jamia Millia Islamia University in 1974, where he taught till 1986, and also worked as Acting Vice Chancellor of Jamia during 1981-82. He rejoined the University of Delhi in July 1986.

Narang's critical works fall into three categories: (i) Language and Linguistics, (ii) Classical Urdu literature and (iii) Modern Urdu poetry and fiction. His published books numbering more than twenty-five, prominent among them being *Urdu ki ta'lim ke lisaniyat pahlu*, (1960), *Karkhandari Dialect of Delhi Urdu* (1961), *Hindustani qisson se makhuz Urdu masnaviyan* (1962), *Readings in Literary Urdu Prose* (1968), *Imla namah*, (1974), *Puranon ki kahaniya*, (1976), *Anthology of Modern Urdu Poetry* (1981), *Urdu Afsanah, Rivayat aur masa'il* (1981), *Safar ashna*, (1982), *Usloobiyat-e-Mir* (1985), *Saniha-e-Karbala bataur sheri istiara* (1986), and *Amir Khusrau ka Hindavi kalaam* (1987).

Gopi Chand Narang's literary criticism is marked by a high degree of originality and depth of thought. His distinguishing feature is his application of stylistics and structuralism to Urdu literary criticism by which he has provided new insights, and a new awareness of tradition and modernity in Urdu literature. In 1978, he was awarded the President of Pakitsan's Special Gold Medal for his work on the poetry of Iqbal. His other honours include Ghalib Prize on "Indian Folk Tales in Urdu Masnavis" (1963), Association of Asian Studies Award for promotion of Urdu Language and Literature in the Universities of the United States (1982), Aligarh Alumni Association Award for Distinguished Achievements in Urdu Language and Literature (1982), Ghalib Award (1985) and Khusrau Award (1987). A widely travelled person, he has delivered lectures at the Universities of London, Prague, Chicago, Berkeley, Los Angles, Columbia, Arizona, Colorado, Minnesota, Cornell, Pennsylvania, McGill and Toronto. A noted broadcaster and telecaster, Narang is acclaimed for his contribution to the Urdu literary studies.

M.H.K.

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NARASARAJU, D.V. (Telugu; b. 1920), who graduated himself from Madras University, earned a name for himself as a playwright and actor even when he was a student. He was awarded a gold medal by the university for standing first among the graduates in Telugu in 1941.

Narasaraju came into limelight when he won the first prize for his play, *Natakam* (based on *'The Play is the Thing'* by P.G. Wodehouse), in the drama competition held by Andhra Nataka Kala Parishad in 1951. That play won the first prize for the best performance also.

His playlet, *Vapas*, exposes the defects of the present system of education which cannot provide employment to the youth.

Veelunama (A will), *Antarvani* (The inner voice), *Yee illu ammabadunu* (This house is for sale) are some of his other plays and playlets. He selects his themes from ordinary incidents of day-to-day life and exposes the evils, fallacies and problems in the society in such a humorous way that we laugh at our own weaknesses identifying ourselves with some of the characters of the play.

D.V. Narasaraju is introduced to the Telugu film field as a dialogue-writer through the film 'Pedda manushulu' (Honourable men) which was based on Ibsen's play *'The Enemy of the People* and directed by the late K.V. Reddy. Then onwards he has written dialogues for a number of films most of which have become box-office hits. So far he wrote scripts for nearly a hundred films. He received the best story writer's award more than once. Some of his stories were filmed in Tamil, Hindi, Malayalam and Oriya.

A.S.R.A.

NARASIJI RO MEHERO (Rajasthani) deals with the life and works of Mehata (Narsingh), the famous Saint-poet of Gujarat. A number of compositions dealing with the subject are available in Gujarati and Rajasthani out of which the one written by Ratansah is perhaps the earliest and the most famous. Scholars like K.K. Shastri hold the traditional view that he lived between 1413 to 1479. On the other hand K.M. Munshi puts the dates between 1500 to 1580. Further researches are necessary to arrive at an exact date. Irrespective of the dates, the author's *Mahero* has earned him wide popularity and great eminence. 'Mahero' is a custom under which relatives on the parents' side of a married girl are expected to give her persents on the occasion of the marriage of her children. The custom is also known as 'Bhat' in Rajasthan. It is the sacred duty of every family to perform the cermony with due honours failing which the lady feels insulted in her in-laws' house, for she would not like any indignity to be cast upon the name of her parents.

The story of *Mahero* rests on such an episode. The late Narattamdas Swami edited the work written by Ratansah. The story runs thus: Nani Bai, daughter of Narsiji, was married in a family at Anjar in Gujarat. On the occasion of her own daughter's marriage, she sends an invitation to her father but advises him to come only if he has funds enough to perform the mahero's. She would not like to see him humliated for putting up a poor show. But despite her advice Narasiji reaches Anjar with his retinue of saint-disciples. He firmly believes that Lord Krishna will definitely come to his help. Thus assured, Nani Bai awaits Krishna. To avoid her in-laws' jeering remarks, she goes to the village tank to fetch water where she sees her brother, Krishna, arriving in a chariot. The Lord performs the custom and her heart is filled with joy and pride.

This work of Ratansah, because of its great popularity, has seen a number of editions and consequently it is heavily padded with interpolations. This is clear from a comparitive study of different editions. One may compare, for instance, the 1895 edition from Bikaner (Anup Sanskrit Library, Bikaner, copy No. 50) with the edition of 1918 from Rajgadh by Ruliram Sharma Pujari. Some other important editions are: 1. *Narasi Mehta ka bada mamera*, edited by Sivakaran Ramaratan Darak (Gangavishnu Shri Krishnadas, Bombay, 1955) and 2. *Narasi Mehta ko Mahero*, published by Shyamlal Hiralal (Shyam Kashi Press, Mathura). Besides Ratansah's *Mahero*, there are two more Maheros one attributed to poet Basant (19th century Vikram) and the other to Miran Bai, edited by J.N. Trivedi, Jodhpur. The authorship attributed to Miran Bai is, however, absolutely unfounded.

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Hi.M

NARASIMHA SWAMI, KIKKERI SUBBARAO (Kannada, b. 1915) is a poet and prose writer, renowned in Kannada as the author of *Mysore mallige*. He was educated at Mysore and Bangalore. He had to drop out of college when he was hardly 19. He took up a job under the Mysore Government in 1937 and retired from service in 1970. Early in life, inspired by B.M. Sri's *English gitagalu*, he developed a passionate love for poetry and wrote his first poem 'Kabbigana koogu' in 1931 which was published by A.R. Krishna Sastry in 1933. The rare talent of the young poet was first discovered by A.R. Krishna Sastry and T.S. Venkanniah. Most of his Mysore millige group of poems were first published in *Prabuddha Karnataka*, and he won instant fame when they were published in book form in the same year. Subsequently, he has brought out his poems in eight other collections. An omnibus volume of his works appeared in 1986.

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Although Narasimhaswami is famous as the poet of youthful and tender love, the poet of flowers, and moonlit nights, he has revealed an extraordinary progression in his vision and artistry, in his ability to draw on fresh and varied experiences and in his talent for painting vivid images. Even as early as in *Bhumigita* and *Panditana mancha* (1947) his poetry had acquired a heightened intensity of rhythm and imagery. But it is in the later collection that we notice the real take-off point. *Ganamandiradalli* impreses us by its refreshingly concrete images. The way an auditory experience (the music of the veena player) is tranfigured into fanciful pictures forming a charming fabric, is a rare feat of art. The first three collections are a remarkable achievement. But the greatest phase of the poet's career is yet to begin and with *Shila late* the poet finds himself at the cross roads. Here, to the surprise of many, he seems to be reaching forward to the technical ingenuity of the Navya School. The new trend is to be attributed partly to the younger generation of readers for whom the poet is writing and to the poet's own maturing sensibilities and his growing awareness of the complexity of life and the mystery of death. 'Gadiyarada angadiya munda' (Shila lata) and the poems in *Terada bagilu* establish the poet's technical mastery. In the former poem, the poet describes how he is confronted with the baffling complexity of time, time which is a continuum, time that was, when the earth and the moon were made, when the seasons changed, long before man joined the primaeval pilgrimage, Time that no chronometer can measure. *Terada bagilu* finds the poet, once again, brooding on the theme of death. The protagonist 'experiences' the confrontation with death. The mistakes are cleared and all is well at the end. But the thought that death has made an attempt in his direction shakes him. The irony and the humour, the dramatic twists and turns, are all there. But the way they are made to reflect a universal human predicament is what makes the poem enduring. The range of Narasimhaswami's diction and imagery is limited but with this he manages to cope with a wide range of experience. And in all these poems the intensity of experience stimulates his power of analysis and exploration. And with a poem like *Terade bagilu*, our poetry reached a watershed.

Narasimhaswami commands an exquisite prose style as evidenced in his *Upavana*, a collection of reflective essays the aim of which is, obviously, 'to lead the mind into new trains of thought.'

He was given the Sahitya Akademi Award for his *Terada bagilu* in 1977.

FURTHER WORKS: Poetry: *Airavatha* (1945) *Deepada malli* (1947), *Ungura* (1949), *Iruvantige* (1952), *Maneyinda manege* (1960), *Nava pallava* (1985); Prose: *Mariya kallu* (1942), *Upavana* (1958), *Damayanti* (1960), *VI.SI. avaru* (1971); Translation: *Mohana male* (1956) *Nanna kanasina bharata* (1961), *Prapanchada balyadalli* (1965), *Madia* (1966), *Huckleberry Finnana sahasagalu* (1969), *Subramanya Bharati* (1971), *Maya shanka mattu itara kathegalu* (1972), *Rayana qili mattu rajana manga* (1972), *Patraguchha* (1975).

H.K.R.M.

NARASIMHACHAR, D.L. (Kannada; b. 1906, d. 1971) was a noted Kannada scholar and researcher. He had his early education in Tunkur and higher education in Bangalore and Mysore. After taking M.A. in Kannada and Ph.D. in Virashaiva Literature from Mysore University, he joined the Department of Kannada of the same University as Pandit, and later retired as Professor in 1962. He served in various capacities in Mysore and Osmania Universities and also in the Education Department. He was a U.G.C. Scholar from 1962 to 1969. He took D.Litt of Mysore University in 1969.

Narasimhachar was elected President of the 41st Kannada Literary Conference (1960) at Bidar. *Jnanopasaka*, a felicitation volume of research articles was presented to him. Again in 1970, he was felicitated by the presentation of a collection of research articles entitled *Upayana*. The erstwhile Mysore government also honoured him in 1967 with a state award.

Narasimhachar was the Chief Editor of the *Kannada-Kannada Dictionary* and also served as Chief Editor, *Prabuddha Karnataka*, a research magazine of Mysore University.

Acharya is known as an erudite scholar and an ardent student of literature. His edition of *Bheeshmaparva* (Kumara Vyasa) set standards in editing classics. He also edited with a scholarly introduction, *Siddarama charita sangraha*, Kesi Raja's *Shabdamani darpana*, *Sakala vaidya samhita sararnava* and *Vaddaradhane*. With his experience of teaching for 40 years, he continued his research in the field of Kannada literature pertaining to epigraphy and old Kannada. The fruits of his thought-provoking criticism, reviews, scholarly introductions, mastery over prosody, linguistics, have all emerged in one big volume—*Introductions and other writings*. Also his research work on textual criticism *(Kannada grantha sampadane)*, and a scholarly commentary on *Pampa bharata* by the name of *Pampa bharata dipike* and *Shabda vihara* are major achievements. He was an erudite scholar in Kannada, Sanskrit, Pali and Prakrit and equally at home in English.

His *Kannada granthasampadane* deals with topics relating to editing an epic, prose and poetry in various traditional ways. His exposition of how to determine the origin of an epic and the different methods by which textual criticism can be studied (Krama Patha, Jata Patha, Veda Patha, etc.) and the numerous illustrations testify to his scholarship.

Pampa bharata dipike is a commentary on *Vikramarjuna vijaya* of Pampa. The work not only interprets Pampa's epic but goes into the minutest particulars in the descriptions and pays close attention to words and

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phrases. He held that the imagination has to build on a solid foundation of facts.

Shabda vihara, a small book but rich in information, is again an anthology of research articles.

N.K.R.

NARASIMHACHAR, PUROHITHA TIRUNARAYANIYENGAR (Kannada; b. 1905) is a Kannada poet, short-story writer, writer of operas, essayist and critic. He is among the important Navodaya poets of modern Kannada literature. He was born in an orthodox family in Melkote renowned for its scholarship in Sanskrit. After his education at the elementary school and the Sanskrit Pathashala at Melkote, he took his B.A. degree from the Maharaja's College, Mysore. Philosophy and Sanskrit were the special subjects which he studied under teachers like Professor Hiriyanna. He joined the Army administrative office of the then Mysore government (1926) and retired after 34 years. He was also for sometime an editor in the office of the state legislative assembly. His poetical works include *Hanathe* (1933), *Mandaliru* (1936), *Sharada yamini* (1944), *Ganesha darshana* (1947), *Rasa Saraswiti* (1954), *Male degula* (1955) and *Hridaya vihari*. Among his prose writings are *Ramachariya Nennapu* (1931), a collection of delightful essays, stories and sketches, *Dwajarakshane*, an anthology of short stories, *Rathasapthami*, a handful of vignettes and skits, *Eechalumarada kelage*—a delectable collection of reflective essays. Narasimhachar is eminent among the very few opera writers Kannada has had, and his celebrated works in the genre include *Ahalye* (1941), *Gokula nirgamana* (1945), *Doniya binada mattu kavi*, *Shabari Harinabhisarana* and *Hamsa Damayanti*. He has also written four plays—*Vikatakavi vijaya* and *Satyavana Harishchandra* being the most notable among them. He is also a critic of rare perceptiveness and acumen. His *Rasaprajne* and *Kavya kutuhala* clearly reveal his indebtedness to Sanskrit rhetoricians and poetics; his critical thoughts provide an excellent introduction to his poetry.

His *Hamsa Damayanti mattu itara roopakagalu* was given the Sahitya Akademi Award in 1966, and Mysore University conferred on him an honorary doctorate degree in 1971. He presided over the Kannada Sahitya Sammelana held in Chikmangalore in 1981.

In reading the poetry of Narasimhachar one is constantly aware of a profoundly sensitive personality with his roots deep in the ancient culture and the time-honoured human values of our land. He firmly believes that the supreme power of God governs our life, shaping and guiding our thoughts from moment to moment. He is often troubled by teasing thoughts of doubt and questioning. But he can always resolve the conflict through his strong and abiding faith in the supreme wisdom of the Omnipotent Power. He says in one of his poems .

> My mind struggles with misgivings about you
> But my heart rejoices in comprehending you

He, like the ancient Indian rhetoricians, believes that 'Poetry is to be regarded first and foremost as a means of securing a spell of detachment from common life and not for any lessons or 'criticism of life' it may contain. The aim of poetry is not to provoke or excite the mind but to soothe and assuage a high-strung state. The thinking mind of man must resolve the conflicts through its own resilience, its own meditativeness. He does not think that a poetic experience is an end in itself. An event in the physical world, or an experience, acts as a mere catalyst in so far as it attracts the poet's imagination to hover around it. What abides in his poem is not the basic thought or the germinal idea but the dialectics of the meditative mind. Take for example his celebrated poem 'Neralu' (The shadow). The poet sees an eagle flying aloft and the shadow of the bird fleeting swiftly below touching land, water, housetops, clumps of trees and thickets. The untiring speed of the bird knows no obstacle. From this mundane thought the mind leaps forward to contemplate on Gandhiji, his heroism and courage. Like the eagle in its unabated flight, the heroic Gandhi could bestride the land as if moved by the will of God (Hariya chitta). Thus we find here that the structure of the poem is made up of the abstract thoughts engendered in the poet's mind by the flying eagle. Similarly his 'Yadugiriya maunavikasa' begins with a description of silence manifesting itself at different points in the valley of the temple town and finally resting in the sanetum sanctorum of the temple where the sudden silence of the singing devotees evokes the poet's serious reflections on life and death.

Narasimhachar believes that the language of poetry must be shorn of all colloquialism and regional vagaries and through a continuous process of refinement a poet must forge a language for poetry.

The poet's mind, so deeply moored in the hallowed milieu of the past, naturally finds the framework of mythology and legend suitable material for poetry. His operas like *Ahalye* and *Gokula nirgamana* make use of the atmosphere and the characters of the *Ramayana* and the *Bhagavata* not only to recreate the myths but also to explore them in order to find a new meaning, a new vision.

H.K.R.M.

NARASIMHACHAR, R. (Kannada; b. 1861, d. 1936) was a distinguished scholar and researcher of Karnataka. After his M A from Madras University, with Kannada as major and Tamil as minor subjects, he worked for a time as translator to the government of Mysore. Subsequently, he entered the archaelogical department as an assistant to the famous B.L. Rice, the then director of the archaelogical department. He succeeded Rice in 1906 and retired in 1922. He is a scholar in Kannada, Sanskrit, Tamil and English.

Narsimhachar's important work is *Karnataka kavi*

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charite in three volumes (I: jointly with S G Narasimhachar, 1907, II: 1919, III: 1929). The work took him thirty-five years. This work, a history of Kannada literature, demanded the patient and thorough study of a daunting mass of material of varied types—edicts, inscriptions, palmyra leaf manuscritps, other types of manuscritps and historical evidence. The three volumes together extend to a thousand pages and throw light on 1148 poets, spanning a period of more than a thousand years, from the eighth century to the nineteenth century. The work received enthusiastic appreciation from Lewis Rice, G.F. Fleet and L.D. Barnett.

Narasimhachar's work covered many areas of study. In all, he is said to have studied some five thousand inscriptions during his tenure. He published several hundred inscriptions. He paid attention to numismatics, and identified several coins. He started the practice of issuing annual reports, and these contained among with other studies, the fruits of his study of Dravidian and Hoysala styles of architecture. He distinguished the Hoysala style from the Chalukyan style. Under his guidance his department accelerated the collection of manuscripts. It is said that two of Bhasa's plays, *Swapnavasavadatta* and *Pratijnayaugandharayana*, were discovered by the department before they were published in Travancore. Narasimhachar studied several works and either edited and published them or wrote about them. He edited, with helpful notes, *Shasana padyamanjari,* a collection of 1463 poems culled from the edicts and epigraphs he had studied.

Narasimhachar also rendered into Kannada more than 6000 poems from Tamil and published them in a collection entitled *Neetimanjari*. His *Nagegadalu* (1898) is a collection of humorous stories about five simpletons.

Many honours were bestowed on this great scholar. The British Government conferred two titles, Rao Bahadur and Mahamahopadhyaya: the Maharaja of Mysore conferred the title of Praktana Vimarsha Vichakshana and the All India Literary Conference at Calcutta honoured him with the title of Karnataka Prachya Vidyavaibhava in 1915.

Narasimhachar presided over the fourth Kannada literary conference at Dharwad in 1918.

L.S.S.R.

NARASIMHACHAR, S.G. (Kannada; b. 1862, d. 1907) was one of the pioneers of modern Kannada literature. Even before S.M. Srikantia's epoch-making talk at Dharwad on the rejuvenation of Kannada (1911), Narasimhachar made concrete suggestions for standardizing Kannada (1907).

Narasimhachar completed undergraduate course and studied Sanskrit and English. His early influence was his teacher, Pandit Periaswamy Tirumalacharya, who was a great scholar. Narasimhachar worked as teacher and later in the department of education as a translator. With a view to enriching Kannada literature he translated a number of poems from Sanskrit and English. The following have survived: *Preshita priyasamgam* (Trans. of Goldsmith's *The Hermit*, 1869), *Dilipa charite* (Trans. of the first three cantos of Kalidasa's *Raghuvamsha*), *Ajannipa charite* (trans. of cantos 4-7 of *Raghuvamsha*, 1899), *Allavuddin mathu adbhuta deepa* (the story of Aladin and the Wonderful Lamp, for children, with 48 illustrations), *Uttara Ramacharitam* (trans. of the three acts of Bhavabhuti's play; 1900). *Bharata vira charite* comprises life-sketches of nine great persons in Indian history.

Narasimhachar also translated Swift's *Gulliver's Travels (Galiva rana deshasanchara)* and some of *Aesop's fables (Nithikathasara)*. The story of Shakespeare's *The Taming of the Shrew* was narrated in *Gayyaliyannu sadhu naduvike*.

He contributed articles to periodicals like *Vidyadayini* and *Suvasini*. As librarian of the Oriental library in Mysore he brought out critical editions of Pampa's *Adi purana* and *Rudrabhatta's Jagannataha vijaya*. He collaborated with M.A. Ramanuja Iyengar to edit old Kannada classics like *Gadayuddha Mallinataha purana, Leelavati prabhanda* and *Karnataka panchatantra* and with R Narasimhachar to edit *Karnataka kavicharite*.

He introduced some English romantic poets to Kannada readers and experimented with new metres. Some of his original poems were included in school readers published by Macmillan.

All the poems of Narasimhachar have been brought together in the *Poems of S G Narasimhachar* (ed.: T.V. Venkatachala Sastry; published by I B H Bangalore, 1986.

M.V.S.

NARASIMHADAS, TUMU (Telugu b. 1809) was a great composer of songs. He was born in Guntur in 1809. He was the son of Anchayya who was a contemporary of Tyagaraja, the great saint and musician. Narasimhadas was well-versed in Sanskrit and Telugu. He was proficient in music also. For sometime he was employed as a 'Peshkar'at Ponnur.

It so chanced that he met one day a holy man who imparted to him the 'Rama mantra'. From that day onwards, inspired by the mantra, he gave himself upto the glorification of Rama by song and worship. He resigned his job because it proved an obstacle to him. He started composing songs of devotion and went about singing them to popularise the Bhakti cult.

During the time he set out with his family on a pilgrimage to the south he visited Kanchi, Srirangam and other centres of pilgrimage in the south. He composed songs on the deities of all the temples he visited. In Madras he visited the temple Parthasarathi Swamy and worshipped the deity. From there he proceeded to

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Tiruvathiyur where transported by the songs of Tyagaraja he composed extempore the following verse;

> Who can excel Tyagaraja in his devotion to Rama?
> If he but called out to the lord, the lord
> Would respond to his call at once.

Of his disciples, two were the most important. One was Alluri Venkatadri, and the other, Nagandla Varada Rama Dasu. Accompanied by them he visited Bhadrachalam where he lived the rest of his life. He composed several hymns to Rama and his consort and sang them himself. At that time the offerings and services to Rama arranged by Gopanna with the permission of Thanisha ceased owing to neglect. But with the efforts of Narasimhadas they were resumed again.

The songs and hymns of Narasimhadas were characterised by a deep awareness of the other world, devotion to Rama and an understanding of the essence of Vedanta. The songs are varied, some purporting to wake up the lord in the morning, some lullabies sung to put the lord to sleep and some songs of benediction (Mangala Arati). All his songs are sweet and simple, and they are sung even today at many temples or by groups of devotees singing together the glory of Rama.

Narasimhadas spent the rest of his life at Bhadrachalam as a devotee of Rama.

J.J.K.B.

NARASIMHAIAH, C.D. (English, b. 1921) is an eminent man of letters, writer and editor. He was educated at Mysore, Cambridge and Princeton Universities. He joined the English department of Mysore University as a lecturer in 1942, and he rose to the position of professor. He has been a visiting professor at various foreign universities like Yale, Wisconsin and Texas. He was also a research fellow at the Indian Institute of Advanced Study, Simla. His interest in literature is wide-ranging, and he has been the founder-editor of *The Literary Criterion,* which he has been editing till now.

Narasimhaiah is not merely a scholar of English literature or Commonwealth literature but he has been a guiding spirit in fostering an inter-disciplinary approach to literature. He is well-acquainted with European and Indian traditions, and has given a new direction to the opposite eastern and western attitudes towards fundamental problems of literature and aesthetics. His works include *Jawaharlal Nehru: A Study of His Writings and Speeches* (1960), *Shakespeare Came to India* (1964), *The Human Idiom* (1967), *The Writer's Gandhi* (1967), F.R. *Leavis* (968), *The Swan and the Eagle* (1969), *Awakened Conscience* (1970), *Indian Literature of the Past Fifty Years* (1970), *Moving Frontiers of English Studies in India* (1977), *Raja Rao* (1978). He has also edited works like *Literary Criticism: European and Indian Traditions* (1966), *Commonwealth Literature : A handbook of select reading list* (1976), *Asian Response to American Literature* and *Indian Response to American Literature.*

His major contribution as a scholar lies in fostering cross-communication among different cultures and sensibilities and in encourging from the standpoint of Indian metaphysics and transcendentalism, comparisons with indentical issues in European, American and Commonwealth literatures. He is presently associated with the Dhvnyaloka Centre at Mysore which is projected as a meeting ground for scholars from different parts of the world.

B.R.N.

NARASIMHARAVU, MUNIMANIKYAM (Telugu; b. 1898, d. 1956) was a popular short story writer in Telugu. Born in a Niyogi brahmin family, he had his eduction in Guntur and Vijayanagaram. He was a B.A., L.T. He worked as a history teacher in Hindu College High School, Masulipatam, for a major part of his life. After retirement he worked for a few years as a producer for spoken word in A.I.R., Hyderabad. As the creator of Kantam *(Kantam kathalu),* an immortal character in Telugu fiction, which had become a household word in the thirties and the forties, he is held in great esteem. Having cultivated a peculiar colloquial style of his own he tried to immortalise some of the sweet and electrifying moments in the life of a middle class brahmin householder. His stories are realistic and appear almost like pen-pictures of certain often-repeated situations in Telugu life. They are tinged with light humour and make a pleasant reading. There are about 25 books to his credit. Among his short story collections may be mentioned *Talli prema* (A mother's affection), *Kathanikalu, Upadhyayudu* (A teacher), *Munimanikyam kathalu, Tagu number three* (Dispute number three and five other stories) and *Radhababu.* Besides, he wrote a few short novels like *Sharadratrulu* (Autumn nights, 1944) *Dikshitulu, Meri kahani* (My story), *Tirumaliga* (Sacred abode) and *Rukkutalli,* a few one-act plays like *Jayamma kapuram* (The family life of Jayamma) and *Elopement,* a full length play *Dampatya jivitamu* (The family life) and some humourous skits like *Na snehitulu, Yatharth drsyalu* (Real scenes), *Hasya kathalu* (Humorous episodes) and *Hasya prasangalu* (Witty conversations). His frankness and sincerity endeared him to his readers. In the preface to *Sharadratrulu* he states, "The second story in the volume is not entirely my own. I have appropriated an interesting incident from one of the stories of Sarath. A few sentences in these stories may sound like those of Vishvanatha Satyanarayana. It is a fact that I moulded them on his pattern. Anyone, I think, has got a right to take one or two tumblers of water from the holy Ganges." He will be remembered as one of the pioneers who introduced subtle humour and a realistic representation of the day to day life in modern Telugu fiction.

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B.V.S.

NARASIMHASASTRY, MOKKAPATI (Telugu; b. 1892, d. 1973) was a noted humorous novelist of Andhra. Mokkapati Narasimha Sastry hails from a brahmin family well-known for its refined taste and cultural activities. The family originally belonged to Penumallu Palem in West Godavari district, but migrated to Gandredu in course of time. His great grandfather received an 'inam' (gift of land) from the then ruler of Peddapuram Samsthanam (estate). As his elder brother, Subbarayudu, the famous divan of Pithapuram was at Pithapuram, he settled there. He had his early education in Telugu and Sanskrit from his father and his second grandfather. He studied English at Pithapuram and Machilipatnam. After passing his F.A. examination he went to the U.K. for higher studies. He joined Edinburgh University where he studied agriculture for four years. As the First World War broke out in 1914, he had to discontinue his studies and return home without taking a degree. Western education had very little influence on his well-disciplined Hindu way of life to which he clung to the end. He edited two literary journals of high standard called *Shakti* and *Kala* respectively for some time. He used to take active part in all cultural activities. He was elected Fellow by the A.P. Sahitya Akademi in 1971. Although he had other works to his credit, his fame rests on his first novel, *Barrister Parvatisam* (1925), which has delighted the public for over half a century. There is yet no sign of decline in its popularity. Its hero, Parvatisam, has become a household word in Andhra, a distinction he shares with Girisam of Gurajada. A sequel in two parts was written as a serial for a popular weekly in 1971 after a long lapse of 56 years. It failed to click. His second novel, *Ekodarulu* (1931), was well received. In it the author has discussed in detail some of the problems arising out of an inter-caste marriage. A gifted story-teller, Sastry has three volumes of Short stories to his credit. They are (1) *Kannavi-Vinnavi* (parts I and II, 1951) (2) *Bhiksuvu* (1970) and (3) *Pratibimbalu*. In these stories, the author makes a study of contemporary human situation with great sympathy and understanding. Though he is remembered as a humorist, in some of these short stories and plays in the collection entitled *Mrokkubadi* (1967), he plumbs the depths of human tragedy. *Barristarugari batakhani* (A Barrister's tittle-tattle) is a collection of light-veined essays full of biting satire on the life, customs and manners of the Andhras. Beneath the strain of humour, a genuine desire to reform the society is unmistakably present. Sastry's treatise on humour called *Hasya tattwamu* (A philosophy of humour) is yet to be published. His other unpublished works are (1) *Miss Manohari* (Novel) (2) *Jagannatha ratham* (short stories) (3) *Neti Varudhini* (short stories) (4) *Subbarayudu* (one-act plays) (5) *Satyam vada* (One-act plays) (6) *Peddamamayya* (one-act plays (7) *Anaswaram* (one-act plays) (8) *Manpramukha hasya rachayitalu* (criticism).

G.Sr.

NARASIMHASASTRY, NORI (Telugu; b. 1900, d. 1980) was a poet playwright and novelist. Narasimha Sastry was born in an orthodox brahmin family well-known for its literary and Vedic scholarship for generations together. His father, Hamumachchastry, was a renowned Telugu pandit while his paternal uncle, Gurulinga Sastry, was a formidable pandit well-versed in the Puranic lore and esoteric learning. Sastry had his early education in Sanskrit and Telugu at home in the traditional way. His proclivity for literature was manifest even at the age of ten. After passing his F.A. in 1918 at Guntur he proceeded to Madras. Graduating from Pachchayyapa's College, he obtained his B.L. degree in 1925 and practised law first at Guntur and then at Repalle. He came into contact with the members of Sahiti Samiti like Talla Vajjahala Sivasankara Sastry, who influenced him profoundly. Though an uncompromising classicist at the beginning of his career he relented a bit later in life and began to use colloquial style and diction in appropriate cases. A felicitous poet gifted with historical imagination, a curious scholar of abiding antiquarian interest, he was honoured with the title 'Kavisamrat' (Emperor of poets). He had been an active member of A.P. Sahitya Academy for a very long time. He was its Vice President, too, for sometime. Though a prolific and versatile writer, he is chiefly remembered today as an eminent writer of historical fiction, a distinction he shares with Vishwanatha Satyanarana and Adavi Bapiraju, two of his titanic contemporaries. As a poet, too, he ranks high, his most important work being *Devi Bhagavatam* (1950). He had a particular penchant for writing verse plays. His short stories are technically finished products while his criticism deeply coloured by his powerful personality is often provocative. His style is racy, impeccable and scholarly. Narasimha Sastry is one of our most outstanding writers of prose. An inordinate love for the Telugu language, culture and history and a deep-rooted veneration for the hallowed traditions of Vedic origin characterize his writings and make him unique even in the field of historical fiction. All his novels deal with different periods of Andhra's history: Chalukyan period in his prize-winning first novel, *Nannaya bhattu*, Kakatiya period in *Rudrama Devi*, Reddi period in *Mallareddi, Kavisarvabhaumudu, Sahajapanditudu*, Vizianagara period in *Dhurjati*. Even when he writes a novel like *Vaghira* (1971) based on the artistic masterpieces of the Ajanta caves, he glorifies Andhras by making the chief Sculptor-cum-painter Kondapa, an Andhra, drawing on the historical fact that one of the first direct disciples of the Buddha happens to be an Andhra by

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the name of Kondanna (Kaundinya). Deviating from the practice of his contemporaries and forbears in historical writing, he weaves his plots around the outstanding literary personalities like Nannayya, Tikkana, Yerrapragada, Srinatha, Potanna and Dhurjati instead of the kings, queens, ministers and generals of the respective ages. He holds his own in presenting historical incidents from his own angle of vision against standard historians of the day. His method of imaginative reconstruction of the spirit of the age and interpretation of social relations, though sometimes runs counter to the accepted opinions, is not as much of distortion as deviations.

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G.Sr.

NARAYAN DEV (Bengali; 15th/16th century) was one of the most well-known poets of mediaeval Bengal who wrote Mansamangal kavyas, also known as Padmapuran. He was born probably in the later part of the 15th or the early part of the 16th century. The autobiographical part of his work indicates that he was born in the village Bor in the Kishoreganj sub-division of the district of Mymensingh, now in Bangladesh. His parents were Narasimha and Rukmini. His grandfather, Uddharan or Udhav, had left the Rara (south western region of West Bengal) and settled at Bor. The full name of the poet was Ramnarayan Dev, and he was also known as 'Sukabiballabha' or 'Kabiballabha' meaning 'the master of poets'. Some scholar maintain that Ballabha Ghosh, one of the poets of this tradition, assumed the name of 'Sukavi' so as to identify himself with the name of Narayan Dev. As a result it is at times difficult to distinguish their individual compositions. The name Sukavi Narayan took the form of Sukananni or Hukananni in Assamese. His poems became very popular in the Brahamaputra and Surma Valleys of Assam. In Assamese his compositions underwent a total change and it is largely for this reason that the people of Assam claim him to be an Assamese poet.

Narayan Dev's *Padmapuran* is divided into three parts. In the first part we find his biographical accounts and invocation of the deities. The second part consists of the puranic tales of Hara and Parvati. The story of Chand Saodagar is related in the third part. The poet was well-versed in Sanskrit. The second part of his composition is based on the Astika Parva of the *Mahabharata*, different Shaiva Puranas, *Kalika Purana* and Kalidasa's epic, *Kumarasambhavam*. The poem contains both pathos and mirth and one of its characteristic features is sharp satire. The character of Chand Saodagar as portrayed by him symbolises the futility of human powers against fate. although his compositions reflect the Shakta traditions, he was deeply attached to Vaishnavism.

The manuscripts of his work are available at the following places: Calcutta University Manuscript Library, Calcutta; Asiatic Society Library, Calcutta; Dacca University Library, Dacca, Bangladesh; Silchar Normal School Library, Assam; Mokshada Collections, Jadavpur University, Calcutta.

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K.G.

NARAYAN, HEMCHANDRA (Gujarati; b. 1855, d. 1904) was the first person in Gujarati to write his autobiography, *Hunpote* (I myself), published in 1900. Earlier, he had written about the genre of biography in 'Jaivancharit vishe charcha' (1895), an article based on Samuel Smile's essay, 'Character'. In his autobiography he dwells impartially and frankly on his shortcomings and drawbacks. He was also the first writer to introduce Bengali authors like Romeshchandra Dutta and Bankimchandra to Gujarati by translating some of their works, such as *Jivan prabhat* and *Durgeshnandini*. At the age of sixteen he came in contact with a Bengali gentleman, Navinchandra Ray, whom he held in esteem. With him, Narayan travelled in Europe and almost all over the northern India, and his experiences were recounted in his travelogues in Gujarati. Besides describing different landscapes, he wrote about the people, their way of life, their history and culture and social customs. In 1896, his two books, *Snehmandir* and *Jyanmandir*, were published. The first one is a translation of short stories from places far and near, such as France, Hungary, England, Bengal, besides summaries of classical Sanskrit works like *Shankuntala* and *Uttarramcharita*. In the second book there are articles on religious, literary, and social topics. He discussed poetics mostly on the basis of Sanskrit poetics. He was the first to write on the genre of short story and to point out the essential difference between the novel and the short story. He has also compared the characters of Kalidasa and Shakespeare, which was the first attempt at comparative criticism in Gujarati. He also translated a Bengali drama, *Ashrumati*, by Jyotindranath Tagore into Gujarati.

C.M.

NARAYAN, R.K. (English, b. 1906) is an eminent Indian English novelist. Rasipuram Krishnaswamy Narayan had his early schooling in Madras, but moved to Mysore when his father was appointed Head Master of the Maharaja's high school there, and got his bachelor's degree from the University of Mysore. One of the few Indian-English

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writers spending nearly all his time in India, he went abroad to the U.S.A. in 1956 at the invitation of the Rockfeller Foundation. He began his literary career with short stories which appeared in *The Hindu*, and also worked for some time as the Mysore correspondent of *Justice*, a Madras-based newspaper. His autobiography tells us about the difficulties he faced in finding publishers for his earlier novels.

Narayan's fiction is remarkable for capturing with ironic humour the human foibles of ordinary men and women, set in the fictitious town of Malgudi which closely resembles Mysore city. The locale of his fiction hardly ever shifts from Malgudi and its environs—the outstanding exception being *The Guide* (1958), where the hero Raju turns his back on Malgudi when he comes out of jail. The second part of Raju's life is spent in the village of Mangala, where he easily slips into the role of a holy man. Narayan generally concentrates on male characters; the only important women characters he has created are Savithri of *The Dark Room* (1938), Rosie of *The Guide*, and Daisy of his latest novel, *The Painter of Signs* (1976). Daisy is an altogether new character in Narayan's work. An emancipated woman, she runs away from home and disowns her caste and the very name her parents gave her. She lives alone and works as a Government counselor of family planning. But she leaves the staid Malgudi at the end of the novel in pursuit of her work in some other town. Narayan accepts the social system as it is, and makes no attempt to criticise social evils or deal with the plight of the under dog; his forte is the middle class which he knows intimately. In keeping with his themes, his language is simple. He makes no attempt to present India in an exotic light for the sake of the foreign audience, a failing common to other Indian-English writers. In addition to fiction, he has published a fine autobiography, *My Days* (1974) and *My Dateless Dairy* (1960) about his stay as a resident writer in a U.S. university where he wrote *The Guide*. He has brought out a collection of legends drawn from the *Mahabharata* and the puranas entitled *Gods, Demons and Others* (1964), and an English version of the *Ramayana* based on the Tamil epic by Kamban. He has also written a travelogue about Mysore state, *The Emerald Route* (1978) with sketches by his younger brother R.K. Laxman, the famous cartoonist. Narayan's best work, *The Guide* won him the Sahitya Akademi Award in 1961, the first time an award was given to a work in English.

FURTHER WORKS: Novels: *Swami and Friends* (1935); *The Bachelor of Arts* (1937); *The English Teacher* (1945); *Mr Sampath* (1949); *The Financial expert* (1952); *Waiting for the Mahatma* (1955); *The Man-Eater of Malgudi* (1961); *The Vendor of Sweets* (1967); Short stories: *Malgudi Days* (1943); *An Astrologer's Day and other stories* (1947); *Lawley Road* (1956); *Next Sunday: Sketches and Essays* (1960); *A Horse and Two Goats* (1970).

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S.A.N.

NARAYANA BABU, SRIRANGAM (Telugu; b. 1906, d. 1960) was born in Vizianagaram, a cultural centre of renown where epoch-making writers like Gurajada Appa Rao (1862-1915) and Sri Sri (1910-1983) were also born. Although he came from a fairly rich family, the family soon found itself on the streets as his father was not very wordly-wise. Narayana Babu was admitted into a course of veterinary science after his matriculation, but that was never completed. On the other hand, he developed a strong and lasting love for both literature and music. He devoted his entire life for the cause of poetry and music. Even though his knowledge of music did not affect the style of his poetry, there are frequent references to music, both Karnatak and Hindustani, in his poems. It is said that he was well-acquainted with the art of dancing as well.

In his youth Narayana Babu came under the influence of the romantic poets like Devulapalli Krishna Sastry (1897-1981) and wrote in their tradition. But soon, around 1935, new friendships led him on to new paths. His association with Sri Sri the poet, Romanki Appala Swamy the multi-linguist and scholar, Chaganti Somayajulu the short story writer, the others like Puripanda Appala Swamy, Kompella Janardana Rao, etc., left indelible impressions on his personality and poetry. The years between the two World Wars was the period when the youth of Andhra was subjected to a number of influences, foreign and indigenous. They could not continue any more to be romantic, withdrawn and subjective. Young writers like Narayana Babu readily adopted themselves to the new fashions and trends, and in their enthusiasm, did not distinguish between constructive and destructive forces. With equal faith they welcomed clear-sighted revolutionaries like Mayakovsky, Gorky and Nazrul Islam on one hand, and anarchists like Andre Breton, David Gascoyne and Salvador Dali on the other. This produced varied results in different individual artists, who reacted to the contemporary native situations in a variety of ways.

It was here that Sri Sri and Narayana Babu began travelling in different directions. Although common influences were at work on both of them, made familiar to them by Ronanki Appala Swamy, the extent to which each absorbed and assimilated the new knowledge was different. If Sri Sri devoted himself more and more to Communism and Marxism the strong influences on Narayana Babu were Imagism, Symbolism, Surrealism and Dadaism. In spite of the influence of these Western

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trends, surprisingly, Narayana Babu made capital use of native myth and religion, by way of allusions, in his poetry. While Sri Sri's poetic muse gradually grew in variety and intensity, embracing the concepts of internationalism and universalism, championing the cause of the oppressed and the exploited working class, Narayana Babu's world of poetry remained highly personal, impressionistic, disorderly and unredeemed.

With regard to their poetic genius and craftsmanship too, Sri Sri and Narayana Babu have nothing much in common. Their poetic visions and modes of expression came to differ significantly. Sri Sri easily impresses, with his perfect, though traditional rhythms and musical diction. Narayana Babu's poems demand a close study and analysis to be understood. His style is elliptical and fragmentary. His images and symbols are either orthodox or personal, and at times synaesthical and surrealistic, thus verging on the obscure. However, his genuine emotional intensity, forceful expression and apt imagery are his strong points. Brevity is the hall-mark of his poetry. His range is small and his talent, almost unidimensional. As Sri Sri had assumed many 'avatars' and his talent is multi-faceted, his achievement is uneven and poses problems of assessment. But Narayana Babu's modest output—some forty poems and a few folk songs collected posthumously—yields to critical evaluation in terms of his thematic pre-occupations and technical innovations. Such a critical appreciation, in fact, was attempted in 1952 by Ronanki Appala Swamy, the one scholar who had been consistantly recommending Narayana Babu's work from the beginning.

Narayana Babu led the life of an ascetic—detached and poor. He was supported by his friends' circle, gradually widening to include Jalasutram Rukmininatha Sastry the parody-poet, Antyakula Pydi Raju the painter, Dwaram Bhavanarayana the son of the famous violin maestro Dwaram Venkta Swamy Naidu on whom Narayana Babu wrote a poem, Arudra the poet, etc. A number of his poems like 'Lendoyi rushulu' (Get up, ye rishis), 'Vishakhapatnam', 'Neevevare' (who are you?), 'Kushtu rogi pata pade' (Thus sang the leper), etc., give evidence of his complex mind to this, where the subconscious levels of experience are sought to be expressed in evocative terms. Though the said,

I am the lover
Of the flame-woman
Of the blood-lamp!
I am a rishi
Of the revolution!
I am a poet
Of protest!
My heart
is a battlefield!

('Kadana kutuhala ragam')

Narayana Babu was in the main a humanist. He did not grow into a real revolutionary like Sri Sri. All his adventures and experiments in the realm of poetry did not bear any significant fruits. Hence, like Pattabhi, like Byragi, Narayana Babu used to be only occasionally remembered as a curious phenomenon in Telugu poetry.

K.G.S.

NARAYANA BHATTATIRI (Sanskrit; b. 1560, d. 1666) was a famous scholar, grammarian and devotional poet of Kerala. He is known as Melpattur Narayana Bhattatiri from the name of his ancestral family. Patronised by the rulers of Cochin, Calicut and Chempakasseri, and widely respected as a scholar, he was a polymath who made outstanding contributions to more than one branch of Sanskrit learning and to Sanskrit literature both of the secular and devotional variety. His *Prakriyasarvasvam* (A compendium of morphology, 1616), on Sanskrit grammar has become a work of all-India importance. His *Narayaniyam* (On Narayana, 1586), a devotional work in praise of Krishna of the famous temple at Guruvayur, Kerala, is profoundly moving in its devotional fervour and poetic imagination. The poet composed the 1036 verses of the work in sections of ten verses generally, at the Guruvayur temple when he was a resident devotee there praying for the cure of his severe rheumatic condition. The title of the work is doubly meaningful. It is a work on Narayana by Narayana.

Among Bhattatiri's other works are a number of compositions written in a prose-cum-verse style called 'prabandhas'. He wrote these for use in the 'kuttu' exposition by his friend Eravi Chakyar. These works, more than twenty five in number, show his scholarship and command over words. There is, for example, one named *Niranunasikaprabandha* (A composition without nasals) which as the title indicates does not contain any nasal sound. The story is the lament of the demoness Shurpanakha before Ravana and Shurpanakha naturally could not use nasal-sounds, her nose having been cut by Lakshmana. Among Bhattatiri's other works is the *Mameyodayam* (On means and objects of knowledge). He wrote only the first part of the work. There are also some eulogies of his patrons to his credit as well as hymns in praise of deities and a work on ritual. Altogether he wrote more than fifty works. He was a gifted extempore poet well-versed in the use of double meanings.

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K.R.P.

NARAYANA DASU, ADIBHATLA (Telugu; b. 1864, d. 1945) was a noted Telugu poet and musician. He was born

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in a Dravida brahmin family of great literary and spiritual heritage. He used to recite verses from the *Bhagavata* melodiously in various ragas when he was quite young. He had a unique blend of artistic talents and literary genius in him. He had innate ability for imitation and was considered 'Ekasandhagrahi'.

He attained perfection in the fields of music, dance and literature. His melodious tone mesmerised people of all walks of life. Thrilled by the competence of Dasu, Challapilla Venkata Sastri, the poet laureate of Andhra, ranked him with Prahlada, Narada and Parashara. Toomati Donappa made him the Yugakartha of Harikatha Vanamaya and divided the periods into pre-Narayana Dasu Yugamu, Narayana Dasu Yugamu and post-Narayana Dasu Yugamu.

Dasu was the pioneer in the art of Harikatha in Telugu and was rightly described as Harikatha Pitamaha (Grand father of Harikatha). He moulded Harikatha into a creative art where the faculties of literature, music and dance are blended harmoniously to provide a feast to the connoisseur as well as to the common man.

Dhruvacharitamu (1883) was his maiden attempt in Harikatha literature. His creative genius was so tremendous, that he could compose *Ambarishopakhyanamu* (1884) within twleve hours. He wrote *Savitri charitamu* in 1902. In 1908, he composed *Mrityunjaya shatakamu* extempore at the bed of his ailing brother, Peranna. This, 'shatakamu' worked as talisman and his brother began to recover from his illness. In 1915 *Yadartha Ramayanamu* came out from his pen to keep the soul of his wife at rest. *Dashavidharaga navati kusuma manjari* (1938) was his tremendous gift to the goodess Saraswati.

At the age of 36 he accquainted himself with the langauges of Urdu, Parsi and Arabic. In his Harikatha performances he used to quote with ease from the writings of Kalidasa and Shakespeare drawing comparisons. Though he had not much of formal education to his credit he became the Principal of a music college in Vizianagaram in 1919 on account of his paragonic skill in the realm of music. His mastery over the art of Astavadhanam deserves special mention.

He was honoured with many titles during his life time. In a great congregation of musicians in Bangalore (1904) he was honoured with the title of Laya Brahma (the creator of rhythm). When he defeated the proud Subrahmanya Ayyar by performing a feat of singing Pallavi with five talas he became Panchamukhi Parameswarudu (five-faced Lord Shiva). He was acclaimed as Sangeeta Sahitya Sarvabhowma (Emperor of music and literature) in 1933 in Visakhapatanam. The scholars of the South called him Andhra Desha Bhushanam (The jewel of Andhra). The Behag Raga rendered by Dasu impressed Rabindranath Tagore very much. Andhra Gujapati, the Rajah of Vizianagaram was his chief patron.

During a span of sixty years he gave thousands of Harikatha performances. Though the world recognised him only as a performing artist of high order, he was a literary genius too. Of the 46 books he wrote, 14 were Harikathas, 7 were shatakas, 2 were rupakas, 4 were prabandhas, 7 were translations, 9 were on shastras, one was his autobiography, one was ashtakamu and one was a kirtana. He could not be popular as a literary figure on account of his inordinate love for a typical diction of Telugu which is Telugu for Telugu's sake.

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R.S.R.

NARAYANA DEVA, JAGANNATH (Oriya) was born in the first half of the 18th century in the royal family of Paralakhemundi, a small state in the district of Ganjam. His full name was Gajapati Jagannath Narayana Deva. He was the king of Paralakhemundi and reigned for forty years. The family chronicle of Paralakhemundi dynasty in palm leaf manuscript, preserved in the palace, supplies many authentic informations about Narayana Deva. He was a great warrior, a benevolent ruler, a learned scholar, a master musician and a talented poet. He became a true Vaishnava devotee in later life. He fought many battles and defeated many kings such as those of Vijaynagaram and Kujanja. In spite of all these wars and conflicts, he found time to contribute to the Oriya and Sanskrit literatures. In 1767, on his return from a pilgrimage to Vrindavan, he composed *Vrindavana vihara* (amorous sports in Vrindavan) in Oriya. It was his master piece. Before this, he had written in Sanskrit three books, viz., *Sangita narayana, Sangita kaumudi* and *Alankara chandrika*.

Do.S.

NARAYANA DEVA, PADMANABHA (Oriya; b. 1872, d. 1904), the king of Paralakhemudi, was a popular dramatist. He wrote four dramas namely *Sangita prahlada nataka* (1901), *Ahalya shapa machana* (1902), *Dana parikshna* and *Bana darpa dalana*.

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Do.S.

NARAYANA GURU (Malayalam ; b. 1856. d. 1928) inaugurated an age of spiritual consciousness and social change in Kerala. He hailed from a cultured Hindu (Ezhava-avarna) family of Chempazhanthi near Trivandrum. A precocious child, Nanoo (Narayanan) was grounded in the classics and showed an early religious leaning. To forestall it, the elders arranged his marriage.

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He left home and wandered far and long in South India, learning meanwhile Vedic and Shaivite philosophy and practising Yoga. After a long interval of learning and self-realisation, he settled down at Aruvippuram, near Neyyattinkara, where, in 1888, he consecrated a Shiva temple. He took a phallus-like stone from the adjacent river bed and installed it with Vedic rites on a flat granite surface on the bank. A banner with these prophetic words was hung beside it:

This is a model arena
Where all in brotherliness live,
Sans caste differences
Or religious hatred.

There sprang up a temple assembly, which, in 1903, became the Sree Narayana Dharma Paripalana Yogam, a mighty organisation of the backward and dispossessed sections. The conservatives frowned against an Avarna consecrating an Aryan god. But the Guru went ahead in his quiet, inoffensive manner and established more than 30 temples. The onus of this act was on reforming worship. He insisted on airy, clean temples and premises. Later, he dispensed with even idols. In one temple he installed a lighted lamp. In another the pratishta is a mirror with 'Aum' inscribed in the middle. In the temple at Murukkumpuzha the object of worship is a piece of glass with the words Truth, Dharma, Compassion and Love etched on it. As temple annexes, there were libraries, schools and halls. Vocational training was given to poor children. The temples were accessible to all. The Guru denounced caste and untouchability. The Vaikom Satyagraha of 1924, started on Gandhiji's advice, was blessed and assisted by the Guru. His messages and warnings have enthused multitudes. He said: 'Educate to be enlightened, organise to get strong, enrich by enterprise and hard work.' He was a strong votary of prohibition: 'Liquor is poison; brew it not, drink it not, vend it not' His grandest message is the very essence of Advaita: 'Of the same species is man; one religion and one God for him'. A humanistic rider is that 'it's enough man is ennobled, whatever be his religion.' At his headquarters in Shivagiri, Varkala, he established Sharadamadom, with the Goddess of Learning as the deity. The Guru's Mahasamadhi draws millions of pilgrims. The order of monks at Shivagiri runs a Vedic school which trains in priesthood youths of all castes. At Alwaye, on the banks of the Periyar river, is the Advaitashram, with the Sanskrit school. Here, in 1924, was organised the first ever All Religious Conference in India, with the motto, 'To know and to make known: not to argue and to vanquish.'

Though he was a philosopher, the Guru's commitment to life was equally strong. To suit both these ends, he forged a new way of 'Atmadarsahana', which is an integrated extension of the six darshanas. It is expounded in his great philosophical poem in Malayalam, *Atmopadeshashatakam* (One hundred verses of Self-knowledge), and in the Sanskrit piece *Darshanamala* (A garland of darshana).

The Guru wrote several songs and hymns of poetic excellence in Malayalam, Sanskrit and Tamil. Among them, 'Anubhuti dashakam' (Ten verses in Realisation) and 'Advaita dipika' (Light of Advaita) charter his efforts at self-discovery. The ecstatic delight of the Advaitic experience is immortalised in 'Kundalini pattu' (The song of the Serpent Power). 'Daiva dashakam' (Ten verses to God) is a prayer of elemental simplicity with profound significance.

Sree Narayana Guru's greatness is that he lived the Truth he had realised. Poet Tagore and Gandhiji visited him at Varkala. Both were impressed by his humanistic ideals. He brought Vedanta up-to-date and made it accessible to the common man.

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K.Sr.

NARAYANA MENON, KUNDOOR (Malayalam; b. 1861, d. 1936) was a member of the Kundoor family, and was born in Oorakam near Trichur. He took his B.A. degree in Malayalam from the Presidency College, Madras, in 1883, and worked for a time as Head Clerk in the Police Department of the former Cochin State, but was, before long appointed as Tahsildar, a post which his father and grand-father had held. Even before superannuation he resigned his post since he was more interested in poetry and chess. The rest of his life he spent engaging himself mainly in literary activities.

Though academically a student of Malayalam he was equally proficient in Sanskrit too, which he studied privately.

One of the foremost poets of the time, Narayana Menon was in touch with the leading literary contemporories. In writing poetry in the classical style he seems to have excelled all of them, including even Kodungallur Kunjikkuttan Thampuran, the greatest poet of the times. 'Kannappan', published along with three other similar poems, has been printed out as a supreme example of Menon's achievement in this regard. All the four are based on certain ballads and hearsays prevalent in Kerala. *Ajamila moksham* or the deliverance of Ajamila is his first major poem revealing all the skill and artistry of the poet including his predilection and capacity for 'dvitiyakshara prasa'

Equally remarkable are his translations from Sanskrit, of which there are four from the work of Kalidasa alone. What is particularly noteworthy is that most of the translations are in the same meter as the original and that,

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besides the rhyme mentioned above from start to finish, 'yamaka' is easily retained in the 9th canto of *Raghuvamsha* and the 10th canto of *Kumarasambhava*, a feat not even attempted by any other translator. Those not well versed in Sanskrit can have a fairly good taste of Kalidasa in Menon's translations, which in a sense are more popular today than his original poems.

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K.S.N.

NARAYANA MENON, NALAPPAD (Malayalam; b. 1888, d. 1954), a great philosopher poet, was the son of Nalappad Madhavi Amma and Mannur Purushothaman Nambuthiri. He was born in Vanneri and brought up by his step-father. He completed his matriculation at different places like Chavakkad, Kunnamkulam, Trichur and Calicut. Though he had to stop his regular education with this, he continued his effort privately and attained such mastery over English as to translate into Malayalam *Les Miserables* of Victor Hugo (from English) and *Light of Asia* of Edwin Arnold. He had his primary lessons in Sanskrit from his step-father. Later, the constant company he kept with the great poet Vallattol helped him greatly to achieve mastery over Sanskrit. His knowledge of English helped Vallattol, who had no English education and the profundity of Vallattol's Sanskrit helped Narayana also.

Being the senior member of the family, he had to take up the responsibility of running the household very early in life, which made him face innumerable difficulties. He was attracted to philosophy which gave him mental consolation to some extent. He went through the lectures of Swami Vivekananda and took membership in the Theosophical Society. This instilled his mind with Buddhist philosophy and resulted in the translation of the *Light of Asia*. He married Kaliyappurath Madhavi Amma in 1921. But she died in the same year at child birth leaving the poet in great distress. The pangs he suffered gave birth to his masterpiece, 'Kannunirttulli' (Tear-drop, 1924). 'Kannunirttulli' perhaps, is the greatest elegy in Malayalam language. As innocent children, playing on beach, build castles with sands, human beings, planning their future, build fortresses in their minds; and some incomprehensible Force smashes them to smithereens, like the unseen wind which destroys the sand castles. This is the eternal order of the universe and the poet stands before this, helpless. The thought of re-birth comes to console him. But the Eternal Father, who loves alike all His creations may not make care to get for him in the next birth also what he had lost now. The unbounded sorrow again rushes forward and seeks solace in the hands of philosophy. The poet looks back with tearful eyes at his married life that ended fruitless. The realisation that his beloved was a harmonious combination of all that was beautiful in universe gives him the insight to love the whole universe as his sweet-heart. The poem ends with this rare and divine philosophic grandeur. Here there is no unbridled wailing. The smouldering agony that burns within, makes the poem a furnace of sorrow. The poet appears extremely calm and poised, like the Earth, with a boiling interior. This stoic love of grief and this Tagorian grandeur make 'Kannunirttulli' a poem remarkable in Malayalam.

Nalappad had started writing poems very early in his life. It was in *Kavana kaumudi*, the then renowned literary periodical, that he published his works. 'Kaitappoo', 'Nakshatrangal' 'Asuya', 'Mati', 'Matribhumi' 'Rajasimhan', 'Vanaprasthante virakti', 'Sulochana', etc. are the remarkable poems published in *Kavana kaumudi*. These early works were clear evidences of an original poetic genius endowed with creative imagination, though some slight flaws in the use of words, etc. can be pointed out. He belonged to the Vallattol School in Malayalam poetry. Nevertheless he had his own individuality and an independent style, both in poetry and prose and was free from any touch of imitation, though his poetic personality was influenced by Kumaran Asan also. It has been pointed out that the external beauty of Vallattol and the internal grandeur of Asan can be seen amalgamated in Nalappad.

'Pukayila mahatmyam' (Glory of tobacco), 'Lokam' (The world) 'Pulakankuram' 'Chakravalam' (Horizon), 'Daivagathi' (The way of God), 'Ratisamrajyam' (The kingdom of love) 'Dayananda Saraswathy' 'Vivekananda Swamikal' are his other original literary contributions. Of these 'Pulakankuram' and 'Chakravalam' establish emphatically the height of philosophical vision the poet had achieved. Though this trend in literature used to be described as mysticism, this is slightly different, in that it is the mysticism that delineates the progress of human soul towards the omnipotent Perfection beyond mortal eyes. The developments the science had achieved then were not alien to the poet. The scientific knowledge had only enriched his philosophical insight and made it healthier. The supreme visions of Upanishads and modern atom theories can be seen mingling in him. That it was from the same pen that wrote 'Chakravalam' that we got 'Ratisamrajyam' also, a treatise on the science of sex, may appear to be intriguing. But it can be seen that they are complementary to each other. 'Dayananda Saraswathy' and Vivekananda Swamikal are attempts at biographies. His 'Chakravalam' has been translated into English by Balamani Amma.

Pavangal (translation of *Les Miserables*—Vols. I & II, 1925, and Vol. III, 1928), *Pourasthya dipam* (The Light of the East—Tr. of *Light of Asia*—Vol. I, 1915; Vol. II, 1939). *Sapathnyam* (1935), *Vesu Ammayute vishari* (The fan of Vesu Amma—adaptation of Oscar Wilde's *Lady Wintermere's Fan*, 1947), *Arshajna-*

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na (1953), and *London kottarattile rahasyangal* (The secrets of London palace—Tr. of Reynold's *Mysteries of the Court of London*) are his other contributions. Of these *Pavangal* is the greatest and most invaluable work. Publication of *Pavangal* effected great revolution in the whole of Malayalam literature, particularly in the realm of prose.

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K.V.R.

NARAYANA MENON, VALLATTOL (Malayalam; b. 1878, d. 1953) 'There is something of an aura of legend about his grand old man. Totally deaf since his early manhood, he lived in a soundless world of his own within whose impenetrable stillness he wore web after web of lovely rhythms that are wafted to outer regions of sonorous verse', wrote Gertrude Murray about Vallattol. As the tribute of affirms, Vallattol Narayana Menon (born at Chennara in Malapuram district as the son of Mullassery Damodaran Elayath and Kuttiparu Amma) was a great man and a great poet. Having had the traditional kind of learning in the elements of Malayalam and also some reading of kavyas and grammar in Sanskrit he started, at the tender age of twelve, composing poems which were mostly devotional hymns and narratives. Vallattol's first collection of poems, *Kiratashatakam* (Hundred hymns on Shiva) came out in 1903.

Towards the end of 1904 he migrated to Trichur to take over the management of the Keralakalpadrumam Press. It was during his stay there that he completed the translation of the *Valmiki Ramayanam*, and its publication in 1909 raised him into the galaxy of great poets.

At the age of thirty-one he lost his hearing, which became the theme of a lyrical poem *Badhiravilapam* (Lament of a deaf man, 1910). Despite the devout prayer in it to the Goddess to restore his auditory power he remained stone-deaf through out his later life. He returned to his native village, and started working on *Chitrayogam*, a mahakavya based on the Mandaravati-Sundarasena story in *Kathasaritsagara*. It is an epic in the conventional style with 18 cantos and about 1600 stanzas. Though its publication in 1914 securely established his status as a poet, Vallattol soon abandoned that heavy-weight form in favour of simple episodic narratives and short lyrical poems.

This was the period of the romantic revival in Malayalam poetry, and it saw the highest level of Vallattol's creative genius. During the period he wrote he an epistolary poem 'Oru kattu' (1914) and five short narrative poems 'Bandhanasthanaya Aniruddan' (1914), 'Shishhyanum makanum' (1918), 'Magdalana Mariyam' (1921), 'Kochchu Sita' (1928) and 'Achchhanum Makalum' (1936).

'Oru kattu adhava Rukmiyute pashchathapam' (An epistle or Rukmi's repentance), a poem of 52 stanzas, is a letter written by Rukmi to his sister Rukmini expressing his regret for his earlier inimical attitude to her love of Krishna and proposing the marriage of his daughter to her son as a gesture of reconciliation. 'Bandhanasthanaya Aniruddhan' (The captive Aniruddha) is a poem of 73 stanzas dealing with the mythological love story of Usha, the daughter of the demon King Bana, and Aniruddha, the grandson of Krishna. The meeting of the lovers in the prison and their conversation are portrayed with such feeling that the passage is justly one of the most famous in Malayalam poetry. The description of Aniruddha as Usha enters the prison cell is most graphic.

Another narrative poem based on a puranic theme is 'Shishyanum makanum' (The disciple and the son). It is an interesting description of the conflict between Parashurama, Shiva's disciple, and Ganapati, Shiva's son, when the former visited Kailasa and was refused access to the presence of the Lord. Parvati's angry words to Shiva on her son being wounded by Parasurama are quite telling.

In 'Magdalana Mariyam' (Mary Magdalena) Vallattol's muse rises to great heights. It has two distinguishing traits. The theme is taken from the *Bible* and it is written in the musical Dravidian metre Manjari. It is the story of the conversion of a courtesan into a pure woman as a result of the impact of her meeting with Jesus Christ, who pardons her sins. *Kochchu Sita* (Child Sita) is a poem on a contemporary theme written in three different Dravidian metres. It is the poignant story of a charming Devadasi, Chempakavalli, who commits suicide in order to evade her grandmother attempts to coerce her into prostitution. *Achchhanum makalum* (Father and daughter) is a narrative poem on an imaginary meeting between Vishwamitra and Shakuntala at the hermitage of Kashyapa, a few years after her repudiation by Dushyanta. It has a number of complex arresting situations which are well handled by Vallattol with great dramatic skill and poetic terseness. Here are a few lines for example:

> Fully aware of the dread consequence she instantly
> Clutched that missile of destruction
> With both her hands and cried
> 'Father, for my sake; forbear! forebear!
> Let not your daughter be the destroyer of her husband,
> Let het not be consumed by the fire of dire widowhood,
> Forsaken first by her own parents the unfortunate one
> Has been abandoned at his will by husband too,
> That is all,
> Let my life by completely destitute,
> But let not my son too become an outcaste
> On account of my sin.

Vallattol, the poet, is seen at his best in the 200-old lyrical

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pieces collected in eleven parts under the title *Sahityamanjari* (Literary florilegium). These poems were written by him for publication in magazines like *Kavanakaumudi* and *Atmaposhini*. The poems are short, but each one is a masterly treatment of its theme. They cover a very wide range of subjects and are written in a variety of metres. These are stories from Hindu mythology as well as episodes from the life of prophet Mohammed. Quite a large number of them are patriotic pieces. The poems in the first part of *Sahitya manjari* (1916) include 'Matruvandanam' (Salutation to Motherland), 'Matrubhoomiyodu' (Ode to the Motherland), 'Virapatni' (The brave wife), etc. 'Matrivandanam' a hymn to Kerala, testifies to the poet's patriotism. Poems like 'Keerattalayina' (A torn pillow) and 'Aripravu' (A dove) are also included in it.

'Satyagatha' (Song of truth), 'Puranangal' (Epics), 'Radhayute kritardhata' (Radha's contentment), 'Kilikkonchal' (A sweet parrot's talk), 'Ente gurunathan' (My preceptor) 'Krishnapparuntinodu' (To the kite), 'Otukkatte kurippu' (The last note), 'Parikshayil jayichchu' (Success in the trial), 'Thookkumarattilum' (Even on the gallows), and 'Bhaktiyum vibhaktiyum' (Devotion and grammar) are the most important ones included in the ten parts of *Sahityamanjari*. The spontaneity and wealth of his emotions, the beauty and variety of his imagery and the effortless ease and lucidity of his diction mark him out as a born lyric poet.

Vallattol gave a strong impetus to the spirit of the national movement. His forceful patriotic poems are of an infinite variety. It was the impact of the personality of Mahatma Gandhi, whom he personally met in 1925 at the time of the Vaikom Satyagraha, that wrought the great expansion of Vallattol's poetic sensibility. His poem of homage to the father of the nation entitled 'Ente gurunathan' (1922) is very important in this regard. The lines from his most famous patriotic poem 'Pora, pora' (Not enough, not enough)

> Not enough, not enough! day by day
> Let mother India's rise flags
> Higher, yet higher rise

were sung by the volunteers of the freedom struggle as a marching song. 'Chakragatha' (A song of the spinning wheel), 'Khadivasanangal' (Khadi clothes) 'Kaikkolvinevarum' (Accept ye all Khadi clothes), 'Toniyatra' (Journey by boat), 'Karmabhumiyude pinchukal' (The tender feet of the motherland), etc are poems that instil admiration for the hoary past and rouse patriotic sentiments in the minds of the readers.

Another aspect of Vallattol's literary talent is seen in his translations from Sanskrit. During a span of fifty years (1904 to 1955), he translated more than twenty works. His translation of *Valmiki Ramayana* (1909) was followed by the rendering of *Markandeya purana*, *Vamanapurana*, *Matsyapurana*, *Padmapurana* and *Agnipurana* in 1915.

Translation of the plays *Urubhanga*, *Madhyamavyayoga*, *Abhishekanataka*, *Pancharatra*, and *Swapnavasavadatta* of Bhasa and *Abhijnana Shakuntala* of Kalidasa are also there to his credit. The *magnum opus* among the translations of Vallathol is the *Rigveda* (1958).

Vallattol was closely associated with literary organisations like Bhashaposhini Sabha and Samastha Kerala Sahitya Parishad. It was he who founded Kerala Kalamandalam at Cheruthuruthy in 1930, an institution devoted to the development of the classical dance forms of Kerala such as kutiyattam, kathakali, bharatanatyam and mohiniyattam.

His wide-ranging travels and tours in India and in countries like France, England and Italy enroute his visit to attend the world peace conference at Warsa in 1950 and Soviet Union (1951) and China (1953) broadened the horizon of his mental vision and brought him into close contact with the new awakening spirit of freedon all over the world.

Vallattol was one of the few fortunate poets to whom recognition came rather early in life. The Maharaja of Cochin conferred upon him the titles of 'Kavitilakan' (1919) and 'Kavisarvabhauman' (1928). With the publication of *Chitrayogam* he became a 'mahakavi'. In 1948 the Government of Madras made him the Poet Laureate of Malayalam. He was a member of the Sahitya Akademi and also Vice President of the Kerala Sahitya Akademi. In 1955 he was honoured by the President of India with the title of 'Padmabhushan'.

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T.R.R.N.

NARAYANA PANIKER, KAVALAM (Malayalam; b. 1928). Born in the family of reputed people like K.M. Paniker, as the son of Kunjulekshmi and Goda Varma Tirumulpad, Kavalam Narayana Paniker passed his B.A. degree examination from a college near Alleppey and took his law degree from the University of Madras. He was a practising lawyer for six years at Alleppey but left the profession to take to performing arts and devoted himself to the study of music, miming, dance, etc. By the time he acquired mastery of some of these arts and so brought up some professional artistes, he had used up a substantial portion of his ancestral wealth. Nevertheless he went on experimenting with staging modified forms of classical and folk styles and emerged in time as a remarkable innovator. The result was that even those who

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had scoffed earlier became his admirers. Before long he took the art forms to most cultural centres in India and abroad and won laurels.

A major contribution of Kavalam is the stage presentations of some of the plays of Bhasa. In this attempt he tried to integrate the traditional aesthetic and theatrical principles of India with those of the modern stage.

All this has been possible for Naryana Paniker partly or even chiefly because of his poetic talent and dramatic insight which perhaps are more relevant in the present context. His poetry is lyrical and narrative. In fact in the 1960's he introduced fresh rhythms and folk idioms into modern Malayalam poetry. His main works, apart from his translations of Bhasa's one-act plays, are dramas such as *Avanavan kadampa*, *Deivatar*, *Tiruvazhitan*, *Karimkutty*, *Suryathanam* and *Pasu gayatri* and the poetical collection *Kavalattinte kavitakal* (Kavalam's poems).

Kavalam served the Kerala Sangita Nataka Akademi as its Secretary for ten years. He is the founder of 'Sopanam', an institute solely devoted to Sanskrit plays and poetic dramas.

Kavalam received awards from the Kerala Sahitya Akademi and the Sangeet Natak Akademi for his successful experiments in dramas. He was a recipient of the award for the best lyricist twice from the film world and once for the best drama from the S.P.C.S. At present he is a member of the Bombay University Senate and an Executive Member of the Sangeet Natak Akademi and the Kalidasa Akademi.

P.N.K.

NARAYANA PANIKKAR, R. (Malayalam; b. 1889, d. 1959), was a literary historian, translator and novelist. Born in Ambalappuzha, he held the degrees, B.A. & L.T. He was a teacher and Head Master for a long time. Panikkar was scholar in seven languages and was a prolific writer. He was given the Sahitya Akademi Award for his important work in seven volumes on the history of Malayalam literature in 1955.

Panikkar has written about sixty works of different kinds. There are histories of literature, novels, translations from Indian and European literatures, histories of peoples, children's literature, dictionaries, works on grammar and commentaries and editions of ancient works and biographies to his credit. Some of his works are: *Aryacharitam* (Historical stories, parts, 1915, 1931); *Amritavalli* (1923); *Annapurnalayam* (Transl. of Bengali novel, 1927); *Premotkarsham* (Trans. of French drama, 1928); *Sri Ramanujan Ezhuttacchan* (Biography, 1930); *Adikeraliyacharitam* (A history of early Kerala, 1931); *Tiruvitamkur charitram* (A history of Travancore, 1933); *Mukilaprabhavam* (The power of the Mughals, 1934); *Kunchan Nambiar* (Biography, 1944); *Mahatma Gandhi* (1948); Ezhuttacchan's *Mahabharata* (ed. com, 1948); *Ashalata* (Trans. of Marathi novel, 1950); *Mrinalini* (Transl. of Bankimchandra's novel, 1953); *Adarshamani* (1954); *Hindi Literature* (1958).

Panikkar's lasting fame rests on his *Kerala bhasha sahitya charitram* (A history of Malayalam literature, 7 Vols. published over a period from 1928 to 1951, his *English Malayalam brihat shabdakosham* (An English Malayalam Dictionary, 1931) and *Navayuga bhasha nighantu* (A Modern Malayalam Dictionary, 1951, 2nd ed). His *History of Malayalam Literature* is a standard work and shows painstaking labour and research. His dictionary *Navayuga bhasha nighantu* too is a useful work.

K.R.P.

NARAYANA PILLAI, P.K. (Malayalam; b. 1878, d. 1938) known also as Sahitya Panchananan, was born in Ambalappuzha, a place famous for its Sri Krishna temple. He had his education in the Allappey Government High School and the Maharaja's (now the University) College at Trivandrum. Having taken his B.A. degree in 1902, he worked first as a clerk for a few months and then as Malayalam Pandit under the famous critic and Grammarian, A.R. Rajaraja Varma, for about eight years. In 1908 he took a degree in law and started practising at the Allepey bar in the following year, but shifted to Kottayam in 1910 and finally to Trivandrum in 1924, where he was appointed a Judge of the Travancore High Court in 1929 four years later he retired from service.

Narayana Pillai's life, especially when he was not in Government Service was marked by varied activities, mainly social, legislative and literary. He held various positions of trust and responsibility such as those of the President of Social Reforms League (1922), and President of Nairs' Conference (1923). He was twice elected to the Travancore Legislative Assembly (1922 & 23) and was actively associated with the Kerala Sahitya Parishat right from its inception in 1927. In 1936 he was made a member of the Madras University Senate.

To the people of Kerala Narayana Pillai is better known as Sahitya Panchananan, i.e. a literary lion having five faces, the faces being those of the prose-writer, poet, orator, grammarian and critic. In the early days of his literary career he used to contribute to the *Bhasha poshini* and *Malayala manorama* and in later days to the magazines *Sahrudaya* and *Sakrudaya samajam*. These articles as well as his speeches have been collected and brought out in three volumes of *Prasanga tarangini*, *Prabandha kalpalata* and *Vijnana ranjini*. *Kimapikavyam* and *Bheka gatha* are his main poetical works. His most memorable works are the critical studies based on Cherusseri, Tunchattu Ezhuttacchan and Unnayi Varier and their poems, which reveal an analytical skill and reasoned

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judgement. His *Prayoga deepika* is an outstanding contribution to Malayalam grammar and usage. *Smarana mandalam*, his autobiography, is also a highly readable book.

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K.S.N.

NARAYANA PILLAI, P.K. (Malayalam; b. 1910), born in Tiruvalla, was initiated into learning by his father Goda Varma. He had a brilliant educational career and was a rank-holder in his M.A. (Malayalam, 1936) degree examination for which he appeared after taking his post-graduate degree in Sanskrit in the previous year, both from the University of Madras. The University of Bombay awarded him the Ph.D. degree (1944) for his contribution to Vedic studies. He worked as Curator, University Manuscripts Library (1948-52), Professor of Sanskrit, University College, Trivandrum (1952-57), Principal of Sanskrit College (1957-63), Professor and Head of the Department of Malayalam (1963-70), a U.G.C. awardee (1970-73), Dean of the Faculty of Oriental Studies (15 years), a member of the Senate (21 years) and of the Syndicate (4 years), all under the University of Kerala. Among the other important positions held by him may be mentioned those of Chairman, Cultural Development Committee, Trivandrum, President, Kerala Hindi Prachara Sabha; President, Samasta Kerala Sahitya Parishat, and Founder-President, Sri Sankara Sanskrit Academy. It was P.K. Narayana Pillai who fathered the faculty of Oriental Studies in the University of Kerala in 1960 and it was under his guidance that two researchers, one in Malayalam and the other in Sanskrit, took the Ph.D degree for the first time in those languages from the University.

It is difficult to pronounce in what respect Narayana Pillai is most distinguished, so varied are the genres he has touched and so scholarly the contributions he has made to each. But judging by the appreciation he has commanded and the awards he has won he seems to be at his best in commentation, editing, poetics, criticism and Sanskrit versification. The twenty manuscripts edited by him and published by the University of Kerala when he was Curator of the Manuscripts Library together with his critical annotated editions of such works as *Mayura sandesha* (1965) have became an indespensable part of the mainstream of Malayalam literature. His efforts in this regard were crowned and climaxed by the discovery and publication in 1970 of the full text of Ayyippilla Asan's *Ramu katha patter* for which the literary world in Kerala, attracted by occasional quotations from and references to it, had been airdly thirsting for decades. This book won an award from Travancore Devaswam Board. His *kairali dhvam* (1977), a work comparable to Ananda Vardhana's *Dhvanyalokam* and partly based on it, won the Kerala Sahitya Akademi Award in that year itself and the SPCS award in 1980. His monumental work, however, is the epic *Vishvabhanu* (1979), which deals wtih the life, philosophy and achievements of Swami Vivekananda in 21 cantos of mellifluous Sanskrit verse, and this won him the prestigious Kalidasa Award (1979) from Madhya Pradesh and the National Award for Sanskrit (1982) from the Sahitya Akademi. In 1985 he was honoured with the Indian President's award for outstanding Sanskrit scholars in the country.

His other works include some translations from Malayalam into Sanskrit (e.g. Valiya koil Tampuran's *Mayura sandesha* into *Mayuradutam*, 1984), a few Malayalam books such as *Samokrita sahitya pranayikal*, *Vichitra vipinam* and *Sahitikadaksham* and dozen English books such as *Non-Rigvedic Mantras in the Marriage Ceremonies* (1958) and *Kalidasa—An Assessment by Ananda Vardhana* (1974). *Asante hridayam* (1968) one of his works in Malayalam, deserves special mention because it is one of the early critical studies on the renowned poet Kumaran Asan and his poems. Two more works are in the offing, the first a critical edition of Ayyippili Asan's brother, Ayyana Pillai Asan's *Bharatam kilippattu*, announced in 1980, and a biography of Sree Ramakrishna in Sanskrit verse, which is nearing completion.

A standing monument of Narayana Pillai's organising ability and leadership qualities is the Ulloor Memorial Library and Research Institute, Trivandrum, which has already served as a prominent centre of the capital's cultural and literary activities for nearly three decades.

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K.N.S.

NARAYANA PISHARODY, K.P. (Malayalam; b. 1909), a Sanskrit scholar of high erudition, was born as the son of a Nambuthiri Brahmin in the village Pallippuram. He could complete his education under the unique guidance of the late Punnasseri Nambi Nilakantha Sarma, the founder principal of the Pattambi Sanskrit College and the late Attur Krishna Pisharody. He qualified himself as Sahitya Shiromoni from the college and was awarded honorific titles like Sahitya Nipuna, Sahitaya Ratna, Pandita Tilaka, etc. from distinguished institutions and persons. He retired as Professor of Malayalam in the Sri Kerala Varma College, Trichur, where he continued as a professor under the U.G.C. Scheme. Pisharody has many books to his credit including remarkable Malayalam translation of the *Natya shastra* which is being published by the Kerala Sahitya Akademi. Pisharody is a known teacher of Sanskrit and Malayalam, a well-read speaker, grammarian

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and poetician of a high calibre. His speeches and studies on kutiyattam brought that art form to the lime light and the publications carry great importance. The *Aschary-achudamani* with 'krama dipika' and 'attaprakara', studies on *Subhadra Dhanajaya* and *Toranayuddha*, reveal many interesting facts on kutiyattam. *Kuttampalattil* (In the temple-theatre) is the latest publication in this line. His edition of *Shrikrishna charitam manipravalam* is also worth mentioning. His translation of *Keshaviya maha-kavya* into Sanskrit from Malayalam, the interpretation of texts like *Narayaniya* deserve appreciation. Pisharody is a good essayist and critic also. His interests are not only limited to literature and *Natya shastra*, but they pervade grammar, astrology, logic, prosody and poetics also.

FURTHER WORKS: Manidipam, Kala lokam, Shruti mandalam, Swapnavasvadatta (Translation).

V.S.S.

NARAYANA PODUVAL, AMBADI (Malayalam; b. 1871, d. 1936) was one of the earliest short story writers and a notable novelist of Malayalam. He studied upto Intermediate at the Maharaja's College, Ernakulam. He was a sub-registrar in the service of the erstwhile state of Cochin in his official career.

He started as a poet, but later switched over to prose. His works include three volumes of short stories entitled *Kathasoudham* (Mansion of stories, 1923), a historical novel entitled *Keralaputran* (Son of Kerala, 1924) and a drama, *Mochanam* (Emancipation, 1935).

Poduval was one of the pioneers of Malayalam short story. His themes were not only based on contemporary society, but also on history, legends and folkore. When he dealt with themes of the past, he was careful to create the atmosphere of the olden days by choosing an archaic language for narration and dialogue. He was fond of an alliterative and idiomatic language; when he had to make a point, he did so by quoting old sayings and proverbs. He tried to entertain the readers by narrating strange and uncommon incidents spiced with wit and humour.

BIBLIOGRAPHY: M. Achyutan, *Cherukatha innale innu* (Kottayam, 1973); M.P.Paul, *Novel sahityam* (Trichur,1930), *Khanda-katha prasthanam* (Trichur, 1932); Ullur S.Parameswara Iyer, *Kerala sahitya charitram* (Trivandrum, 1957).

O.M.A.

NARAYANA RAO (Telugu) is a novel written by Adivi Bapi Raju. His novel can mainly be classified as historical and social. Among his novels, *Narayan Rao* has a predominant position among Telugu novels. This was written around 1934 and it received the first prize in the competition conducted by Andhra University in 1934. During the same year Vishwanadha Satyanarayana's *Veyi padugalu* (Thousand hoods) received another prestigious award. Having been first serialised in *Andhra patrika* daily, the book later took the form of a novel. That the book has been printed ten times might stand as proof of its excellence.

In the novel, Narayana Rao, the hero, is the second son of a landlord at Kottapet by name Subbarayudu. Lakshmi Sundara Vara Prasada Rao, Zamindar of Vishwatapuram, meets Narayanarao and friends accidentally. He makes discreet enquiries about Narayana Rao from his friends. He decides that this is the fit groom for his second daughter Sarada. Later he meets Subburajudu and persuades him to give his consent to the alliance.

The story takes here a fresh turn. Sarada's mother Varada Kameshwari Devi does not like the alliance and poisons her daughter's mind against her would-be-husband. This turns the first night very bitter and Sarada's mind is hard set against he husband. Narayana Rao puts up with this rejection with a smiling front before all. Passage of time mellows Sarada; she hears much good about her husband from Shyama Sundari Devi; finds him shine brightly in contrast to her cousin Jagan Mohan Rao; she realises the innate qualities of her husband. She regrets her earlier action and turns an ardent devotee of her husband. Thus the story takes a happy ending.

Though the story is roughly this, the novelist introduced many characters and discussions on a variety of subjects which lend support to the basic story. The novelist has excelled himself in characteriastion. Narayana Rao, the hero of the novel, is an ideal man. The hero's character is delineated by the novelist keeping the character of Mushthi Lakshminarayana in mind. We see in the novel references to poets, singers, actors, lawyers and doctor at the proper places. This novel has been very popular in Telugu. Not only was the book prescribed for study at the university level, but it was translated under the auspices of the Sahitya Akademi into Tamil, Kannada, Malayalam, Hindi and Urdu. Further, Bapi Raju turned it into a drama for A.I.R. and himself played the role of the Zamindar.

V.Sa.

NARAYANA RAO, CHILUKURI (Telugu; b. 1890, d. 1952) was born at Anandapuram in Srikakulam district. He passed the Matriculation examination from the Municipal High School in the first division. Being poor, he was helped with books and clothes by fellow-students. Narayana Rao passed his F.A., took his B.A. from Maharaja's College, Vijayanagaram, M.A. degrees in both Telugu and Kannada, and subsequently the L.T. degree and Ph.D from Madras University. He was the first among the Telugus to obtain doctorate for his research in Telugu.

For some years he worked as an inspector of schools. Then he was appointed as a lecturer in Telugu at the

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government Arts College, Rajahmundry. After a few years he was transferred to the Government College at Ananthapur as the Head of the Department of Telugu. Narayanarao settled at Ananthapur and lived there unitl the end of his life.

Narayana Rao has the distinction of having produced the largest number of books in modern Telugu literature. He is the author of fifty books dealing with a wide range of subjects—religion, ethics, hymns, history, biography, language, literature and education.

Narayana Rao wrote profusely on religion and translated several religious texts into Telugu. All religions—including Hinduism, Christianity, Islam, Jainism, Buddhism—came under his purview. He has written 8 biographies, 20 books on history, 10 histories of literature, 5 histories of language, 4 dictionaries, apart from a host of other writings in Sanskrit and English. His plays include *Amba*, *Ashvatthama*, *Achi pendli*, *Vade*, *Nataka natakamu*, *Timmarusu*, etc. His poems are *Tholi sanga*, *Thali chayalu*. He has also translated the *Rubaiyat of Omar Khayyam*.

Of all his works, the history of Telugu language is the most important. It was published by the Andhra University. In this book, Narayana Rao refuted Caldwell's theory that Telugu had its origin in the Dravidian family. He upheld the view that Telugu descended from Prakrit, a dialect of Sanskrit, adducing strong reasons to prove it.

He collected ninety five palm-leaf manuscripts in order to remove all corruptions from the Sauparnopakhyana in the 'Adiparva' of the *Mahabharata* by Nannaya, and was responsible for printing it in its original form. Similarly he edited the *Panditharadhya charitra* of Palkuriki Somanatha with an elaborate introduction and several appendices. his essays on the native vocabulary in Telugu, the prosody of Telugu poetry, and the poetic style of Tikkana bear evidence to his ability as a research scholar.

Narayana Rao travelled widely gave lectures on Telugu language and literature to acquaint the non-Telugus with both. He set up Andhra Historical Research Society at Rajahmundry, Navya Sahitya Parishat (the Modern Literary Society) at Guntur, and Srikrishna Devaraya Vidya Peethamu, an educational institution, at Ananthapuram.

His service to the cause of education is evidenced by the schools he started. As the President of several literary organisations, and a member of the various academic bodies of Andhra, Madras, and Mysore Universities, he rendered yeoman service to Telugu. His interest in Agriculture, which brought him a gold medal in a competition held in Ganzam, is another facet of his genius.

It is but natural that his multi-faceted genius should be recognised and honoured by the Universities. The Andhra University conferred on him the title of Kalapra-purna, while Sanskrit Vidyapeeth in Benares awarded the title of Maha Mahopadhyaya.

J.J.K.B.

NARAYANA RAO, KALLAKURI (Telugu; b. 1876, d. 1929), of Kakinada was born in the last quarter of the nineteenth century. Though he could not continue his studies beyond the fifth standard, in his boyhood, he learnt a lot in later life and became scholar in Sanskrit, Telugu and English. Though he wrote poetry and novels, he is mainly remembered for his plays, *Chintamani*, *Varavikrayam*, *Madhuseva*, *Chitrabhyudayam* and *Padmavyuham*. An ardent social reformer, he broke the traditions of brahminical orthodoxy. His plays *Chintamani*, *Varavikrayam* and *Madhuseva* aimed at bringing to light the social evils of prostitution, dowry system and addiction to drinking respectively. He wrote *Chitrabhyudayam* mainly to contradict the false story then in vogue, that Chitrangi, the second wife of Raja Narendra, fell in love with her step son, Sarangadhara. The play, *Padmavyuham* depicts the valour of Abhimanyu in the Kurushetra battle. He also wrote a novel entitled *Pratapa Rudrama Devi*.

His Holiness Sankaracharya Swami of Sringeri Peetha conferred the title, 'Mahakavi' (Great poet) on Narayana Rao, particularly in admiration of his play, *Chitrabhyudayam*. It is significant that Narayana Rao chose to follow scrupulously *Dasharupaka*, the Sanskrit Alankara Grantha in writing his plays, though his themes were modern. Also a musician and painter, Narayana Rao was acclaimed as a versatile artist.

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Jan. S.

NARAYANARAO, S.R. (Kannada; b. 1915, d. 1976), who adopted the pen-name 'Bharati suta', was an eminent novelist. He gave up schooling in 1930 to participate in the freedom struggle, and was jailed in 1932 for six months, and again in 1933 for three months when he studied Marx, Lenin and Gandhi. After release worked as a coolie. Later became a supervisor in a coffee plantation in Vynad. In 1942 he became a teacher in the Ramaswamy Valley Primary School. In 1945 passed Vidwan Examination from Madras University and became a Kannada Pandit. He retired in 1973.

Narayana Rao is the author of 32 novels, 8 collections of short stories and 19 books for children. His novels include *Chimba hidida meenu* (The fish Chidimba caught.

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1962), *Huli bonu* (Tiger trap, 1963), *Giri kannike* (Tribal girl, 1969) and *Giliyu panjaradolilla* (The parrot is not in the cage, 1976). He won the Karnataka Sahitya Akademi Award in 1976. Of his writing H.M. Nayak states "He has retained the regional linguistic differences which are a source of study for linguists. While depicting middle class life, Bharati Suta has brought fresh breeze into the field of the novel. He shows the variety and beauties of life. Since tribals live a distinct style of life and so many traditions are strictly observed by them, the problems that they face are different from our problems. Except Bharati Suta no other writer has written about them."

Su.N

NARAYANA REDDY, C. (Telugu; b. 1931), who belongs to Hanumajipeta, Karimnagar District, is a major poet writing in Telugu today. His poems are marked by a mellifluence which makes them most suitable for recitation over mass media; the poems have done exceedingly well over the radio and his songs have become instant successes in films. But the poet is not merely a populist poet. He is an erudite scholar and currently Professor of Telugu at Osmania University, Hyderabad. His critical study of 'Tradition and Experiment in Modern Telugu Poetry' is a reference work for post-graduate students in the universities. Beneath the sweet poetic utterance lies an agonised heart, full of sympathy for the underprivileged, an abiding humanism and more recently an examination of the spiritual evolution of the human race.

His early poems included in volumes like *Navvani puvvu* (The unsmiling flower, 1953), *Ajanta sudari* (The damsel of Ajanta, 1954) and *Karpura vasanta rayalu* clearly mark him as a romantic poet under the influence of Krishna Sastry and Rayaprolu, the two leaders of romantic tradition in Telugu. A flair for fantasy and felicity of expression characterise the poet's work. But the poet has never been a recluse; he has always exhibited a keen awareness of contemporary reality, which included the spectre of inequity and exploitation of the many by the few. His awareness turned his outlook progressive and he sang of the downtrodden in *Udayam na hridayam* (Morning is my heart, 1973). More particularly, *Mantalu manavudu* (Blazes and humans, 1973) which won for the poet the Sahitya Akademi Award in 1973, contains some poetically expressed truths about his social convictions. He could discover 'in the sweat of the toiling mass/both the pearl of pearls/and the sphere of fire'. He also announced that, 'when the consciousness of people is on the march, there's no place for the banyan which seeks to corner the entire resources of wealth'. In the same volume, we find several poems in which the poet expressed sympathy with the middleclass morons hesitant to enjoy the slight thrill life had to offer them. Calling them 'Paramahamsalu' (great saints), the poet poked fun at their inactivity and resignation to their fate. In an earlier volume, *Madhyyataragati mandahasamu* (1968) (The smile of the middleclass), too, he presented portraits of the middleclass helplessness with sympathy and understanding.

Another aspect of Reddy's poetry is his instinctive celebration of Nature in its various moods and manifestations. In his early work included in *Narayana Reddy geyalu* (1957), and *Nagarjunasagaram* (1955), we find ample evidence of the poet's attachment to Nature. The poet sang of the love-infatuated Nature, which appears to the young poet incarnating before him as his own beloved. In *Rituchakram* (The Cycle of Seasons) the poet traced the changing moods of seasons and their impact on human endeavour. Abiding humanism is yet another concern of the poet throughout his work. In the structure of his values, the common man-occupies the pride of place. In the title poem of his collection of poems, *Udayana hridayam*, the poet declared:

> Poesy is my mother tongue;
> Humanism is my theme;

Along with his admiration for man, the poet also exhibits infinite faith in the capacity of man to endure and to progress.

Over the years, the poet has matured in more purposive manipulation of the verbal icon and in recent poetry, he appears to concern himself with more durable spiritual verities. In *Bhumika* (1977), the poet attempted to examine the value of humanism and sought to find answers to fundamental questions like: 'What is the base for creation, for the earth, for the fire, for water? Is there a beginning and an end? What is poetry and what is its soul? Is man cursed by God or can he still redeem himself?' etc. The march of Man toward the synthesis of the earth and the sky, the shaping of human dynamism and the eternal flame of evolution are the themes metaphysically explored in this long poem. In *Mathanam* (1978), divided into four parts, the poet examines introspection of physical aspects of life, aspiration, the conflagration of constant antithesis, the upward surge of Man's efforts and synthesis of the contending forces into a poetic harmony. In his latest work, *Vishwambhara* (1980), the poet attempts a more ambitious exploration of Man's spiritual Odyssey on the earth from the Vedic times to the present. Whether the poet takes a progressive outlook, humanistic attitude, romantic fantasy or a spiritual quest, apt and melodious articulation distinguishes his utterance, which is as thought provoking as it is enchanting.

Reddy has received over the years several honours both from the government and academic bodies. He received the State Sahitya Akademi and the Sahitya Akademi awards (1965 and 1973), honorary doctoral degrees from Meerut (1976) and Andhra (1978) universities and the 'Padma Sri' Award from the Government of India. Apart from his considerable poetic output, he also

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composed over two thousand lyrics for the movies. Reddy also exhibited considerable skill as an able translator/transcreator. He rendered fifty songs of Meera Bai into Telugu, translated a few sayings of Khalil Gibran into Telugu in *Sikharalu loyalu* and transcreated the poems of Sarojini Naidu in *Mutyala kokila* (1979). The poet also toured Malaya and Singapore at the invitation of the Andhra Associations, Soviet Russia, United States and United Kingdom delivering lectures on Telugu literature and culture and giving recitations from his poems.

FURTHER WORKS: Vennela vaada (Lyrical Play, 1954); *Karpura vasanta rayalu* (1957); *Vyasa vahini* (Collection of critical essays, 1965); *Jati ratnam* (1967); *Adhunika Andhra kavitwamu* (Critical study, 1967); *Maro harivillu* (1969); *Mukha mukhi* (1971); *Marpu naa tirpu* (1974); *Tejassu naa tapassu* (1975); *Chaitanya Shikharam* (A collection of critical essays on 'Mantalu manvudu', (1975); *Inti peru chaitanyan* (1976); *Mrityuvu nanchi* (1979); *Maa ooru matladindi* (1980).

S.S.P.R.

NARAYANACHARYULU, PUTTAPARTI (Telugu; b. 1914) is a polyglot of fourteen languages from Greek, Latin, Russian and French to Marathi Malayalam and Hindi. For his versatile genius and multifaceted contribution to Telugu literature he was awarded Padmashri in 1972 by the Government of India and an honorary doctorate in 1975 by Sri Venkateswara University and the honorary title Sarasvatiputra by the head of the Shivananda Ashram, Hrishikesh.

At the age of fourteen he composed a poetic work *Penugondalakshmi* (published 1935). Born in Penugonda he had a sentimental attachment to that place and celebrated its past glory while lamenting its present ruined state.

In *Saji* Narayanacharyulu portrayed the characters of Nurjahan, Jehangir and Saji in the most impressive manner. In *Sakshatkaramu* he depicted Mamata as the personification of Tulasidas's desires and fathomed his heart torn by pangs of separation. *Meghaduta*, written after the manner of Kalidasa's *Meghaduta* to some extent, is the story of a social reformer who is imprisoned as he rebelled against the tyranny of the Government controlled by the exploiting rich class and who sends a message to his beloved through the cloud. The long poem holds up a mirror to the social conditions. He is famous also for his extempore poetic compositions. *Gandhi mahaprastanamu*, *Sepoy pituri*, *Bhaspatarpanam*, *Sudhakalasamu Prabodamu*, *Tenugutalli*, *Vedanashatakamu* are his other poetic works.

The songs of *Agni vina* bring out N.P.'s revolutionary ardour and sympathy for the down-trodden. N.P.'s *Shivatandavan* is the most famous of his works. The cosmic dance of Shiva is depicted in rhythmic language and music and imagery are superbly blended. *Janapriya Ramayana*, which was given the Sahitya Akademi Award in 1979, is remarkable for the word-pictures and melody and combines the quintessence of Valmiki's *Ramayana* with that of Tulasidas. In *Pandaribhagavatamu* comprising 24,000 dvipada lines of verse, N.P. Portrays the lives of Maharastrian devotees Pundarika. Namadeva and Gorakumbhar. Like the *Janapriya Ramayana*, *Purogamanamu* was also written in free verse.

Shivakarnamritamu, 'Prabhatams' on Tyagaraja, *Agastisvara*, *Mallikarjuna*, are N.P.'s works in Sanskrit. He translated *Buddha Bhagavan*, *Swarna Patramulu*, *Bhaktamche gatha*, *Ushakkal* (novel) from Marathi into Telugu, *Gadivala* (Novel) *Kabirvachanavali*, *Virahasukhamu* from Hindi into Telugu; *Kondiyilkkuru Silaikku*, *Setrakkadu kathalu*, *Smasanadipam* from Malayalam into Telugu, *Merupulu Talapulu* from English into Telugu, and *Ekavira* from Telugu into Malayalam.

Abhayapradanam, *Pratikaramu*, *Haridasi* are novels written by Varayanacharyulu, *Leaves in the wind* is a collection of English lyrics in free verse. *The Hero* (a drama), also in English deals with the death of Duryodhana.

Vasucharitra kavita saurabhamu, a long literary essay received the Andhra Pradesh Sahitya Akademi Award (1971-72) N.P. has written a number of biographies, critical essays and research treatises on history, religion and literature.

G.S.R.

NARAYANADASA (Oriya; b. 1735) is mainly known for his *Khandikia Harivamsha* (1762). Achutananda (16th century) before him had composed an Oriya version of *Harivamsha* in seven books. Narayanadas composed another version in a single book and hence the epithet 'khandikia' which means 'single'. Narayandasa happens to be the predecessor of Pitambaradasa who mentions in his *Narasimha purana* that he himself was Narayanadasa on a previous birth.

Khandikia Harivamsha is in the form of a discourse between Shukla and Parikshita in the line of the *Bhagavatapurana*. The lila (pastimes) of Krishna and the Vaishnava philosophy are the main themes of *Khandikia Harivamsha*. The poet also narrates the controversial episode relating to the cremation of Krishna's mortal remains after his death. It is stated that the Pandavas set Krishna's body on the burning pyre, but it did not burn. A heavenly voice ordered that the body be thrown into the sea. The body floated on the sea and reached the seashore of Puri where it was transformed into a log of wood. From this log of wood the present image of the deity, Jagannath, was carved. The poet thus shows that Krishna and Jagannath are same. At the same time he mentions Jagannath as Buddha and says that Jagannath existed before the creation of the universe.

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The poet was conversant with the whole of the *Yajurveda*, and was a profound scholar in Sanskrit literature though out of humility he tells us that he was illiterate.

Do.S.

NARAYANAN NAIR, PALA (Malayalam; b. 1911) is a well-known poet. He was, for a while, a teacher in a High School, was in the war service from 1943 to 1947 and later took his M.A. degree in Malayalam securing the first rank, studying privately. He joined the service of the University of Kerala from where he retired as Head of the Publication Department in 1967. He received best poetry award from the Kerala Sahitya Parishat and award for the best essay from the same organisation. He also received the Puttezhan Award for poetry. Narayana Nair's poetic career spans over five decades and he has a voluminous output to his credit (more than 35 collections). His poems have the lyrical beauty associated with the Romantic School of poetry. A recurring theme in his works is Kerala. Thus among is collections of poems are eight volumes entitled *Kairalimurali* (The lute of Malayalam, 1946); *Keralam valarunnu* (Kerala grows, 1949). In these poems one can read the poet's pride in the land where he was born. Among his other volumes are *Omanappaital* (The darling child, 1961), *Palazhi* (Ocean of milk, 1966), *Kasturba* (1969) being a collection of poems for children.

K.R.P.

NARAYANAN NAIR, V.K. (Malayalam; b. 1932) popularly known by his initials as 'V.K.N.' is a noted humourist, short-story writer and novelist in Malayalam. He had his early education in his native town. After passing the matriculation examination he worked as Manager for a few temples from 1951 to 1958. Later, he moved to Delhi and worked as a journalist for *Shanker's Weekly*, UNI, etc. He had brief spells of employment with National Co-operative Union of India and All-India Radio. Now he is back in his native place and is engaged in full-time writing.

V.K.N. has acquired a unique place among the contemporary fiction writers of Malayalam. Throughout his creations he appears as a humorist. He draws his characters from both the rural and urban societies. Most of them are typical caricatures of eccentric people drawn in deep colours. A series of his short stories have 'Payyan' (literally 'a lad' in Malayalam) as the central character who is a practical minded modern youth living along the currents in the pretentious high society of the city. These 'Payyan stories' have become very popular. He uses the language in an unconventional manner twisting words and expressions to give a comical effect. His novels are *Pitamahan*, *Arohanam*, *Asuravani*, *Manchal*, *Oralcha*, *Sindiket*, *General Chattan*, *Penpata*. *Arohanam* has been translated into English and published with the title *Bovine Bugles*.

K.M.P.V.

NARAYANAN NAMPUTIRI, SIVOLLI (Malayalam; b. 1869, d. 1906) was one of the eminent Malayalam poets belonging to the Venmani school. He studied Ayurveda and became a professional physician. He wrote brilliant poetry both in Sanskrit and in Malayalam. His works which were collected and published posthumously in 1913 and 1952 included two long narrative poems, one 'sandesha kavya' one 'tullal' (solo dance-drama), one poetic drama, two Sanskrit poems, one short story and several letters in verse. Many of his longer poems were left incomplete.

Sivolli was a conscious poet who tried, by his satirical pen, to cleanse the world of letters of unhealthy trends and tendencies. Sandesha kavyas and poetic dramas in imitation of *Meghaduta* and *Shakuntala* were the fashion of the day. He tried to arrest their mushroom growth by his terse lampoon. His *Datyuhasandesam* (Owl messenger) is a biting satire in twenty shlokas. In his poetic drama, *Dusparsha natakam*, the characters are medicinal herbs. These two works have succeeded in arresting blind conventionalism and imitation which was the bane of nineteenth century neo-classical Malayalam poetry.

Sivolli chose a style saturated with slangs and folk expressions for his poetry. His ideal was to bring the poetic language as close as possible to the conversational language and make verse as intelligible and direct as prose.

BIBLIOGRAPHY: Kerala Sahitya Akademi, *Malayalam Literary Survey* (April-June, 1980) (Trichur, 1980); Mangalodayam (ed.), *Sivolli kritikal* (Trichur, 1952); S.K. Nair, (ed.), *Sivolli smaraka grantham* (Alwaye, 1970).

O.M.A.

NARAYANIYAM (Sanskrit) is a devotional poem written by Melpattur Narayana Bhattathiri (1560-1666) of Kerala. Narayana Bhattathiri composed several other works also, but among them, *Narayaniyam* is rated as the best.

Narayaniyam is written in the form of a colloquy addressed to Lord Vishnu, the presiding deity of the Guruvayoor temple in Kerala. (Legend claims that it was composed on the premises of the temple as an ardent prayer for the cure of an acute attack of rheumatism, and that after the composition, the poet miraculously recovered from the disease.) The author records that the work is 'dwedha narayaniyam' i.e., both ways, the book is *Narayaniyam* (written on Narayana by Narayana). It is a brilliant summary of the leading incidents narrated in the *Bhagavata* in 1036 verses, divided into 100 sections called 'dashakas' (decades).

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Narayaniyam is one of the finest devotional poems in Sanskrit. Though it is an epitomised version of the *Bhagavata*, it is marked by a sincerity of feeling and an originality of approach. The verses are in grandstyle, yet the exposition is lucid and chaste. Here is a verse from the first dashaka which testifies to the poet's devotional ardour:

> Kashta te srishticheshta bahutarabhavakhedavaha jivabhaja
> mityevam purvamalochitamajita maya naivamadyabhijane
> No chejjivah katham va madhurataramidam tvad vapushch drasardram
> netreih shrotreishcha pitva paramarasasudhambodhipurera-meran"

(Your activity in the form of creation is full of suffering carrying with it a variety of sorrows through rebirths for those who live in the world, such was my view at an earlier stage, O unconquerable. But I do not think so any longer. But for that creation, how will the living beings drink the flow of the beauty of your form, so very sweet, through the eyes and through the ears, and thus sport in the ocean of Supreme Bliss?)

In addition to the loftiness of the subject-matter, *Narayaniyam* is also significant for its elegant and powerful language. The author was a conscious craftsman who was at ease with both the 'vaidarbhi' and 'gaudi' styles of composition. Figures of speech, both of the sense and the sound, abound in the poem. Sometimes the metre employed is in consonance with the situation in the poem. For example, the use of Totaka metre for 'Kaliyamardana' (overpowering of the serpent Kaliya) and that of Kusumamanjari for 'rasakrida' (the sport of 'ras' dance with the gopis in Vrindavan) are most appropriate to the occasion. There are plenty of instances where sounds are chosen to echo the sense. On the poem K. Kunjunni Raja comments: "The melody of the metres, the sweet diction, the lucid exposition of sublime philosophical ideas and above all, the fervour of intense and sincere faith and devotion pervading throughout, make the poem one of the best devotional lyrics in Sanskrit literature".

Su.G.

NARENDRADEV ACHARYA (Hindi; b. 1889, d. 1956) was an outstanding freedom fighter, educationist, scholar, thinker, and socialist. The Acharya was born at Sitapur in Uttar Pradesh. In 1920 he left the profession of law and joined the Freedom Movement. He started his political life under the leadership of Tilak. He joined Kashi Vidyapith in 1921, and later rose to be its Vice-Chancellor. He also served as Vice-Chancellor of BHU and Lucknow University.

Acharya Narendradev was a profound scholar of history, religion, culture, and socialism, and had great ease of expression in several languages. His love of Hindi was supreme and most of his writings are in this language. His articles and lectures on socialism are collected in his book *Rastriyta aur Samajvad*, and to propagate socialism he edited for some time the weekly *Sangharsh*. As an educationist too he wrote periodically on problems of teaching and methods of education. His penetrating study of Buddhism, *Buddha dharm darshan*, a posthumous publication, won him the Sahitya Akademi Award in 1956. The range and depth of the Acharya's scholarship were remarkable. One of the architects of modern India, he was a creative thinker and a powerful leader.

S.D.M.

NARHARI SONAR (Marathi; 19th century) is a saint poet, who was a goldsmith by profession living at Pandharpur. He was a staunch dovotee of Lord Shiva. His devotion for Lord Shiva was so deep that he went to the extent of refusing to worship, and see other gods and deities.

He wrote a number of devotional 'abhang' on Lord Vitthala wherein his experiences transformed the 'Dwait' (duel existence) into 'Adwait' (unification) and established unified Oneness (sarvatmakata).

He has to his credit an unpublished voluminous work *Maalutarna* which elaborately describes the contribution of two communities 'Sonar' and 'Kolis' in the making of the holy city of Pandharpur.

La.B.

NARI (Hindi; 1937) is the best of the three novels by Siyaramsharan Gupta. It highlights the silent suffering of an Indian woman abandoned by her husband, and brings out her deep-rooted loyalty to him as well as her indomitable will to fight against all odds in the spirit of sacrifice and self-negation. Her husband, Vrindavan, goes to Calcutta in search of a job, leaving Jamuna alone to rear his son, Halli, and is lost to the life of the city. Taking advantage of her husband's long absence, the village landlord exploits her and perpetrates untold atrocities on her, and ultimately usurps both her home and her land. In her adversity, another man, Ajit, comes to her rescue, and without any ulterior motive makes a rigorous search for her husband. Jamuna, impressed by his selfless help and having lost all hopes of her husband's return, is attracted towards him, though with a sense of guilt. In the meantime, her husband turns out to be alive. He visits the village, and falls an easy prey to the village banker, pledges his property against an old debt, and leaves without meeting his wife and son. He has already heard in the village of her relations with Ajit. Jamuna breaks down by the apathy of her husband, and leaves the village with her son, taking a plunge into the unknown.

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The central theme of the novel is Jamuna's relationship with Ajit, the second man in her life. Some critics see her 'fall' in her attraction towards him, but one must bear in mind that Jamuna was drawn towards him not for sexual fulfilment, but because of his selfless help and devotion to her. He would not exploit her; to him the woman was not an object of sexual exploitation, but of reverence. Further, the moment Jamuna came to know that her husband was alive, she left Ajit, ignoring her son's insistence on living with him. She rebuked her son, saying, "Your father will continue to be your father, even if you shift to Ajit. Nobody can change this fact.—The more you can learn to bear, the greater you will be."

Here the influence of the Gandhian philosophy on the novelist is evident. Despite his dissatisfaction with injustice meted out to Jamuna by the tradition-bound society, the author holds on to his faith in the woman's unflinching devotion to her husband—a value which may be questioned by many. *Nari* is, indeed, a much talked about novel in Hindi.

Ran.R.

NARIR MULYA (Bengali) is a book of essays written in an unbroken chain on the problems of womanhood by Saratchandra Chatterjee under the pseudonym of Anila Devi which was, in fact, the name of his sister. It was first published in April 1923. The book is a sociological study on woman, her status in life and society, her relationship with man, and other allied topics and shows how deeply Saratchandra was moved by the miseries of womenfolk not only of this country but of the entire world. According to Saratchandra, women in our country have always been maltreated in one from or another and deprived of their legitimate rights. It was all along a conspiracy hatched by a male-dominated society to put women under eternal subjugation and to plague their lives by endless tortures. He heaps mockeries on the hypocritical utterances of the 'gurus' relating to the supposed deification of women as divine beings and their glorification of the cult of the 'Suttee'.

But the lot of women, the author asserts, was not so bad in the primitive state of society when it was more or less matriarchal in its structure. Evil days befell womenfolk when the matriarchal social mould yielded place to a patriarchal one.

In writing this book Saratchandra was enormously influenced by the thoughts of John Stuart Mill, Herbert Spencer, Macdugal Fraser and other sociological and anthropological writers. Originally he had plans to complete this work in ten volumes and amassed vast material as preparatory exercises to that end, but the compulsiveness of his calling as a novelist did not allow him time to translate that plan into reality.

N.C.

NARLA, VENKATESWARA RAO (Telugu; b. 1908, d.1985) is popularly known by his surname Narla all over Andhra Pradesh and as V.R. Narla to readers outside the state. He participated in the struggle for freedom and entered the field of journalism when he was in his teens. He won great recognition as a journalist and became the editor of *Andhra prabha*, a daily which became extremely popular under his stewardship. Later he became the editor of *Andhra jyoti*, a daily which gained reputation. He added a new depth and dimension to Telugu journalism by his erudition, critical and rational approach, national perspective and universal outlook. He imparted to Telugu prose a new vigour, clarity and vivacity which compelled the attention and commanded the admiration of a vast circle of readers. He takes an honoured place among the stalwarts who used the press as a powerful medium for national awakening and dissemination of cultural as well as democratic values. He is bold, frank, forthright and fearless in expressing his views.

Besides being a great editor, V.R. Narla is a versatile literary artist, who made his mark as a playwright, essayist, poet and feature writer. His collection of one-Act plays *Kotta gadda* (New ground) broke new ground in the field of one-Act plays by dealing with the social problems of the rural and urban life with a delicate touch of humour, vivid portrayal of characters, gift of building up of atmosphere and mastery over the spoken idiom. His later plays like *Jabali, Sita josyam* and others are marked by a rationalistic approach to the epics debunking many accepted concepts and ideologies. The plays contain long but eminently readable prefaces comparable to the prefaces of George Bernard Shaw. The prefaces are brilliant, thought-provoking, scholarly and penetrating and adminsiter shock-treatment to readers bound by tradition. *Sita Josyam* won the Sahitya Akademi Award for the year 1981.

As an essayist, Narla holds a place of distinction. Variety of theme and mastery of treatment render his essays delightful and enlightening. With an inimitable personal touch, he enlivens any type of topic however dull, abstract and tough it may be. Collections of his essays *Mata-manti* and *Pitcha-pati* (Talking casually, gossip) offer reflective and personal essays which may be favourably compared to the essays of Lamb and Hazlitt, Lynd and Gardener. Without any stiffness or pedantry he deals with an amazing variety of themes relating to various aspects of life.

His poems are aphoristic and satirical and written in the popular style of Vemana. He explodes many myths and exposes many of the shams which masquerade under different guises in modern life. "Nanymaina baata Narla maata" (Narla's word points out the right path) is the fourth line of the stanzas which runs as a refrain lending a personal touch to the satirical exposure of various aspects of human life.

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V.R. Narla has rendered memorable service to Telugu literature by writing in English fine monographs on Vemana, Viresalingam, and Gurajada Apparao, three remarkable literary personalities who exercised a deep influence on the life and letters in Andhra. The monographs published by the Sahitya Akademi in the series of Makers of Indian Literature were widely acclaimed and translated into many Indian languages. He has the unique distinction of having a good command over Telugu as well as English. His style in English is simple, clear and pointed.

V.R. Narla is a voracious reader, whose range of interests is amazingly wide and whose erudition is profound. When man first set foot on the moon, Narla celebrated the great event in an editorial which has become a classic, a paean of human achievement and glory, written in the manner of an inspiring rhapsody with boundless faith in man's limitless powers and bright destiny.

V.R. Narla is a critic, rationalist and humanist who has a rare combination of critical acumen and creative fervour. Though he occupied many honoured positions, his personality always remained more exalted than all those ephemeral honours.

C.N.S.

NARMA GADYA (Gujarati) is a collection of the prose writings of Narmadashanker Dave (1833-1886). Narmad was the first Gujarati writer who had English education and through his writings he brought the literature of the West to Gujarati readers. He was the person who ushered in a new era in Gujarati literature, called 'Narmad era' in the literary history of Gujarat. His first article written in 1853 was an essay on 'Mandli malvathi thata labh' (Advantages of forming an assembly). Till 1856 he worked as an editor of a monthly magazine *Buddhivardhak granth* (A book of knowledge) and wrote articles on various subjects of contemporary interest. In 1864 he started his own magazine called *Dandio* (A drum stick) and wrote articles on a wide range of subjects. In 1865 the first edition of *Narma gadya* was published by him with his photograph on the first page. In the introduction of the book he says, "This collection of my writings I have published for my own sake. If the people want to take advantage of it they can. I must readily have on my table my writings in different genres, published in different periodicals. The writings are the powerful overflow of passion; scholars are requested to consider them as turbid water of the monsoon. After some years of course (if published after making some changes) the thoughts expressed might became clean like waters of autumn." In 1886 he published the history of Surat and named the book *Narma gadya* Book II Part I and then in the same year he published his autobiography *Mari hakikat* under the title *Narma gadya* Book II Part II. But the later two books are not considered as separate parts of *Narma gadya*. The history of Surat was included in the new edition, while *Mari hakikat* is published as a separate book under the same name. Thus *Narma gadya* is the collection of prose writings of Narmad, published in 1865. In that edition Narmad had expressed a hope that his writings may be revised in future. The book was acclaimed as a pioneering attempt towards the emergence of modern prose. As he was the pioneer of the modern writing, those who wrote literary history of Gujarat called him the first amongst the modern. The book is divided into six parts. The first part consists of his essays on different subjects ranging from war ethics to principles of literary criticsm. In the seond part there are two dialogues on the social problems. The third part consists of his writings on various contemporary subjects whereas the fourth consists of his serious writings on different subjects published in *Buddhivardhak grantha*. In the fifth his writings in his periodical *Dandio* are included which are full of wit, humour, and satire, and in the sixth thirteen character sketches of mediaeval Gujarati poets are published. These essays established him as an essayist and it was a government's decision to prescribe *Narma gadya* as a text book for schools. In 1874 education department requested him to prepare a school edition of *Narmagayda*. Accordingly Narmad revised his book, made necessary changes and published two thousand copies of the revised edition in 1874. As the edition was meant for the school some changes in the articles on political and ethical subjects were thought essential to which Narmad consented. The edition was named *Sarkari Narmagadya* (Government Narma Gadya). When the government edition was printed the head of the education department was changed. The new head found that in the revised edition some of the articles were such that they were unfit for teaching in the schools and he destroyed all the two thousand copies. He decided to get the book re-revised and asked for Narmad's opinion but he did not reply, so the work was entrusted to Mahipatram who was the Gujarati translator in the department. He was asked to delete some portions and make necessary changes. Mahipatram prepared a new edition which was published by the government in 1875. The revised edition and its interpretation created controversy about its authenticity. This debate continued till 1912 and then Gujarati printing press came out with the original edition of *Narmagadya*. In 1974 Premananda Sahitya Sabha of Vadodara reprinted the 1874 edition of *Narmagadya* which was revised by Narmad. Thus all the three editions of the book, original edition (1865), revised edition (1874) and the government edition (1875) are available to the scholars to form an unbiased opinion about Narmad's prose writings and study the steady evolution of his thought and style.

Narmad while revising the book in the second edition

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excluded four essays from the first edition which are 'vyabhichar nishedhak' (Prohibiting adultery), 'vishayiguru' (Sex-hungry religious teacher), 'Guruni saita' (Power of religious teacher) and 'Bhakti' (Devotion) and added six essays which are 'Kelavani vishe' (About education), 'Udyog tatha urudhhi' (Industry and development), 'Sukh' (Happiness), 'Kulmotap' (Family pride), 'Stree kelvani' (Women's education), 'Gujarati onistiti' (The condition of Gujaratis). This he must have done thinking that the subjects had educative value. 'Kavicharit' (Life sketches of poets) of the first edition was also thoroughly revised.

The essays of *Narmagadya* bear the special stamp of Narmad. As he was the first to introduce the essay form in Gujarati literature, not only the form, but some of the subjects of his essays were unfamiliar to Gujarati reading public, like 'Sixadeshibhirian' (Nationalism). He had to coin a new phrase because the concept of nationalism was unknown. 'Mandali malavathi that labh' (Adantages of forming an association), propagating establishment of associations such as 'Kavi ane kavita' (Poet and poetry) are his important contributions. Narmad's hyper-sensitive nature is also reflected in his essays. He was bitter and harsh towards malpractices in the name of religion.

He has given abridged version of two epics, the *Ramayana* and the *Mahabharata* and one epic of the West, the *Iliad*, and history of mewad and Surat. His writings on Alexander, Plato, Aristotle, Socrates, Prophet Mohmad, George Washington show him as a well-read person with a wide range of interests.

C.M.

NAROTTAMDAS (Hindi; 16th Century) was a significant poet of the early medieval age. Not much is known about the year of his birth or death except what Shiv Singh Saroj mentions while referring to him and that is 1545. He came of a Kanyakubja brahman family, and belonged to a village called Bari in district Sitapur (Uttar Pradesh). Amongst the books attributed to him are *Sudamacharit*, *Dhruvcharit* and *Vicharmala*, but it is only the first that is available and forms the basis of his popularity amongst the lovers of Brajbhasha poetry.

Sudamacharit narrates the poignant story of the poverty-stricken life of Sudama, a childhood brahman friend of Krishna in his guru Sandipan's hermitage, his wife's cajolements persuading him to go to Krishna for the alleviation of his miseries, the awe that grips Sudama when he reaches Dwarka, and the hearty welcome that Krishna and his queens extend to the indigent brahman, and his ultimate elevation to riches through Krishna's bountiful nature.

Sudamacharit is a short epical composition (Khand kavya), written in lucid, refined and rhythmic Braj Bhasha. The clarity of expression adds to the vividness of the account presented by the poet. The simplicity and spontaneity of language add to its emotional impact. Reading *Sudamcharit* is, indeed, an experience.

Ma.C.

NARRATIVE LITERATURE (Prakrit). One of the earliest forms of narrative literature may be seen in folk tales, which centred round people and their habitat including birds, animals, trees, rivers, mountains, etc. In a well-known story of a housewife and a mangoose, the latter was taken as a murderer of her child, but really speaking it had saved the child from a poisonous snake. This tale is narrated in *Panchtantra* and the *Avashyaka Niryukti* of the Jains. In the story of a selfish sparrow and a houseless monkey, the former rebukes the monkey by calling him good-for-nothing. Enraged, the monkey destroy's her nest. This story is narrated in *Panchtantra*, *kutidusaka Jataka*, *Brihatkalpa-Bhasya-Vritti*, and *Avashyaka Churni*.

As Prakrit narratives are mainly based on folk-tales, we find an enormous variety in them. These narratives were simple tales, originally free from moral tags, but they were conveniently used for conveying an ethical message by a religious teacher. They were thus easily transformed into tales of morality and played an important role in moulding the lives of the people. Ancient Jain literature is full of narratives in the form of fables, anecdotes, epigrams, parables, illustrations, riddles, questions and answers, etc., dealing with the life of common people, including traders, sea-faring merchants, artisans, menials, slaves, robbers, scoundrels, prostitutes, bawds and so on.

The Jain authors divided the stories into various categories, relating to 'dharma' (righteousness), 'artha' (wealth), and 'kama' (sexual enjoyment). The *dharmakatha* is divided into four types: pleasant or catching (*akshepini*) unpleasant or distracting (*vikshepini*), leading to knowledge or enlightenment (*samvegajananai*) and leading to detachment or renunciation (*nirvedajanani*).

The *arthakatha*, pertaining to acquisition of wealth, was quite popular with the Jains, mostly a mercantile community. It was stressed by the Jain writers that without wealth one would not be able to lead a virtuous life, and without virute there could be no happiness. Possession of wealth inculcated the spirit of independence and one could then lead an unobstructed, independent life without hanging on others. In the Prakrit Jain narratives we meet numerous young trading merchants, undertaking the most difficult and perilous sea-journey in order to acquire wealth. In one such narrative a young man arguing with his mother asserts that a man who did not earn money in his youth was useless like a fleshy nipple hanging down the body of a goat, and that a wise man should not depend on the earnings of his forefathers (Somaprabhasuri, *Kumaravalapadiboha*, 3.245).

The love stories (*kamakatha*) were equally popular with the Jain authors. If a story has to serve its true

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purpose, it ought to be made interesting, otherwise the readers might develop an irreverent attitude towards religious sermons. Dharmasenagani, the author of the unpublished *Majjhimakhanda*, has affirmed that people listening to popular love stories, such as those of Nahusa, Nala, Pururava, Rama, Ravana, Janmejaya, Naravahanadatta and others, take so much delight in them that they have no appetite for religious stories. Therefore, like a physician, who administers his medicine to an unwilling patient under the pretext of giving what the patient desires, the author proposes to narrate a virtuous story in the guise of a love story. *Tarangavaikaha* by Padaliptasuri (about 2nd or 3rd century A.D), a court-poet of Hala and a contemporary of celebrated Gunadhya, seems to be the earliest love composition by the Jains. Later, after about 1000 years, Nemichandrahani composed *Tarangalola*, an abridged form of *Tarangavaikaha*. Among other erotic compositions mention may be made of *Vasudevahindi* by Sanghadasagani, *Majjhimakhanda* by Dharmasenagani Mahattara, *Kuvalayamala* by Udyotanasuri, *Kaharayanakosa* by Jineshvara Suri. *Naravahanadattakaha* is counted among popular love stories, and *Tarangavai, Malayavati* and *Magadhasundari* among extraordinary (*lokuttara*) love stories. All of them are no more extant.

The Jains also composed narrative literature containing witty and humorous stories, and stories related to people, stupid and naive, knaves and scoundrels in order to expose them, and to guard the virtuous against victimisation at their hands. There are numerous stories of this kind, e.g., *Simhasanadvatrimsika* (thirty-two throne stories), also called *Vikram charit* dating back approximately to 11th century A.D. It was a popular work, but today it is not available in the original. It was, however, enlarged by a Jain writer, Kshemankaragani, and is supposed to be its best preserved edition. *Vetalapanchavimsatika* (twenty-five stories of Vetala), said to be written by a Jain, Simhapramoda, is another well-known work. It was translated into several languages and is known as *Baital Pachchisi* in Hindi. Like, *Panchatantra* this work has also greatly contributed to the narrative literature of the world. Its original text is entirely lost, and it has come down to us only in later recensions. *Shukasaptati* (Seventy parrot stories) was equally popular with the Jains. Its original text is also lost, and the available Sanskrit version is of late origin. Ratnasundarasuri (A.D. 1581), a Jain writer, has been mentioned as author of *Shukasaptatika* or *Shukadvasaptatika*. *Bharata dvatrimsika* (Thirty-two stories of Bharatakas, a class of begging monks) is one of the most amusing collections of stories about foolish and wicked persons, meant to ridicule the priestly order. It has been suggested that these stories were collected by a jain to ridicule the Bharatakas. The Jains also made use of Gunadhya's well-known *Brihatkatha* in *Vasudevahindi* and the unpublished 'Majjhima khanda' where the whole episode of Naravahanadatta is transferred to the hero Vasudeva, Krishna's father. The story of Vikramaditya too has been assimilated by the Jain authors, making him a devout Jain. *Panchakhyana* or *Panchakhyanaka* of Purnabhadrasuri (A.D. 1199) is the revised edition of the well-known *Panchatantra*. *Vinodakathasangraha*, also known as *Kathakosha* by Maladhar Rajashekhara (middle of the 14th century A.D) was influenced by *Panchatantra* in style and subject matter. Later, many of its stories gained popularity under the name of Akbar and Birbal. *Ratnachudakatha* by Jnanasagarasuri (second half of the 15th c. A.D) may be mentioned as another popular Jain work. It contains the entertaining stories of the city of rogues where 'Unjust' is the king, 'Unwise' the prime minuster, and 'Restless' the priest—a city where only thieves, rogues and cheats reside. The story of the clever Rohaka in this work may be compared with the story of Mahosadha Pandit in the *Maha-Ummagga Jataka*.

The Jain monks travelled from place to place in order to preach their religious sermons. Visiting far off places was considered an act of piety. The Jains developed thus a certain proficiency in different languages and dialects. Later, they composed their literature not only in Prakrit but also in Sanskrit, Apabhramsha, old Hindi, old Gujarati, Rajasthani, Kannada, and Tamil. We have palmleaf manuscripts in the Kannada script of *Battisaputtalikakatha* and *Bhetalapanchavimsati* in the Jain Math (monastery) of Karkal, and a manuscript of *Panchatantra* in the same script in the Jain Siddhanta Bhavan Library, Arrah. The last mentioned work is said to be a version by Vasubhaga Bhatta, different from the popular version by Vishnusharma. Thus we see that a study of Prakrit narrative literature is significant not only from the point of view of the social and cultural history of India, but also for making a comparative study of the Indian languages and their development.

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J.C.J.

NARRINAI (Tamil). Traditionally speaking, *Narrinai* is the first anthology of 400 Akam poems under the general title of *Ettuttogai* or Eight Anthologies of Sangam period. Among the three anthologies of Akam poems compiled on the basis of number of lines contained in the poem, the poems of *Narrinai* are intermediate in length in between *Kuruntogai*, an anthology of 400 poems containing 8 lines or less and *Netuntogai*, commonly known as *Akananuru*, a collection of 400 poems in the range of 13 lines to 33 lines as the maximum. But the name *Narrinai*, assigned to the collection of 400 poems, is not on the basis of the number of poems contained in a collection but based on the quality of the poems. The word 'Narrinai' is

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the combination of two words: 'nal' and 'tinai'. Nal means 'good' and tinai may mean 'conduct' or five-fold division of the 'interior landscape' of human life. The title *Narrinai* clearly suggests that the poems of this collection are in praise of the good conduct of man and woman in their union of love. The poems of *Narrinai* are in the akaval metre. Out of 175 poets included in this collection, six poets are known to us by the beauty of their similes and epithets used in their poems. One of the authors of a poem (153) is known to us as Tanimakan by his portrayal of the agony of a lonely man in his poem. The poem (234) is missing and the poem (385) is in mutilated form. The name of the compiler is not known and the patron of the compilation work of this anthology is Pannatu Tanta Pandiyan Marran Valuthi. There is an invocatory verse in praise of Vishnu ascribed to Bharatam Patiya Peruntevanar. Among the works of Sangam period this is the only work now available without any commentary. In the beginning of this century, Pinnathur A. Narayanaswamy Aiyar wrote a commentary on *Narrinai* in the traditional format published after his death in 1914.

The importance of the poems of *Narrinai* lies not only in the depiction of the people in an idealised love setting, but also in its being a source of inspiration to the later day works as well as the documentary records of historical events of Sangam period. One can see that a number of similes and epithets used by the poets of *Narrinai* are found even in the works of *Tirukkural* and *Silappadhikaram*. In the same way one can also find a striking similarity in the story of a woman called Tirumavunni who tore off her breast as depicted in the poem of *Narrinai* (216) with the story of Kannagi of Ilangovadigal's *Silappadhikaram*.

C.Ra.

NARULA, SURINDER SINGH (Punjabi; b. 1917) is a technique-conscious novelist, whose *Peo putar* (Father and the son, 1946) gave a fresh thematic dimension to the Punjabi novel. He was born at Amritsar and after graduating from Khalsa College, Amritsar, with three medals to his credit, he joined the State Secretariat in 1938; but after doing his M.A. in English (1942), he joined as a Lecturer at the local Khalsa College. Afterwards, he was at Rawalpindi (Khalsa College) for a short period, and then after joining Government Service he was posted at different other colleges. He was the Head of the Department of English and also the Principal before his retirement. He was honoured as the best litterateur of the year by the Punjab Government Languages Department in 1981. His major works have been translated into Hindi, Bengali, Malayalam and Gujarati. *Peo putar* has been translated into Russian and a few other foreign languages as well. He stands second to Nanak Singh for the portrayal of the city life. His writings are said to be tinged with the leftist ideology.

His important works include: Novels: *Rangmahal* (Pleasure-palace, 1950); *Jagbiti* (The experiences, 1953); *Silaluni* (Unpleasant, 1962); Galan din rat dian (Life goes on, 1968); *Rahe kurahe* (On the track, off the track, 1980). short stories: *Lok parlok* (The world and thereafter, 1952); *Rup de parchhven* (Shadows of beauty, 1953); *Janjal* (The problem, 1962); *Gali guandh* (Neighbours, 1980). Criticism: *Punjabi sahit di jan pachhan* (An introduction to Punjabi literature, 1941); *Punjabi novelkar* (Punjabi novelists, 1951); *Bhai Vir Singh* (1952); *Punjabi sahit da itihas* (History of Punjabi literature, 1953): *Alochna visthar* (Criticism expansion, 1981); *Mohan Singh, ik prichay* (Mohan Singh, an introduction, 1981). History: *Sada itihas* (Our history, 1945).

S.S.So.

NASIKH, SHEIKH IMAM BAKHSH (Urdu; b. 1771, d. 1838), son of Khuda Bakhsh, who belonged to a family of tent makers, was born at Faizabad where he spent his early childhood. Later, he migrated to Lucknow where he studied Persian and Arabic at home and at the famous religious seminary of Firangi Mahal. Literary historians differ over his parentage and pedigree, but are agreed upon the fact that he had been adopted by a rich merchant. It was the timely bequest of his foster parents that enabled Nasikh to indulge in literary pursuits, without financial constraints and worries.

Nasikh earned a name for himself and became a force to reckon with in a very short period of time. Many a rich nobleman and courtier of Lucknow vied with one another to become his disciple. Nasikh never sought to affiliate himself with the court of Avadh. But living in Lucknow and amidst courtiers, his ego and sense of self-respect notwithstanding, he too became a victim of courtly intrigues and machinations. He had to flee Lucknow and take refuge in Allahabad, Faizabad, Banaras, and Kanpur but could never reconcile himself to writing an eulogy of the king.

Nasikh was a master of the ghazal form and on account of the style he formulated, he is considered unparallelled. But sincerity of emotion, warmth and passion are sadly absent from his ghazal. He was a great scholar of langauge and a grandmaster of the art of poetry, but his poetry is not inspired, rather belaboured versification abounding in the use of conceits and figures of speech. He can versify any idea in a most ostentatious, pompous and flowery language, but the end product was always devoid of any emotional fervour. It is for the lack of emotion and passion that his otherwise technically perfect couplets fail to move the reader's heart.

Nasikh's obsession with the purity of language had had a mixed effect on the course of Urdu poetry. On the one hand, his strict imposition of rules severely hampered the development of Urdu poetry. Instead of inspiration and imagination, poets started relying more on conceits

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and fancies; and on the other, these very prohibitive factors helped in setting standards as far as the language of poetry was concerned.

During the eighteenth century, many attempts were made by poets and scholars to purify Urdu by divesting it of foreign elements and evolving a code for its grammar and usage. Nasikh took upon himself the onus of accomplishing this formidable task. Prior to Nasikh, poets like Insha and Sauda, whose genius had flowered in Delhi, had settled down in Lucknow and given considerable thought to this matter. But generally speaking, the influence of Delhi held sway. After all, inspite of the apparent affluence and prosperity of Lucknow, it was an extension of the same degeneration which had brought Delhi to its deathbed. The value system was almost the same. Both Delhi and Lucknow shared the same historical, cultural and literary heritage. These factors alone could not have given rise to the creation of a new school of thought in Lucknow. But in many ways, Lucknow was different. The poets who were starving in Delhi, found generous patrons in Lucknow. There was security of life, property and honour in Lucknow. It was but natural that the poets who had come from Delhi soon became subsumed by the new wealth, prosperity and abundance of Lucknow. A substantive change came about in their point of view, howsoever superficial their point of view was. These factors did influence the literature of the age. Another important factor which needs to be mentioned is that unlike the rulers of Delhi, the nawabs and kings of Awadh were Shias. Their way of thinking was different. Their centres of faith were slightly different. Their love of the Prophet and his progeny was more intense. They mourned the martyrdom of Hussain for a number of months in a year. Recalling the sacrifices of the martyrs was a source of moral strength for them. Certain new forms of poetry like Marsia, Salam and Nauha developed because of this allegiance.

The softness and sweetness of Awadhi was dominant in the language prevalent in Lucknow. The language of Lucknow was generally speaking, more delicate and coy. Some words were pronounced differently, some genders were different, some metaphors were typically Lucknovite.

Beginning from these premises, Nasikh sought to standardise language, laying down elaborate rules with regard to usage, diction and grammar. Foreign and archaic words were avoided. Differences between the idiom of Delhi and Lucknow were recorded. Nasikh's efforts were carried forward by his pupils until bounds between the idiom of Lucknow and Delhi were clearly demarcated.

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H.Z.Z.

'NASIM', DAYASHANKAR (Urdu; b. 1811, d. 1844) was a poet who died young and wrote only one 'masnavi', but left an indelible mark on Urdu literature.

Nasim, according to all historians of Urdu literature, was born in a family of Kashmiri Kaul brahmins. The name of his father was Pandit Ganga Parshad Kaul. Nasim seemed to be a born poet. At the age of 20 he became a literary disciple of 'Atish', one of the two top poets of Lucknow. Atish could not have accepted Nasim as his disciple unless he had mastered Arabic prosody and had a sound knowledge of Urdu and Persian poetry.

Atish was known for a style totally different from that of his rival, 'Nasikh'. Nasikh was famous for using the most chaste form of Urdu. He had rid Urdu of all Hindi influence and was very fastidious about correct idioms and urbane usages. This emphasis on the beauty of diction rendered his poetry almost devoid of emotion and replete with jugglery of words. Atish did not mind using a rustic idiom here and there, but saw to it that his verses reflected the fire burning in his heart (his pen-name 'Atish' means 'fire').

Nasim was a faithful disciple of Atish, but he adopted the style of Nasikh rather than that of his preceptor. It does not mean that his poetry is totally devoid of emotion, but his attempt seems not to impress the reader by emotional gush. He makes him marvel at the cleverest possible use of words, flow of diction and a plethora of figures of speech.

Nasim is known to have written a few fine 'ghazals', but his major contribution is in the form of 'masnavi' contained in *Gulzar-e-Nasim,* written in 1838. It is the versification of a popular tale of love between a human prince and a fairy princess. Up to the first half of the 19th century only such fantastic events were popular as fiction. His incentive was Mir Hasan's masnavi, *Sihrul-bayan,* written about half a century earlier. The tale therein is a similar one, but Hasan used a simple and emotionally effective style.

It appears that the Lucknow litterateurs of the time felt called upon to match every simple and effeetive literary work of the Delhi School with a work of typically embellished style of their own School. In prose, Rajab Ali Beg 'Saroor' came out with *Fasana-e-ajaib* as against Mir Amman's *Bagh-o-bahar,* and in poetry Nasim did the same in respect of *Sihrul-bayan.*

Nasim held a responsible post in the administration of Nawab Amjad Ali Shah. He was the 'bhakhshi' (wage distributor) in the royal army. His social and financial position was sound and he had an exuberant disposition which made him popular among the gentry of Lucknow.

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He was a man about town and had a fine sense of wit and humour.

Nasim's mastery over the art of poetry has been widely recognised. Quotations from his masnavi have provided scores of idioms widely used in Urdu. The most voluminous book in Urdu on the art of poetry, *Bahrul-Fasahat*, quotes Nasim more than any other poet for providing examples. Excerpts from the masnavi are given in books meant for children. Some of his ghazal couplets, like 'Kufr toota khuda khuda kar ke' are also used widely by writers as adage.

It is a pity that such a promising poet had such a short span of life and fell victim to an epidemic. Had he lived for another 30 or 40 years, he might have excelled all his contemporary Urdu poets.

Sa.K.

NATA (Sanskrit) means an actor in Indian dramaturgy. In *Natya shastra* he is otherwise known as 'Bharata' or the chief actor. The other actors mentioned in the *Natya shastra* are Nata sutradhara, Vidushaka and Kushilava among others.

Su.G.

NATAKA (Sanskrit) is one of the ten varieties of drama discussed in the texts on Sanskrit dramaturgy. There are references to nataka in the texts like the *Natyashastra* and the *Dasharupaka*. In the *Dasharupaka*, all the varieties of drama are discussed in detail, but a pre-eminent place is given to nataka, because it is considered to be a typical variety of dramatic composition and the one which best exemplifies the rules laid down for such works. The other varieties of drama are briefly defined chiefly by the enumeration of their points of divergence from the nataka.

On the difinition given in the *Dasharupaka*, a nataka deals with the lives of either gods or mortals and sometimes a mingling of the two. The hero is usually of the 'dhiroddhata' variety, with attractive and noble qualities. The principal rasa is either shringara or vira. In nataka, incidents like journey, murder, fighting, revolt, bathing, eating etc. should not be represented on the stage. The story has a neatly laid out structure, usually divided into five acts. However, if it is divided into ten acts, it is called a 'mahanataka'. The *Dasharupaka* mentions that Rajashekhara's *Balaramayana* is a mahanataka.

As instances of natakas, mention may be made of Kalidasa's *Shakuntala*, Bhasa's *Swapnavasavadatta* (though Bhasa seems to have consciously deviated from the norm and composed the play in six acts) and Shudraka's *Mrichchhakatika*.

Su.G.

NATASAMRAT (Marathi) is the most popular play by Vishnu Vaman Shirwadkar (Kusumagraj) published in 1971. It earned him the Sahitya Akademi award for the year 1974 and the Maharashtra State award. *Natasamrat* is considerd a great tragedy in Marathi after Ram Ganesh Gadkari's *Ekach pyala*. It is a tragedy of an old man, once a great actor, and his precarious position in this mundane and dwarfed world. Though inspired by Shakespeare's *King Lear*, it has established its marked originality. This is the most successful play by V.V. Shirwadkar both as a literary drama and a stage play. It is not only a tragedy of an individual in his old age, but it portrays the eternal conflict between a personality risen to great heights and the pigmies around him who fail to appreciate his greatness.

The genesis of *Natsamrat* is rather strange. The playwright himself has stated in his preface that he was thinking of the translation of *King Lear*, when all of a sudden an aged actor succeeded King Lear in his imagination, and *Natsamrat* was the offshoot. Naturally the shadows of King Lear are cast over the making of this play, and even if the ageing natsamrat (a king among actors) is cast in the mould of King Lear, the play is neither a translation nor an adaptation of the great Shakespearean tragedy. But in the rough outline of the plot and the structure of both plays, there is some remarkable resemblance. Both King Lear and the king among the actors are kings in their respective fields and both love their children to infatuated distraction. Both in a moment of unreasonable imbalance leave their material belongings to their children, and consequently their ingratitude brings about the ultimate fall and destruction of both the kings. In *Natsamrat* the actor is blessed with a loyal wife, and the conception of her noble character is Shirwadkar's unique contribution to the original play. He has also retained some of the bitter soliloquies from *King Lear* in his Marathi translation. But barring this likeness *Natsamrat* can very well be treated as an original play, loosely adapted from the Lear story.

Ganpatrao Belwalkar, now a septuagenarian, was acclaimed the greatest actor of his time. He and his wife Kaveri stay with their son Nanda. In his loneliness he is shown to be subjected to hallucinations which suggest his illustrious past life. He remembers the glorious ceremony in which he was felicitated by his fans, when he completed sixty years of age. In that function he was presented a purse of forty thousand rupees as a token of their love for him. He divides this money equally between his son Nanda and daughter Nalu and now he is living a satisfied retired life with his wife Kaveri in Nanda's home. Nanda is a Manager in a well-reputed company. He and his wife Sharada have a daughter Suhas alias Thami. The daughter of Ganpatrao alias Appasaheb, Nalu, is also married. Her husband Sudhakar is an Engineer working on the construction of a dam in Nasik. All these changes have

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occurred in the recent ten years. Nanda's wife Sharada could not put up with Ganpatrao's idosyncracies. Provoked by his wife, Nanda also rebukes his father saying "I won't sacrifice my married life and Sharada for your sake." Nanda makes him aware of the fact that their worlds are poles apart. Kaveri and Ganpatrao leave Nanda's place and arrive at their daughter's. Here also they do not fit in. Ganpatrao's daughter Nalu treats her parents with a heavy hand. It breaks his heart. She accuses him of theft. Kaveri tries to reconcile, but being a sick woman, she dies broken-hearted, leaving behind her husband all alone in the world. Ganpatrao begins to behave like a maniac under the shadows of his solitude. The isolation of Ganpatrao is the representation of isolation which all great persons experience in this world. Now Ganpatrao starts off from Nalu's home. He is all by himself and wanders frantically. His soliloquies at this time are extremely poignant and poetic. Though under tension, he is conscious of the tragedy of life and makes an appeal in his soliloquy—"O! Beware! The brutes have become free. Let the temples fall, let the buildings be destroyed, let the cities collapse, let the gardens burn out. But a 'son of man' is lying on the heath O! Save that child!"

He intuitively comes in front of a theatre in Bombay and meets Raja. Raja passes his life on pavement and earns his bread by polishing shoes. Raja has got no false pretensions of status or of culture and has not turned his back on human values. He treats Ganapatrao with great care. There enters Vithoba, who worked as a servant at Nalu's home and is interested in theatre. Vithoba informs Nanda and Nalu about Ganpatrao; Nanda and Nalu ask Ganpatrao to return. The false and pretentious world is inviting Ganpatrao through its mask, but Ganpatrao is now free and refuses to return to these hypocrites and prefers to live in his own world. He passes his days in reminiscences, remembering all the roles he has acted in his life time.

The play, though mainly inspired by Shakespeare's *King Lear* has enriched the glorious tradition of Khadilkar and Gadkari.

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S.R.L.

NATHA LITERATURE (Hindi). The word Siddha generally means 'a man of perfection', but academicians ordinarily use the term in relation to the Buddhist tradition. Some scholars believe that the terms 'Nav-Natha and 'eighty-four Siddha' indicate that the Nathas and 'Siddhas' belonged to two different religious orders. Whatever be the position, there was certainly an interaction between them. Tantrism in general and Shaivism in particular are, in fact, older than Buddhism. All the Indian religions and philosophies assimilated Tantric elements. We may, therefore, conclude that the names of the Siddhas, presented by different sources (e.g. Saskyamonastery of Tibet, Varna-ratnakar and Hathyogpradipika) do not belong to any particular sect or school. Each source enlists the recognised and honoured Siddhas without reference to their creed or sect. The Siddhas, however, based their tenets and experiences on the later phases of Mahayana Buddhism, while the Nathas, using some common yogic terminology, leaned towards Kashmir Shaivism. The Siddhas were traditionally atheists (Anatma-vadin) and antagonistic to the Vedas, while the Nathas were theistic (Atma-vadin). Both of them were contemporaneous and Tantrik elements were common to them. Contrasting conceptions regarding the nature of Shiva and Shakti separated them. The Nathas strictly followed celibacy; but the Siddhas did not, nor did they quote any commonly accepted scripture as their testimony. Modern researches, however, prove that two of the foremost Buddhist Kapaliks, Jalandharapa and Kanhupa, with their followers were included in the Natha fold.

Traditions differ about the names of the nine Nathas, but the following names are found in about all the lists—Adinath, Matsyendranath, Gorakhnath, Jalandharnath, Kanupanath, Charanginath, Bhartriharinath, Charpatinath and Gopichandranath. Adinath (Shiva) is accepted as the first and the divine promulgator of the order. Matsyendra and Gorakh are the two human pioneers of Nathism who wrote basic treatises for the order. Due to the venerable position of Gorakhnath, many books are attributed to him.

Some Sanskrit works are attributed to Matsyendranath, who is considered the propounder of the Siddha kaula sect of Kashmir Shaivism. Prabodhachandra Bagchi has edited and published *Kaulajnana-nirnaya*, comprising *Kaulajnana-nirnaya*, *Akula-vira-tantra*, *Kulanandatantram* and *Jnanakarika*. Bagchi and Hazariprasad Dwivedi have elaborately compared the practices and the technical terms of Matsyendranath with Tantric Buddhists showing their similarities and differences. In these works Tantric elements, and specially vamachar practices (left hand practices) are notable. Matsyendra's *yoga-visaya* is edited by Kalyani Mallika.

The list of Sanskrit works attributed to Gorakhnath is too long, and scholars are not unanimous about it. G.W. Briggs, dealing with the literature of the Kanaphata yogis, enumerates some 47 titles, but maintains that *Gorakh-shatak* is the fundamental text of the sect and fixes its time as the twelfth century. Hazariprasad Dwivedi in his book *Natha sampraday* ascribes 28 Sankrit books to this great teacher.

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The historians of Hindi literature recognise Gorakhanath as the first Hindi prose writer, but no authentic manuscript by him is available. *Machhindra Gorakh-bodh*, a semi-authentic text, may be accepted as an example of old Brajbhasha. The first collection of Gorakh's writings, *Gorakhbani*, was edited by P.D. Barthwal in 1942. The editor considered the first fourteen compositions to be the older texts and the longest one, 'Sabadi', as the representative work of Gorakhnath. In the second part of this edition songs were compiled with indications of classical 'Ragas'. The language of both these parts is peculiar due to an intermixture of words from different modern Indian languages.

The second collection of the verses of Nathayogis was edited by Kalyani Mallika in *Siddha-siddhanta paddhati* in 1954, utilising the manuscripts, collected by P. Barthwal and preserved in the Nagari Pracharini Sabha of Varanasi and those collected by the editor herself. The main Nathayogis of this collection are Matsyendra, Bharthrihari, Gopichandra, Charpat and Jalandarnath. The third collection, *Nath siddhon ki baniyan*, was edited by Hazariprasad Dwivedi in 1957. Many of the yogis included in this collection are part of legend, and in a few of them, like Prithvinath, we find the element of Bhakti also. Some of the important Nathayogis included are Kaneri-pao, Gopichandra, Charpata, Chaurangi, Jalandhara, Nagarjuna, and Matsyendra. The traditional subject-matter includes short verses on yoga, jnana bhakti, description of microcosm, importance of celibacy and self-control. The language forms are fluid and textual authenticity is doubtful, but undoubtedly these 'Banis' express the thinking and culture of a widely prevalent school of asceticism.

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N.U.

NATHA LITERATURE (Marathi) Natha sect is one of the oldest religious sects of India. In the beginning, it had its impact mainly on the North and saints like Kabir were influenced by the philosophy of this sect.

It is said that this sect existed in India since the first century A.D. But it was after the decline of Buddhism that it became really popular. In the tenth century, however, Buddhism accepted the Tantra-sadhana and this became the main cause of its decline. This sadhana was followed by the Shaktas and the Kapalikas. Yota, the base of the philosophy of Natha panth, was opposed to this Tantra sadhana.

Natha panth being oldest religious sect had a great impact on the medieval Maharashtra also. During the eleventh and twelvth centuries, it had its influence on the common man and the religious thinkers of Maharashtra. the Mahanubhavas and the Varkaris were also influenced by the philosophy of the Natha panth. Jnaneshwar has also acknowledged its influence on him in *Jnaneshwari.*

Natha panth is known by different names in different parts of India. They are: Gurumarg, Siddhamat, Avadhutamarg, Yogmarg and Gorakhmarg. In Maharashtra, it is also known as Kanphata. According to this sect, Shiva, i.e. Shankara, is the final truth and its Shakti is the world.

The disciples of this sect have produced rich literature in the Hindi and Marathi languages. The founders of the sect believed in the propogation of their philosophy in regional languages and local dialects, so the early literature in most of the Indian regional languages speaks of the influence of Natha panth on their devotional literature. Some scholarly books on this sect have been written in Sanskrit. Folk-tales and songs of different languages reflect the Natha thought. Most of the Natha literature is written in 'Shanta' or 'Abdhuta' Rasa. Some of the principles of this sect are found on the rock edits in the Himalayas.

It is believed that the philosophy of 'Natha panth' is based on the 'Shivasutras'. Some of the major works by Matsyendranath, one of the preachers of the sect, include *Kauljnanairnaya Akulavritanta, Kulananda,* etc. Gorakhnath's *Siddha siddhanta paddhati* is regarded as the most significant work, a scholarly commentary on the principles of the sect, explaining the eightfold stages of yoga, namely 'Yama', 'Niyama', 'Asan', 'Pranayam', 'Pratyahar', 'Dharana', 'Dhyan' and 'Samadhi'. Besides this, Gorakhnath has written some 28 books. Some of them are *Amanask, Amaraughashasan, Goraksha paddhati, Goraksha sanhita.* Some 40 books in his name have been published in Hindi too, a compilation of which is titled *Gorakhbani. Navanathbhaktisar* is a biographical account of the prominent teachers of the sect.

The literature of the sect is marked by mysticism and obscurantism at some places. Its symbolism is interpreted in different ways. Hindi saint Kabir has also confessed his indebtedness to the works of Gorakhanath.

The sect came on the verge of decline after Gorakhanath, for want of effective leadership. It came under heavy criticism of some other saint poets, i.e. Tukaram, Eknath, Ramdas. Its overemphasis on Yoga is supposed to be one of the major causes of its extinction.

Y.M.P.

NATHA LITERATURE (Rajasthani). The 'Natha' sect has been a very widely prevalent religious sect in Rajasthan. It is pre-eminently a Shavite school of worship, holding Lord

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Shiva as its first 'Natha' (Master). Since the central tenet of the sect is 'yogabhyas' (yog practice), it is also known as 'yog sampradaya'. The Natha yogis emphasize 'kaya sadhana', i.e., rigorous asceticism in personal life as a means to attaining liberation. These yogis were divided into numerous sub-sects, and Gorakhnath is said to have consolidated them into twelve broad groups, commonly known as 'Bara panths'. Several of these groups had their 'gaddi' (seats or centres) in Rajasthan, e.g., Jalore (Pav panthi), Jhunjhunu (Man nathi), Ajmer (Vairagya panthi), Bhilwara (Rawal panthi), Pushkar (Satyanathi). There is an inscription in the Natha temple at Nohar (Sriganganagar), dated 26 September 1078, which tells us of the prevalence of Natha yogis in Rajasthan even in the eleventh century, but certainly they were more widespread and better organized in the 15th and 16th centuries.

It is difficult to take cognizance of the written or spoken words of all the yogis belonging to different schools of worship in Rajasthan, but some of them were very popular and deserve attention. The teachings of such yogis as Gorakhnath, Jalandhar, Gopichand, Charpat and Bhartarihari had a wide circulation. It is worth noting that the largest number of the compilations of Goraknath's teachings, as of other famous saints, have been found in Rajasthan. These compilations include *Gorakhbani* and *Siddha siddhanta paddhati*. Their language, though a blending of many dialects, shows a strong impact of Rajasthani. Since these compositions were in the nature of 'vanis' (spoken words) and had a mass circulation, there has been a lot of inter-mixture or interpolation in them. However, these 'vanis' are essentially religious verses with heavy emphasis on 'sadhana' and self-realization.

Besides Gorakhnath, two other Nathas, Jalandharnath and Charpat, deserve special mention. Jalandharnath is regarded as the originator of Pavpanth, a school of worship which was at some stage related to the Vajrayan branch of Buddhism. In some Rajasthani poems, such as the *Ramayana* of Mehoji and *Ramrasau* of Surjanji, we find traces of Vajrayani impact. Another famous yogi of the Pavpanth was Chidiyanath (15th century) who first lived at Chidiyatum and later moved to Palasani.

Charpat was a disciple of Gorakh. According to the saint-poet Rajjab (1567-1689) of Sanganer (Jaipur), Charpat was the son of a Charan woman. His fifty-nine 'Shabdiyan' and five 'Shlokas' are still available. He is one of the earliest Natha yogis who taunted the asceties who wore saffron clothes but indulged in sexual pleasures and other vices. His stress was on moral conduct, pursuit of Nathayog, and harmony between word and action. He had several followers. Jambhoji's (1451-1536) *Sabadvani* refers to many of them. They wrote many 'padas' and 'sabadis' which need to be properly edited.

One of the most celebrated Natha poets of the 15th and 16th centuries was Prithvinath. In his *Bhaktamala*, Radhodas of the Dadu sect mentions him along with other famous Nathas of the period. Till recently, only four of his works were known, namely, *Sadh parikhya, Niranjan nirvan, Bhakti baikunth* and *Sabadi*, but recent researches by the author have brought to light as many as twenty-six additional compositions by him. Some of these are: *Pran pachchisi, Sish sambodh atmaparichay, Jnana pachchisi, Bharam vidhuns, Pratibodh jnana, Ajap Gayatri, Tat sangram, Bind siddhant, Mul padam mahajnana, Man thamb sareer sadhan, Brahma agni jog, Sandhya gayatri, Pran kundalni* .

The works of Prithvinath expound the teachings of the Natha sect, such as pursuit of divine goals, philosophy, ethics, spiritual attainment, and have been composed in a language which is mainly Khadi boli, mixed with Rajasthani and occasionally Braj boli. It is especially worth noting that Prithvinath introduced the note of Bhakti also, which was later to be found in the works of Bananath and others. Prithvinath emphasized that life led by a person devoid of devotion is worthless (*Sadh parikhya*). This note of Bhakti is an outcome of the influence of the saints of those times, and it gave, indeed, a turning point to the Natha tradition.

Another saint-poet, Garibgiri, is famous for his *Jog Pavadi* which consists of 61 'chhandas', Elsewhere, the poet is called *Garibdas*. This work has also been erroneously published in the name of Gorakhnath (See 'Saptasindhu, July 1968, Hindi Department, Patiala). In this work we find a lucid treatment of yoga in a colloquial version of Rajasthani.

Jalandhar's disciple Maharaja Mansingh (1782-1843) of Jodhpur was also a famous poet. A large number of works written in Rajsthani, Braj and Pingal have been attributed to him, but amongst them all his works in the Natha tradition are of the greatest importance. Thirty-one of them deal with the Natha sect, its saints, rituals, teachings and philosophy. Some of these wroks are in Rajasthani, e.g., *Anubhav-manjari, Sarupan ro doha, Jalandhar, Jnana sagar*. Others are in Rajasthani with a blend of Braj, e.g., *Shri Jalandharnathji ro charit, Jalandhar chandrodaya, Natha-charit, Nath-vernan granth, Siddha sampradaya granth, Tejmanjari, Siddha muktaphal, Panchavali, Siddha Ganga, Nath stotra Jalandharnathji ri nisani.*

Mansingh has written a couple of books on love and nature also. His erotic works are, e.g. *Duha sanjog Shringar, Duha viyog Shringar* and *Shringar pad* while those dealing with nature are, *Udyan Varnan, Sadritu varnan.*

Bananath of Jodhpur was another accomplished Natha poet of the first half of the 19th century. He was a disciple of Jiyanath who himself belonged to the tradition of Chidiyanath (mentioned above). His poems may be sung in various 'ragas'. His seventy-two 'Padas' and *Parvana* (1851), consisting of fifty-three 'chhandas', are quite

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well-known. So is his *Anubhav Prakash,* consisting of songs to be sung in different musical notes. His 'padas' were very popular with the common people. His poems, in general, deal with Natha teachings, their practice of Yoga, mystic experience, knowledge of the self, moral exhortation, and so on. In the tradition of Bananath, there have been some good poet-preachers, like Navalnath, Uttamnath and Viveknath. Navalnath's 'padas' expound 'Niranjan mahima', i.e., the greatness of Niranjan. The fourteen or fifteen padas by Uttamnath (d. 1931), disciple of Navalnath, stress the importance of the Guru and of re-counting the name of God. The works of Viveknath (1898-1967), disciple of Uttamnath, are equally noteworthy. His available works are: over 75 'padas', three 'aratis', and some 120 scattered 'chhandas'. Besides these, he wrote in Hindi prose the 'Uttameshwari' gloss on *Gita, Vivek sagar, Vivek chandrodaya, Vivek bhanu, Sri Gurumahima varnan* and other doctrinal expositions and commentaries.

Apart from this literature, a large number of 'Sabdas' in the Natha style, written by many known and unknown poets, have also flourished in Rajasthan. These 'Sabdas' have played an important role in uplifting the morals of the people and giving them spiritual light. Siruvi, a disciple of Chidiyanath, and Bhaninath who belonged to the first half of the 16th century, tried to fill the minds of the people with lofty thoughts. Bhaninath's twenty-seven 'padas' are still current in Rajasthan as part of folklore, and have been published recently (See 'Shodha-patrika', June 1958, Udaipur). Concerted attempts are yet to be made to collect and edit Natha literature found in manuscripts far and wide in Rajasthan.

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Hi.M.

NATH, RADHAGOBINDA (Bengali; b. 1879, d. 1970), eminent Vaishnavite scholar, passed his M.A. examination in Mathematics from Calcutta University and taught at several places in East Bengal (now Bangladesh). He was honoured with the degree of D. Litt by the Vaishnava Theological University and the University of Calcutta for his profound scholarship in the Gaudiya school of Vaishnavism. His works include an edition in six volumes of *Sri Sri Chaitanya-charitamrita* of Krishnadas Kaviraj, a treatise in *Gaudiya Vaishnava darshan* in five volumes, *Sri Sri Gauratattwa, Mahaprabhu Srigauranga* and an edition of Vrindavanadas's *Chaitanyabhagavata..*

G.S.

NATH, RAJMOHAN (Assamese; b. 1901, d. 1965), a scholar, who wrote in Assamese, Bengali and English, was the second son of Govinda Nath. He was educated at Hailakandi Government High School, Murarichand College, Sylhet (now in Bangladesh) and at Sibpur Engineering College, Howrah. After obtaining the B.E. degree he joined the Assam Engineering Service and served the department in various capacities till his retirement as Superintending Engineer in 1957.

Though he was a civil engineer by profession, he had the talent of a scholar, the inquisitiveness of an explorer and the analytic mind of a historian. While in service he unearthed ruins and sculptures, discovered many things which helped to bridge some of the missing links in the history of Assam. He published a good number of articles in different periodicals on the religion, history and culture of Assam.

He compiled and edited with notes and commentary the *Bargitas,* the devotional songs of Shankaradeva and Madhavadeva, and Shankaradeva's *Kaliyadaman,* a drama (the subjugation of the serpent Kali), with a long introduction and notes. He also published monographs on different aspects of the history of Assam and India. His approach to the subject is original and his interpretation of facts is objective and logical. His *Bir Chilaray,* though small in volume, bears testimony to his scholarship.

The Cultural Background of Assam which he wrote in English, with hundreds of photographs of art and architecture, sculpture and ruins of Assam, is a well-written document on the socio-cultural history of Assam.

He has made an attempt to decipher the script of the seals of the Indus Valley and has published articles and books giving interpretation of the motifs and signs. *A Clue to the Indus Valley Civilisation* is a note-worthy contribution in this regard. A Bengali version of the above work was also published.

He devoted his last years to the study of Tantric mysticism and the Vedas and published a translation of *Atharva Veda.*

His main interest was history and archeology but he had a poetic gift also. In *Katha o kahini* in Bengali in imitation of Rabindranath, he presented some historical events in charming poetry.

B.S.

NATHAMADHAVA (Marathi; b. 1883, d. 1928), whose real name was D.M. Pitale, was a Marathi novelist, playwright, and short story writer. He discontinued his education after his failure at the Matriculation level in 1899 and took up a job in the Indian Army. Hunting was

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his favourite pastime. In one of the hunting expeditions, he fell from a steep rock and suffered all his life due to physical disability. He then turned to writing. Encouraged by K.N. Athalye, Editor, *Keralakokila*, he wrote many miscellaneous articles and stories. His first important novel *Shri Shivaji Maharanche Aramara athava Savalya Tandela* (Shri Shivaji's navy or Savalya Tandela, 1908) which dealt with a semi-historical theme established him as an important novelist in the post Haribhau Apte Era. Although he wrote on a variety of themes—social, political and historical—he could not attain the height of Haribhau Apte. *Bangalyatila guptakata athava Hemachandra Rohini* (Consipracy in Bengal or Hemachandra Rohini, 1909) is probably the first political novel in Marathi. His social novels portray the middle and lower class life in the early part of this century and reflect the writer's deep concern for the social problems of his times. The plays *Jativant Maratha vira* (True Maratha hero, 1917) and *Marathyacha atmayadnya* (Self-sacrifice of the Marathas, 1917) had a special appeal to his contemporaries. His fame, however, chiefly rests on a series of seven historical novels which imaginatively recreate the glorious past in the Maratha history viz. the rise and foundation of the Maratha Empire.

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J.B.P.

NATI (Sanskrit) stands for an actress in Sanskrit dramaturgy. She is mentioned in connection with the preliminaries (purvaranga) of a play. The nati contributes to the preliminaries by singing songs, sometimes with dancing movements, on the stage. Sometimes the nati appears in the purvaranga in conversation with the stage-manager (sutradhara) thereby helping him to introduce the play, the playwright and the setting, as in Kalidasa's *Shakuntala*.

Su.G.

NATYA (Sanskrit) roughly corresponds to 'theatre' in Indian dramaturgy though the word is not limited to theatre alone. Apart from being a specific branch of knowledge, the concept of natya seems to contain multifarious levels of and perspectives on life. According to Indian dramaturgy, natya is a composite art intended to impart knowledge through the presentation of theatric action on the stage all directed towards the practice of 'dharma'.

Discussions on natya are found in Bharata's *Natya shastra*. In the chapter on 'Natyotpatti' (The origin of natya) Bharata dwells at length on the creation of natya, its content and manifestations. Bharata does not define natya in a single sentence; his discussion is a blend of inter-related ideas.

According to Bharata's definition, natya has an all-pervading significance. It is intended to convey sound advice (hitopadesha) through the presentation of events and actions. It should contain and deal with many, or all, the scriptures, art, sculpture, moral advice, right conduct, peace and war, love and murder, retribution, humour, fortitude for the valiant, knowledge for the ignorant, scholarship for scholars, sport for lords, the lives and actions of gods, humans and demons—in short, everything that exists in the 'three worlds'. Bharata elaborates this idea further in an aphoristic definition:

> "Nanabhavopasampannam
> Nanavasthantaratmakam
> Lokavrittanukaranam
> Natyametanmaya kritam".

(This natya that I have created is enriched with different bhavas; it contains many situations, contexts and conditions; it is an artistic recreation of the affairs of the world).

The concept of natya as explained by Bharata has thus a cosmic significance. Theatre is not an ephemeral phenomenon, but it is lasting in its impact and vital in its existence as the universe itself. On the one hand, it is a recreational activity which also instructs and on the other hand it is the quintessence of life itself. The material of life becomes the material of theatre. Thus in the *Natya shastra* the concept of natya is an attempt to celebrate theatre as a way of life.

Su.G.

NATYA SHASTRA (Sanskrit) is the oldest and the most comprehensive work on Indian dramaturgy. The *Natya shastra* is a work ascribed to Bharata, though nothing definite is known about either the author or the date of the compostion of the text. The *Natya shastra* deals primarily with 'natya' which is derived from the word 'nat', meaning to 'dance' or to 'act'. The *Natya shastra* has 36 chapters, dealing exhaustively with the different aspects of natya. The first twenty-seven chapters, except the fourth and the fifth, deal with drama, including acting and make-up. The six chapters from chapter 27 onwards deal with music and musical instruments. The next three chapters are again devoted to a discussion of drama. The last chapter is an appeal to the honest and diligent followers of the shastra to bless the work.

The work is conceived as a series of question and answer sessions between Bharata and the sages who come to visit him. There are chapters which deal exclusively with the different aspects of the dramatic art namely

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theatre-houses, preliminaries of the play, different postures and movements in dance, etc. At the very beginning Bharata mentions four components of natya, viz words, music, acting or abhinaya and rasa. After this introduction the sages question Bharata on five points; 1) What is rasa? ii) What is bhava? iii) What is samgraha? iv) What is karika? and v) What is nirukta? Bharata answers the last three since these are of general application. Enumeration (of all contents or components) is samgraha (lit. collection), karika is a brief definition and nirukta signifies etymologiccal or other explanation of a term. The samgraha is of eleven topics: rasa, bhava, abhinaya, dharmi, vritti, pravritti, siddhi, swara, atodya, gana and ranga. The rasas are eight in number. The bhavas consist of eight sthayibhavas, 33 vyabhicharibhavas and eight sattvika, also called anubhavas. There are four kinds of abhinayas, two types of dharmi, four vrittis, six pravrittis, two kinds of siddhis, seven swaras each either vocal or instrumental, four kinds of atodya, five kinds of gana and three kinds of ranga (stage or theatre-houses).

The *Natya shastra* deals with the important topic of rasa in all its ramfications. The word is derived from 'ras', ie. to taste. Rasa is a harmonious combination (sthayibhava) of the involuntary (anubhava) and the voluntary (vyabhichari) reactions to a stimulus. These are eight, love (shringara), heroic (vira), pathos (karuna), wonder (adhbhuta), humour (hasya), frightful (bhayanaka), disgust (vibhatsa) and terror (raudra). Of these eight shringara, raudra, vira and bibhatsa are primary. Hasya, karuna, adbhuta and bhayanaka are derived respectively from the first four. The chapter ends with the elaboration of the anu, vyabhichari, and sthayi-bhavas of all the eight rasas.

Now the karika and nirukta of bhavas are taken up. From bhav (to react or to feel) the word bhava is derived. The reaction to a stimulus (vibhava) expressed involuntarily or voluntarily through words, gestures, etc. is a bhava. Similarly the nirukta, i.e. etymological and other explanations of vibhava and anubhava follows. The bhavas, sthayi, vyabhichari and sattvika are 49 (8+33+8) in all. These forty-nine are explained, defined (quoting earlier passages in the Arya metre by other writers) and illustrated.

Now the next, abhinaya is taken up. The word abhinaya is derived from 'ni' (to carry, to convey, to lead etc.), with the prefix 'abh' (towards), so abhinaya means that which carries or coveys the play to the audience. This abhinaya is of four kinds: angika—physical (gestures etc.) vachika—verbal (tone, accent, emphasis etc.), aharya costumes (in modern theatre includes sets, lighting, gruping etc.) and sattvika—impersonation.

Angika conveys the meaning, and movements. The parts of body are grouped as primary (anga) and secondary (upanga). Heads, hands, waist, chest, hips and feet are primary; eyes, eye-brows, nose, lips, cheeks and chin are secondary.

In the following two chapters, the abhinaya through the remaining five primary parts, viz, hands, waist, chest, hips and feet is explained. Details like using one hand or both, the mudras during dancing, etc. are described. Describing the abhinaya of pada (feet) leads to chaps. 9 and 10.

The next element in acting is called a chari. A 'chari' is not a movement, not a natural gesture as nodding the head, but a deliberate stance, a pose in which waist, hips, thighs and feet come in a line. 'Except through a chari there shall be no movement in play' (Chap. 11).

Then follows the description of a number of charis representing different kinds of actions like shooting an arrow or riding in a chariot etc. Charis are prescribed not only for actions on the ground but for those in the air (like jumping, riding in the sky, etc.).

When a number of charis are used to express movements (as in fights etc.) it is called a mandala (chap. 12).

The next topic should have been vachika abhinaya. But the author takes up pravritti and dharmi. The first half of the chapter describes what is called Kakshavibhaga, i.e. stage location. Then 'pravritti' is described as the 'regional' style, ie the costumes, the make-up, the language and accents; music and dance must be in accordance with those prevalent in the particular region in which the play is performed. Then dharmi is described as of two kinds, natyadharmi and lokadharmi, respectively stylised one and natural one (chap.14).

The next topic taken up is the second variety of abhinaya, viz. vachika i.e. verbal. The first thing about this abhinaya is articulation. There is a rhythm to a sentence in prose and in verse, metres with appropriate number of syllables. In all there is a caesura, so poetics and prosody are described in detail. Figures of speech are illustrated. Finally, languages have regional peculiarities, regional languages have also dialectical variations. These various kind of prakrits and their uses are described. Finally, tone and emphasis are described (Chap 15-19).

The pathya i.e. dramatic speech should be employed as above in all the ten forms of a play—i) Nataka ii) Prakarana iii) Samavakara, iv) Ihamriga v) Dima vi) Vyayoga vii) Utsrishthikanka viii) Prahasana ix) Bhana and x) Vithi. The reason for this classification lies in the differences between the vastu (plot), neta (hero) and rasa in them.

After describing the different types of plays, the *Natya shastra* explains that in spite of this difference, all plays are the same as far as their construction is concerned. Whatever the story, some point or stage is to be accepted as the starting point of the hero's position and his final objective to be fixed. Between these two ends, Bharata recognises different stages. The 'beginning' (arambha) is there. This is called 'bija' i.e. (lit. seed, that which helps the first sprout). External circumst-

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ances aiding or otherwise the hero's actions are called artha-prakriti; what the hero deliberately does to follow it up is called the avasthas. These latter are five, arambha (beginning), prayatna (effort), praptyasha (meeting the obstacle), niyatapti (removing the obstacles), and phalagama (denouement). Corresponding to these are five arthaprakritis, bija (seed), bindu (contributory incidents), pataka (major sub-plot), prakari (minor sub-plot) and karya (achievement). Each of the first five combining respectively with each of the next five is called a sandhi i.e. intersections. Thus we have five sandhis: mukha (arambha+bija), pratimukha (prayatna+bindu) garbha (praptyasha+pataka), savamarsa (niyatapti+prakari) and nirvahana (phalagama+karya) (chaps 20-21).

Vritti is another concept in the *Natya shastra* which stands for style in speech, movements, singing and dance. There are four vrittis; bharati (speech) sattvati (emotional action), kaisiki (music) and arabhati.

Aharya abhinaya connotes make-up, costumes, property, etc. These also help to communicate the play to the audience. Gods, demons, kings, queens, men, women, servants etc. all have been prescribed specific make-up, costumes, jewellery, weapons, etc. At the very sight of the character the audience would know, if he is a king or a God or a demon or a hero or a villain, etc. Similarly, each emotion or feeling is to be expressed, suiting the status of the character, in stylised tones and gestures. This is called sattvika abhinaya, and Bharata prescribes a number of details concerning this. Lastly, special directions are given regarding different kinds of loving or pining heroes and heroines and their messengers. (Sanskrit plays had mostly love as their theme). The description of abinaya is concluded by rules about how times of the day or asides and *sottovoce* etc. are to be conveyed on the stage (Chaps. 23-26).

The *Naya shastra* recognises the audience as one of the important components of theatre. They can make or mar a play. So the book prescribes certain qualifications for members of the audience. They should be able to recognise a good point and show their appreciation by clapping or exclamations or laughter or smile as the occasion demands, and encourage the actors without disturbing the play. They should, in case of failure, be able to identify the reason for the failure, whether it is due to human or natural factor. Competitions must be organised in which Bharata wants not only sympathetic and qualified judges to participate but tells us how and at what distance they should be seated.

Music is to be considered under two heads, instrumental (atodya) and vocal (gana). Instruments are of four kinds, stringed, percussion, solid and hollow (i.e. wind instruments). In the 'stringed' variety, the orchestra consists of a singer (with his sathi) and players of vipanchi, vina and flute. The mridanga, panava and dardura are the percussion orchestra accompanying actors or artists according to their merit. Song, instrumental music and natya—these three must be used like a fire-brand moving in fast circles. There are seven swaras (notes) the sources of which are the human throat and the vina. Scale (grama), mode (murchchana), melody (jaiti), time measure (tala), ascension and descension, their application to the different rasas and then playing the instruments, the importance of pada (word), dhruvas of vocal music, the use of percussion instruments for accompaniment, rules for playing these instruments, the place where orchestra and singer are to be seated, all these points are described in detail. The orchestral part is called atodya and the vocal gana.

Finally, the different types of characters (i.e hero, heroine) and their characteristics are described and guiding rules are given about choosing artists and distributing the roles (Chaps.34-35).

The author concludes his book by informing us how drama and dramaturgy were brought to the mortal world and their continuation by the successors of Bharata (Chap.36).

In the *Natya shastra* itself information about dancing is given to Bharata by Tandu. Similarly, among the names of the so called sons of Bharata, Dattila and Kohala are suposed to be earlier writers on dramaturgy and Bharata mentions the latter as a future author. Similarly, Nandin and Nandikeshwara have been mentioned by Abhinavagupta and his association with Tumburu suggests that Nandin wrote on music. Only we have no evidence to show whether he was earlier or later than the author of the *Natya shastra*.

The comprehensiveness of the book seems to have discouraged later writers from writing anything more than commentaries. Thus we have commentaries by Udbhata (7th century), Lollata (mid 8th century), Shankuka (early 9th century), Kirtidhara (9th or 10th century) and Abhinavagupta (11th century). But these writers either discuss the rasa theory more or find themselves unable to interpret correctly a number of passages.

The reason is obvious. Even by the 10th century, the book was found to be discursive. Dhananjaya who wrote only about the ten forms of drama (hence calle-*Dasharupaka*) says in verse five of his book.:- The *Natya shastra* is so discursive that it would create confusion in the minds of ordinary people.

Like Dhananjaya, there were other later writers who wrote, on the authority of the *Natya shastra*, mostly on dramaturgy. Thus one, Sagaranandin, probably a contemporary of or a little senior to Dhananjaya wrote what he calls *Nataka-lakshana-ratnakosha*, and also mentions his respectful indebtedness to earlier writers like Matrigupta, Garga, Ashmakutta, Nakhakutta and Bharata. All except the last are only names to us. Similarly in the 12th century, two Jain authors wrote *Nataka-darpana* (Mirror of drama) in which they criticise Dhananjaya and quote Abhinava-

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gupta. About the same time one Sharadatanaya wrote *Bhava-prakashika* in which, as the title suggests, rasa and bhava were emphasised. He also quotes earlier writers like Matrigupta, Kohala, Harsa, Subandhu etc. Later in the 13th and 14th centuries, two writers Vishwanatha and Vidyanatha, in their works on rhetorics include chapters on drama, rasa etc. based on the *Natya shastra*. The two works are respectively known as *Sahitya darpana* and *Pratapa rudriya*.

The *Natya shastra*, from the earliest days, has shaped Indian drama. Its rules were not only strictly followed by great dramatists of classical plays which were performed in palaces and temples, but were as strictly obeyed, respected and retained in the theatre of the common people.

Unfortunately, as time went on, the tradition was kept orally or from one enthusiast to another. The more the book was respected and its rules followed, the quicker was it lost. We knew of Bharata from works like the *Dasha rupaka* of Dhananjaya or some other later work as we came to know of a *Natya shastra* from similar sources. But Bharata was respected by later rhetoricians more for his rasa theory than for his elaborate study of the theatre. The theory of rasa became very important in the study of poetry and literature, though originally it was applied by Bharata only to drama.

Ad.R.

NATYA SHASTRAM (Malayalam). Bharata Muni who is said to have flourished between 200 BC and AD 200, is the most ancient authority on the norms regarding the performing arts, music and poetry. His Sanskrit *Natya shastra* deals with the basic principles of aesthetics which have influenced all major classical dance forms in India. Kathakali, the most developed dance of Kerala has also borrowed its 'satwikabhinaya' and 'rasanishpatti' from that work, but both kathakali and 'kuttyattam', the classical performance of Sanskrit drama, have discarded many of the 'lokadharmi' (realistic) norms of Bharata. The rejection of the realistic norms is most probably due to the accent on the 'natya dharmi' (stylization) norms, which enable the skilled artistes to produce rasas without resort to realistic aids. Nevertheless, both kathakali and kutiyattam have accepted the basic tenets enunciated by Bharata, namely the eight 'sthayi bhavas' and thirty- three 'vyabhichari bhavas' and eight 'satwikabhavas' and also the concept that rasa is the ultimate aesthetic essence produced by the different bhavas. Likewise the nine rasas are also the same.

We thus find that the 'satwikabhinaya' emphasised in *Natya shastra* is put into practice and the externals such as stage-aids, make-up, etc. are changed. For example, the facial make-up is classified according to the intrinsic nature of the character represented.

Kutiyattam artistes, i.e. Chakyars, assiduousty follow the repertoire preserved in their families in respect of each performance. Many a repertorie of this kind were presumably finalised during the reign of Kulashekhara (978-1036) who was himself an author of two Sanskrit dramas, *Subhadradhananjaya* and *Tapatisamvarana*. Each repertoire has two parts, one dealing with 'abhinaya', rhythm, music, explanatory miming, etc, called 'atta prakara' and the other dealing with make-up, rituals, story, etc, and called 'krama dipika'.

Besides the repertoire accompanying either of the above dramas, that in respect of each of the seven dramas, viz. *Bhagavadajjuka, Pratima nataka, Matta vilasa, Abhisheka nataka, Nagananda, Torana yuddha* and *Subhadra dhananjaya* is also available.

The gestures prescribed by Bharata are basically adopted in Kudiyattam, but Kathakali follows a different source book, namely *Hastalakshanadipika*.

There are treatises dealing with other classical Indian dance forms also. The one most relevant in the present context is the *Balaramabharata* of Kartika Thirunal Rama Varma Maharaja, who ruled the erstwhile Travancore State from 1758 to 1798. It is an authoritative treatise on 'mohiniattam', an indigenous dance based on Bharatanatyam.

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P.N.K.

NATYACHARYA, DEVAL (Marathi) is a book written by Srinivas Banahatti on Natyacharya Govind Ballal Deval a renowned Marathi dramatist. The book considered, a scholarly treatise on Deval was subsidised by the 'Maharashtra Rajya Sahitya-sanskriti Mandal'. It was given the Sahitya Akademi award for the year 1969.

The book gives a comprehensive account of Deval's life and works with critical commentary. Most of Deval's plays were adaptations of western or Indian classics. This *Vikramorvashiyam* is a direct translation of the Sanskrit play, while *Mrichchhakatik* is an adaptation of Shudraka's play, originally in Sanskrit. His *Zunzarrao* and *Sanshayakallol*, based on Shakespeare's *Othello* and Arthur Murphy's *All in the wrong*, have been evaluated against their similarities and differences with the original. The book is divided into ten chapters studying the life, plays and craft of Deval as a dramatist exhaustively. His only original play *Sangeet Sharada* presents a dramatic revolt against the tradition of child marriage and its disastrous consequences. He wrote some seven plays between 1880-1915. Most of them have been musical plays which made him extremely popular. His *Shapasambhrama* is based on Banabhatta's *Kadambari*.

The book which exhaustively evaluates Deval's contribution to theatre and literature can be called an early experiment in criticism in comparative literature.

La.B.

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NAVALRAM

NAVALRAM (Gujarati; b. 1836, d. 1887) was a critic, dramatist, translator, poet, editor, etymologist, biographer and essayist. He was born in Surat. After having primary education in a Gujarati school, he got a scholarship and joined an English school. He was unable to get through the matriculation examination, but he was well equipped with a training to be a critic of high order. At the age of eighteen he joined the English school as a teacher, and after some years he became the Principal of a teacher's training college in Surat and afterwards he became the Principal of the Teacher's Training College at Ahmedabad. Then he joined as Principal of Burton Training College at Rajkot and retired from there.

He edited a monthly named *Shalapatra* (School magazine), and most of his writings in the field of education, general knowledge, literary criticism were the result of his regular contribution to that monthly. He wrote two plays *Bhatnun Bhopalun* (The fiasco of Bhatt) (1867); *Virmati* (1869); *Meghdut* (translation of Kalidas's famous poem, 1870); *Mamgrun* (editing a work of a mediaeval poet Promananda relating to an incident in Narsingh Mehta's life); *Vyutpattipath* (lessons in etymology, 1872); two collections of poems *Ballagna Batrishi* (32 poems regarding child marriage, 1876); *Balgarbavals* (songs on children, 1877); *Akbar Birbal Kavya Tarang* (the waves of poems regarding Akbar and Birbal, 1880); *Nibandhriti* (essays, 1880); *Angrejloknoitihasa* (history of English people, 1887) and *Kavijnan* (Life of a poet which is an biographical sketch of Narmad. His literary essays were compiled by Govardhan Ram in four volumes; and later them Harhari Parikh selected the essays and compiled them in one volume named as *Navalgranthavali*.

Navalram began his literary career when he was in his early twenties, The reformist movement in Gujarat had just taken its roots. Once he won a prize of Rs. 250/- for the best poem on social reform.

Navalram was the pioneer of Gujarati literary criticism and had an uphill task before him. Except poetry other forms of literature were on the stage of evolution; he had to explain and elucidate specialities of different literary genres, frame proper phraseology, and set the norms. He carried on his work confidently and in a scientific manner through his literary activities which were carried on through his monthly *Shalapatra*. While reviewing books, he first explained the peculiarities of the genre, gave brief summary of his book and then critically evaluated the book, suggesting the changes wherever necessary. His method was analytical. His reviews of books written by new writers were appreciative, as he wanted to encourage them, but he was more critical when he reviewed the books of well-known writers. His criticism was unbiased, scientific and sympathetic. While reviewing *Karanghelo* (mad karan) the first novel in Gujarati literature by Nand Shanker he was unsparing to the author, elaborately criticising the incongruaties in plot construction; artificiality of the dialogues, and emphasied on writers being faithful to facts while writing historical fiction. While Narmad considered 'passion' the most important element in poetry, Navalram emphasised that passion alone could not be a scale for the judgement of poetry, and he gave equal importance to subject matter, propriety of the form of poetry chosen by the poet, the mode of expression, etc. While reviewing a dramatic work *Subodhchintamani* in which there was moral surmonising he said: The main object of drama is to give pleasure. 'The dramatist who diverges form this main object, goes astray, and completely loses the track'. Navalram has given a clear picture of the various forms of literature like lyric; the novel, biography, drama, translations. He has also discussed the problems of language, style, place of emotions and humour in different forms of literature. Thus Navalram put criticism in Gujarati on a firm footing and his contribution is regarded as significant.

Navalram's two plays *Bhatnu Bhopalun* (1867, Fiasco of Bhat) was an adaptation of Moliere's *Mockdocter*. The adaptation is so perfect, that, had he not mentioned that it was based on a French play, one could have easily accepted it as an original Gujarati play. It is one of the first humorous plays in Gujarati literature. The dialogues, humour, situations and the action are properly synchronised. The use of the regional dialect has helped in introducing a local touch. The play has been successful on the stage. The second play *Virmati* (1809) is a serious play. The plot is taken from the neo-historical folk tale, collected in *Rasmala* by Jamod Forbes. The dramatic technique is western and the element of conflict is well brought out. It is divided into five acts and twentythree scenes.

His two poetical works *Ballagna batrishi* (32 poems about child marriage 1876); and *Balgarbavali* (Song for the children, 1877) give a good account of his poetic ability. The former though written with the object of reforming the society is not didactic and the second is interesting because of the variety of subjects like Vasant varnan (Description of spring); *Itihasniarsi* (The mirror of history); Swadesh sotra (Hymn of the motherland). His classical and enchanting manner of presentation, and mastery over the language and metres, have earned him a reputation as a prominent poet, Narsingh Rao a renowned poet and critic says "He was at his best as a poet and scholar. He was a great critic because he was a poet and scholar".

Vyutpatipath (Lessons in etymology) is a first book in which is an attempt is made to trace the origin of Gujarati words, and their process of formation from the original language. As the science of linguistics was not developed his work though not scientific was judged as an attempt in this direction.

Kavijiwan (Life of a poet) is a biography of Narmad, which ushered modern era in Gujarati literature. The

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biographer has given authentic information and analysed the factors responsible for the creative evolution of Narmad. The author has taken a broad perspective and has plunged deep into the psyche of the poet while analysing the working of the mind of Narmad.

Though Navalram has had a versatile pen, his everlasting and memorable contribution is in the field of literary criticism

C.M.

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